

NORRY MAG

RESEARCH FILE

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COMMENTARY

NQRY MAG is a Manchester-based print magazine that is heavily inspired by the Northern Quarter. The name of the publication is derived from the Northern Quarter's nickname 'NQ' and enquiry. The magazine explores Manchester's creative industry and represents what creators have to offer. Its content champions emerging creatives and brands from different walks of life, class and culture. Manchester is an epicentre of diverse, creative talent and I wanted NQRY MAG to showcase that. Alongside spotlighting creatives and their craft, a key topic of the magazine is advocating for slow and sustainable fashion. Manchester's sustainable fashion industry is rapidly increasing and has become a large focal point within the Manchester creative community. I wanted to represent the sustainable fashion movement in NQRY MAG.

The northern city has been named the UK's creative capital, this is due to a surplus number of jobs in the creative sector, mass amounts of galleries and notable artists coming from Manchester. The city blends its history of the beginnings of the industrial revolution with its rich culture and innovation. It has a far lower cost of living in comparison to other big, creative cities of the south. It's an attainable goal to build yourself up within its creative community. Manchester's artistic scene is on the rise however, like the Northern Quarter it still encapsulates the city's grit paired with pure, raw talent.

NQRY MAG's tagline is "Slow fashion, slow media, slow reading." In a digital world, social media is saturated with mindless content, flitting trends and endless doom scrolling. I created the magazine to advocate for slower reading and the consumption of thoughtful content. Providing readers an opportunity to get lost in profile pieces, delve into features and examine images. A physical magazine that holds creator's work, valuable ideas and presents their stories for others to read.

This magazine I have created is about representation at its core, showcasing working class and minority creatives who are often excluded from traditional creative spaces. NQRY MAG is a community-driven platform, and its purpose is to uplift creative individuals. The creative industry is typically guarded by connections and money, it simply isn't accessible to most individuals. NQRY MAG breaks down those walls. Welcoming creatives and companies to display their work, tell their stories and be a part of NQRY MAG.

Socially, NQRY MAG responds to the growing demand of ethical, slow and sustainable fashion. The magazine is a platform that spotlights independent brands and businesses who are a part of that increasing community. Giving them a chance to promote themselves, building relationships with other creatives and to connect with a wider audience.

The Northern Quarter and Manchester as a whole is a hub for creators to collaborate and learn from each other. It provides resources and support networks, leading to exciting projects and working relationships. NQRY MAG strives to capture Manchester's creative community whilst promoting slow and sustainable fashion. By showcasing business acumen and creative talent, shedding light on their stories and representing Manchester's dynamic creative scene.

INITIAL NOTES AND REFLECTIONS

When creating NQRY MAG, I wanted to reflect back to my proposal to see if I wanted to change / adapt anything.

ADAPTING FREQUENCY

I have decided NQRY MAG will be released monthly, this is due to offering readers more timely and a broader variety and versatile content. By the printed zine being monthly, I can now produce news stories covering new events, pop ups, independent shop openings etc... When I chose NQRY MAG to be bi-annual, it limited what I could write about. I didn't want my zine to only consist of profile features.

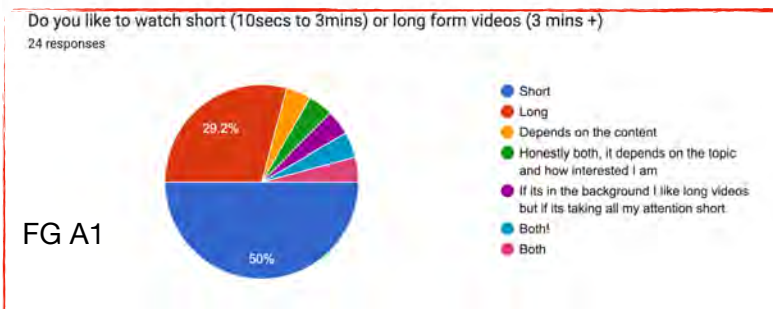
ADAPTING CONTENT

WRITTEN CONTENT

Referring back to the decision to change the frequency of NQRY, again will allow me to incorporate shower pieces such as news stories. I will also be including guides to champion versatility of content for my readers.

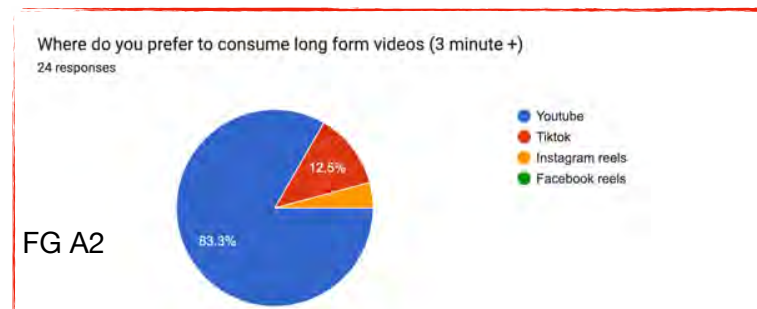
BROADCAST / SOCIAL MEDIA CONTENT

In my proposal, I stated that NQRY MAG's will only have an Instagram account as its sole social media platform. However, upon reflection I have decided to broaden NQRY MAG's social media presence. Instagram will still be the main social media platform, to keep readers up-to-date, teasers and be interactive through polls and posts. Due to wanting to create longer broadcasts, such as sit down interviews NQRY MAG will have a YouTube channel. This will offer longer-form content. By doing so, this will adhere to NQRY MAG's idea of 'slow media'. The content is digital, however it isn't as past-paced like Instagram reels and TikToks. Before I made this decision, I carried out a survey to analyse, if consumers of NQRY MAG would watch longer content and if is, on what platform .



50% of individuals stated short, but the other 50% was either long content or both. I was under the impression that the percentage of short content was going to be much higher. Therefore, I came to the decision that NQRY MAG will produce both short and long form content.

In my survey, I also asked where individual tend to watch long-form content to see what platform is the most popular. 83.3% of individuals stated YouTube.



Due to the answers on my survey, I came to the decision that the NQRY MAG's Instagram account will offer short, fast paced reels. For longer-form content I will create a YouTube account to publish them there.

SLOW FASHION, SLOW MEDIA, SLOW READING

NQRY MAG will still adhere to this ideology through being a printed magazine however I have made the decision to push the zine's social media presence as stated before. However, I wanted to get people's opinions on NQRY MAG pushing its social media presence. If they believe it would be hypocritical or if it benefit the magazine. I created two polls on the NQRY MAG's Instagram account where the followers are ages between 18 and 34. To see their opinion.



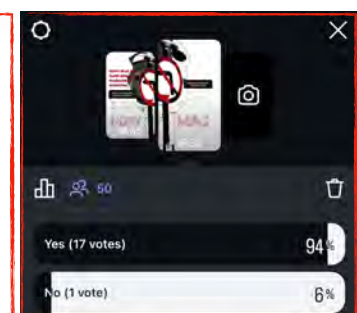
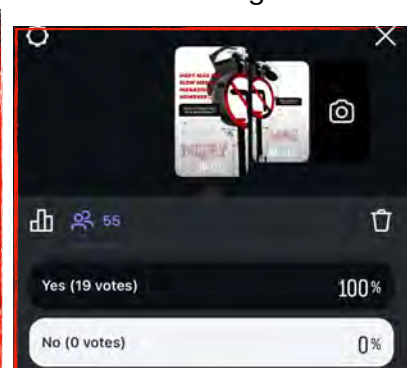
FG 3: Own Image



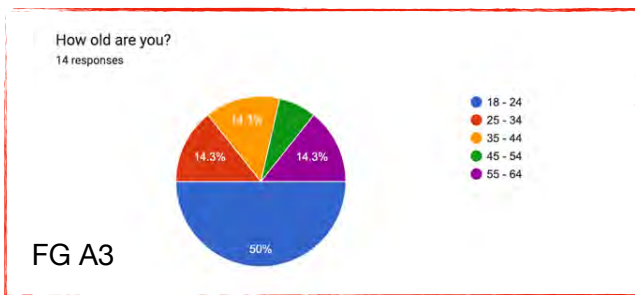
FG 1: Own Image



FG 2: Own Image

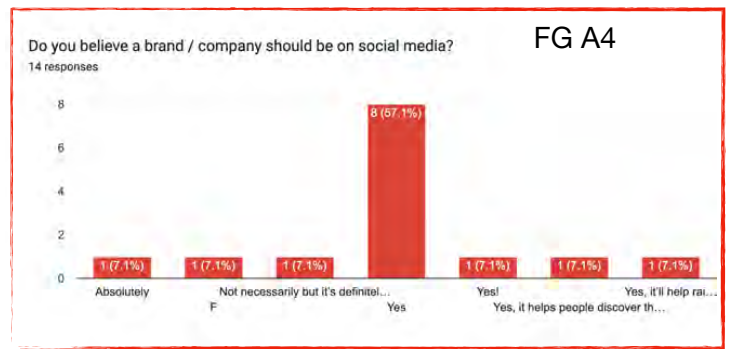


FG 4: Own Image



To include a wider range of voices, I created a google survey. Where people could state their age alongside their opinions. NQRY MAG's target audience is 19 to 34 year olds, however I believe gaining opinions from a wider age would be beneficial.

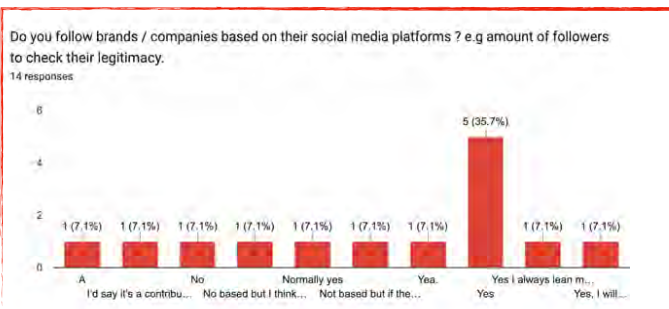
50% of individuals were the in the age category of 18 - 24, however the other 50% were individuals who fell into the categories of 25-34, 35-44, 54-54 and 55-64.



13 individuals stated 'Yes' and an individual said "Not necessarily, but its definitely helpful now a days for marketing".

FG A5

FG 5: Own Image



Yes, I will often look at followers and comments to check legitimacy

Yes, I always lean more towards brands with bigger names/following

Normally yes

No

Yes, I'll help raise awareness

Yes, it helps people discover things

Yes, it'll help raise awareness

Answers I received:

The overall consensus was that people are more inclined to follow a brand if they have a social media platform. Only one person stated "no".

FG 7: Own Image

As NQRY MAG is advocating for slow media, is it hypocritical to have a social media presences? Or does it allow people to discover the magazine?
14 responses

Erm yes and no, you need a place for promotion but maybe not as often as other mags?

I don't think so as it helps people discover magazine.

Definitely needs social media presence too

No not at all, I think that social media is where you connect with your interests. For example Opal, an app that helps disconnect from your apps and focus on uni, work, etc. has social media and pays for advertising, which could be considered hypocritical. However in contemporary times it's the only way to connect with people as talking and socialising outside of your friend group doesn't exist!

I think having social media definitely benefits expanding the name of the magazine

Hypocritical

Yes

Exposure would be useful

Exposure would be useful

No not hypocritical. It lets people find out about it

If the social media presence fits with its morals, it is okay

No, not at all. It helps people keep up to date

Social media is a regular thing for business/start-ups nowadays. I think creating a company without one (especially to a young demographic) would be difficult

Not hypocritical, keeps people in the loop

Out of the individuals only two people said it was hypocritical. The majority stated how it "keeps people up to date", and would be beneficial.

FG 6: Own Image

The Instagram polls and survey results solidified that I should push NQRY MAG's social media presence. However, I still want to keep in mind and advocate slow media and reading. In a digital world, social media is an important factor to growing a brand / business. Social media is a way of marketing.



SLOW MEDIA RESEARCH

Slow media is not necessarily the rejection of digital media. It is not anti-digital. It is the act of consuming content slowly, in a mindful way and not becoming distracted. Slow media is the rejection of mindless, quick content found online. It offers depth, analysis and context to the piece being read. It can be online articles and essays, however books, printed magazines and newspapers are viewed as typical forms of slow media being consumed at a slow / leisurely pace.

The slow media movement was heavily inspired by the slow food movement created by Carlo Petrini in 1986. It was promoted as an alternative to fast food, advocating sustainability and quality. Stockdorf and Bonn, compared slow media to slow food. "Slow Media are not about fast consumption but about choosing the ingredients mindfully and preparing them in a concentrated manner". (Stockdorf and Bonn, 2010).

"Slow Media value system include slowness, quality, materiality, and mindfulness". (Rauch, 2023). I believe that I can take this quote and run with it for inspiration. My targeted demographic have been describe as "digital natives" as they have grown up in the digital age and technology at their fingertips (including myself). I believe creating NQRY MAG and its message being "Slow fashion. Slow media. Slow reading", will teach the readers what slow media actually is. By NQRY MAG having a Instagram account will be a form of marketing. Adhering to answers given on my survey, it will allow readers to be "in the loop" and up to date with the magazine. Many people do not know what slow media actually is and how it is not anti-digital. Due to this, I want to disclose this in my editor's letter.

Slow news isn't just about publishing less often. Just as the slow food movement encourages consumers to learn about the origins of their food, slow news is a practice in community-building, and in creating stories with quality and forethought, whether positive, solutions-oriented, investigative, or explanatory. (Arianna Huffington was among the first to espouse slow, positive news.)¹⁷

Many of the articles / pieces regarding slow media and reading mention "the slow food movement". However, in my editor's letter, I don't believe I will include this. This is because I am under the impression that my readers / demographic will not know what the slow food movement is.

FG 8: Faizer, M. (N.D) DEADLINES OR DEPTH? THE MODEL OF 'SLOW NEWS' STARTUPS

Grindle's piece really resonated with me and encapsulated what I wanted NQRY MAG to create and represent. Delving deeper into a subject, not quickly covering it. NQRY MAG delves into Manchester's emerging creatives and sustainable industry. My readers will learn a larger insight into my magazines main and chosen topics.

Sure, I had a little bit of knowledge on everything. But that was the problem. My understanding rarely went much deeper on any subject. And I was often clueless regarding what to do with what seemed like a gluttony of abstracted, gloomy, and contradictory stories.

I was like a man with a box of puzzle pieces that didn't fit together. Or like someone gorging on junk food: full, yet malnourished, and near-addicted to a media stream of fast, disposable, and fleeting information. More than anything, I just felt overwhelmed.

I knew I had to find a better way. To find a means to stay informed without letting the news overrun me.

FG 9: Grindle, M. (2024) *In the Age of Instant Information, We Need Slow Media*.

AESTHETIC - LOOK, FEEL & LAYOUT

When deciding NQRY MAG's aesthetic, I wanted to capture the Northern Quarter's style and incorporate nods to the location. Due to this, I simply walked round the Northern Quarter. I took images of buildings, graffiti, lamp posts to gather some insight and inspiration.

Manchester is known for emerging creatives, people moving to the creative capital to study and staying in greater Manchester. Due to the rise in young creatives pursuing their creative passion, I wanted NQRY MAG to almost feel home-made. I don't want it to be polished and perfect. Like the Northern Quarter, its covered in graffiti, its messy and yet its still a staple of Manchester and in many people's lives. It simply isn't just a location in Manchester, its the people in it and passing through that make it. They stuck the stickers, they drew the graffiti and plastered the posters on the walls. They have a passion and a craft, what better way to spread the word than to stick it on a lamp post and hopefully people will notice it. There's a grit to the Northern Quarter and I wanted to intertwine that into NQRY MAG. There is an air of creativity to the Northern Quarter as a whole. Little glimpses of talent whether it be a corner of the building which has doodled on or a piece of work in the shop window.

CREATING THE FRONT COVER

For the front cover, I wanted to take heavy inspiration from the Northern Quarter, but also a subtle nod to myself. I wanted the front cover to be a digital collage. Incorporating snapshots around Manchester and specifically the northern quarter. Intertwining the stickers, graffiti and posters plastered across the Northern Quarter. Throughout this degree, I have gained a passion for creating collages, especially through creating my research files. Due to this I was confident in being able to create a strong collage for the front cover. Also the collage creating a representation of myself and many creative's heads in the sense of visualising ideas buzzing around their head. A type of creative, organised chaos.

INITIAL IDEAS FOR FRONT COVER

The colour pallet for NQRY MAG will mainly be achromatic colours, then the inclusion of pops of colour such as red will be a running theme throughout the print.

From my independent research.

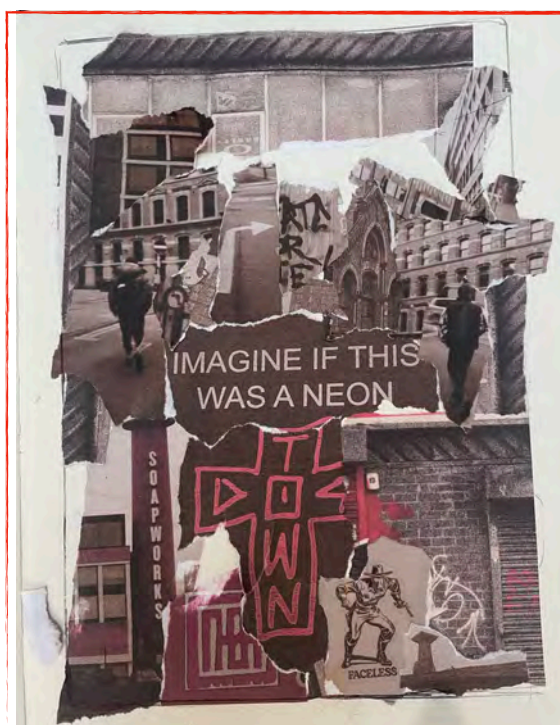
- House colour - red
- Black and white collage, incorporating pops of the house colour (red). Leaning into the sustainability aspect of being printed on cycled paper that has a warm tone to it. The collage will not include stark white but a warm toned white, almost beige / cream.

FG 10: Own Image

1ST ITERATION

I wanted to create a physical collage to gain inspiration, all images used were taken by myself around the northern quarter. When I'm creating and designing something, I like to physically make it. Over the past three years, I have learnt that my learning style is Kinaesthetic. Therefore to envision the front cover of NQRY MAG, I wanted the first iteration to be a physical collage. Especially due to wanting NQRY MAG to be a printed zine.

NQRY



2ND INTERATION

I pushed myself to learn how to create a digital collage on Photoshop, my previous knowledge on Photoshop was mainly photo editing. Therefore I taught myself how to cut images and overlay different images. When creating my first digital collage, I was referring back to the stylistic approach I created in my independent research. My magazine will be printed on recycled, uncoated paper which have a warmer tone to the paper. Therefore, I produced this iteration with the idea of the black and white images having a warm tone to them. However, I came to the conclusion that I did not like this idea. If I chose to take this stylistic approach, I would want to adhere to it throughout the zine. I did not want this warm tone effecting the images I took for my photoshoots I wanted to include in the magazine. I found myself not liking the collage I was creating. Due to this, I pushed myself to start over and stray away from incorporating warm tones as it was restrictive.



FG 17: Own Image

3RD INTERATION

As I was feeling uninspired by creating my cover, I decided to edit aspects I wanted to include in the cover such as a stop sign. I edited it so it would be back and white apart from the pop of red. I added a threshold modifier, noise and grain to the image to create a vintage paper style. This edit was almost like the turning point of how I wanted the front cover to look like / the style.

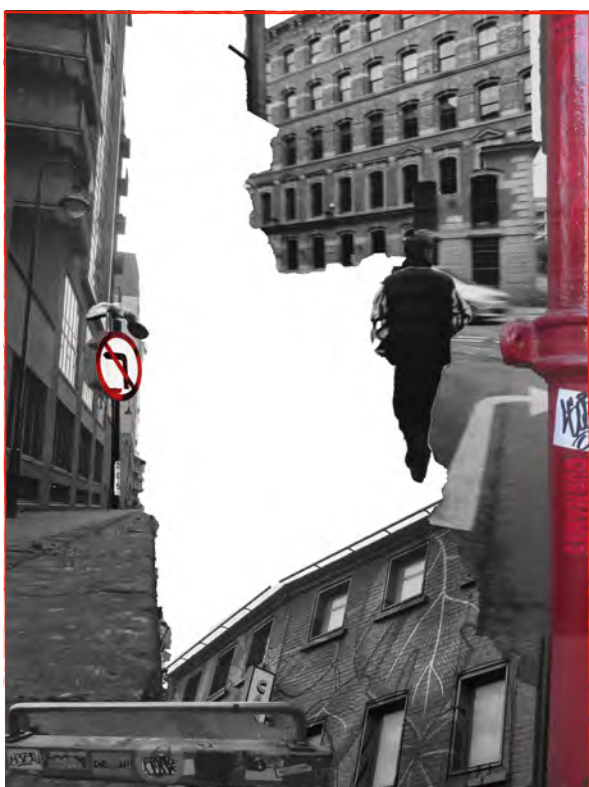


FG 12: Own Image



FG 14: Own Image

I decided that due to the busy front cover. I wanted simplistic back cover. I created a mock back cover.



I started a new iteration of the front cover, editing all my images to black and white, adding the edited stop sign and pops of red within the collage. It looked like a collage, however I wanted to add the effect of some of the images being stickers and a nod to the Northern Quarter. I taught myself how to make this effect and incorporated this style off editing to a handful of the images.



FG 15: Own Image



FG 16: Own Image



FG 13: Own Image

4TH AND FINAL ITERATION

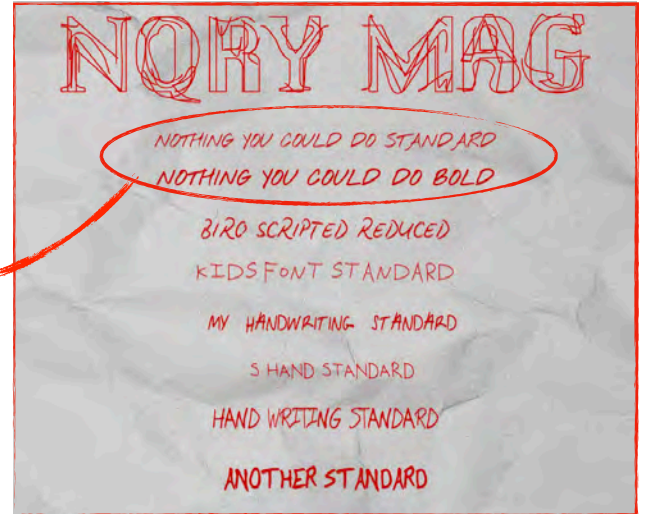
FG 18: Own image.



Whilst I was creating the front cover, I wanted to decide on a font for the masthead of NORY MAG. In my independent research, I stated how I wanted to adhere to magazines such as PAPER, I-D and GQ. However, I wanted to lean into the 'homemade' and less professional feel. I researched for copywriter free fonts on DAFONT and came across this handwritten font. I believe it matches the stylistic approach I wanted to create.

As I chose a font for the masthead / one of the main fonts I want to include throughout the zine. I wanted to select a body font. Therefore I was finding fonts to compare / to see if they'd match my main font.

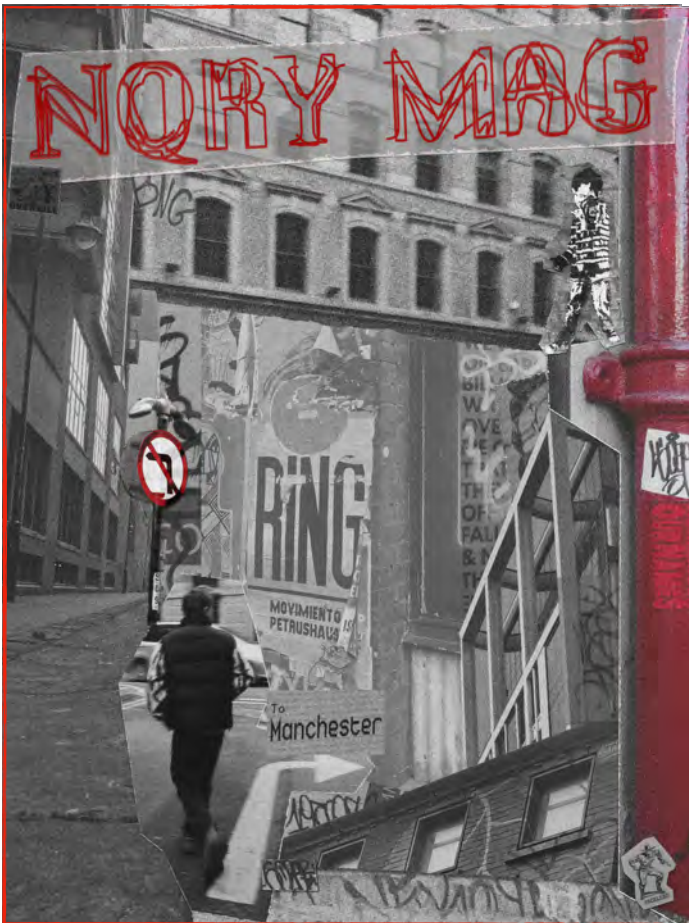
Chosen font



FG 19: Own Image

FINISHED FRONT COVER

FG 20: Own Image



After I finished the front cover, I thought I needed to adapt the back cover. I changed the font and add the sticker effect to stop sign to match the front cover.

FINISHED BACK COVER



FG 21: Own Image

NORY

FG 23 & 24: Paintervs (2023) *how to make spray paint effect*



FG 22: Sandra (2025) *We love editorial*



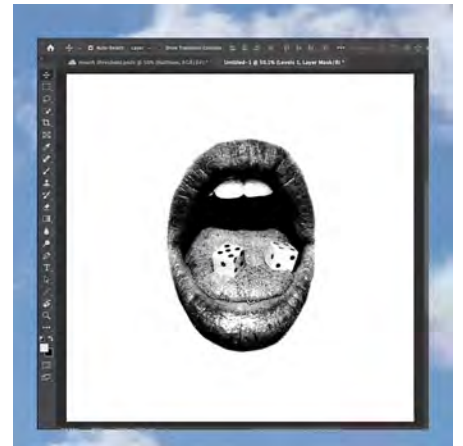
Sizing limits. Using different sized fonts, images and body text.

Playing with texture, through editing noise, grain and adding a threshold.

FG 25: Ari (N.D)



FG 26: Amerson (N.D)



FG 27: Gray (2025) *Threshold*

Stickers and cutouts dotted across the pages.

FG 29: Tom Years (N.D)

FG 28: Thomas Joakim (N.D)



Drawing on top of images and /or to add more detail.



FG 30: Own Image

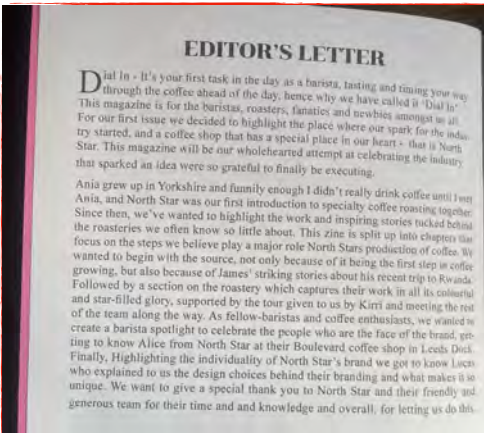


I created a sticker for the folio. To include it on the left side of the left hand pages using the same font as the masthead, but shortening it just to say 'NQRV'.

I decided that each page will have a different layout, however still incorporating pops of red. Whether that be on the images, typography or design.

EDITOR'S LETTER

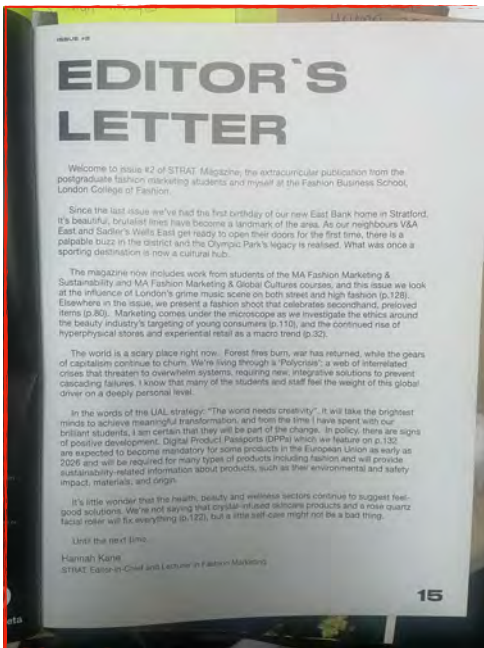
For my editor's letter, I wanted it to be very conversational and almost laid back. When researching editor's letters I came across lots of polished and professional ones, however that wasn't the approach I wanted to take. I wanted it to have some grit to it, like the Northern Quarter. As NQRV MAG's tagline is "Slow Fashion. Slow Media. Slow Reading", I wanted to explain what slow media is as many people believe it to be anti digital.



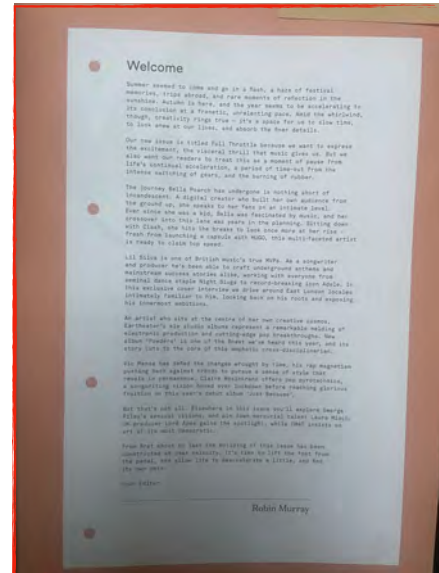
Dial In Mag's editor's letter is more conversational and the tone I want to follow. However, as there are two creators it is more geared towards their relationship and the magazine is all about coffee and baristas. But, this offered me a good guideline / starting point.

Conversational yet informational. Includes a description of what this specific issue is about / the inspirations. As it is NQRV MAG's first issue, I want to cover why I created NQRV MAG, not just covering the specific issue. This editor's letter offers an insight into what content is included in the magazine, I liked this idea. However, I didn't want it to come across as favouring a creative or written piece. Therefore, I decided not to use this structure.

FG 31: Howard, E and Klekot, A (2025) 'Editor's Letter', Dial In Mag.



Conversational tone, but with a professional air. Offers an overview of what pieces are included in the magazine. Touches on current environmental and social issues.



FG 32: Murray, R (2023) 'Welcome', Clash.

FG 33: Kane, H (2025) 'Editor's Letter', Strat.

Initial thoughts / first draft

Right, let's get this straight – this mag is homemade, and it looks it. That's the point. This is our little shout out and ohmage to the Northern Quarter. It Isn't polished but it's got heart.

Inspired by the walls covered with years' worth of posters, random stickers dotted on lampposts, scribbled graffiti on every corner just minus the whiff of Saturday night's shenanigans.

The Northern Quarter, and Manchester as a whole is the home of emerging creatives and we think they deserve some credit.

NQRY MAG - It's a homemade mag, and it looks it. is aimed to capture the essence of the Northern Quarter – the grit, the random collages of stickers and posters just minus the smell of piss after a Saturday night... I want it to be authentic, rough around the edges and by no means perfect.

I kept the tone incredibly conversational, however the first paragraph almost came across a bit negative. It will no means be perfect, but I will but in the work to make sure it comes across as finished and a lot of work has gone into producing it.

I was to introduce myself, remove the inclusion of "we" and change it to "I", as it suggests a team of people have made it. Also explain slow media and sustainable fashion.

Second draft

I'm Ilaria, born in Leamington spa, studying in London, but Manchester is where I thrive. This is my little shout out and ohmage to the Northern Quarter.

NQRY MAG is all about celebrating emerging creatives in Manchester, advocating for sustainable fashion and slow media. Inspired by the Northern Quarter. The walls covered with years' worth of posters, random stickers dotted on every lamppost and scribbled graffiti on each corner.

Right, let's get this straight – Slow media is not anti-digital media! It's the rejection of mindless content. Slow media offers depth and context. That is what NQRY MAG encapsulates... Well, at least I hope so. I created NQRY MAG, to allow readers fall in love with print as it is not dead. To be able to physically pick my magazine up and read it. In a digital world we need to wind down, relax, and read with no distractions. If my readers can do that with NQRY MAG, I have been successful.

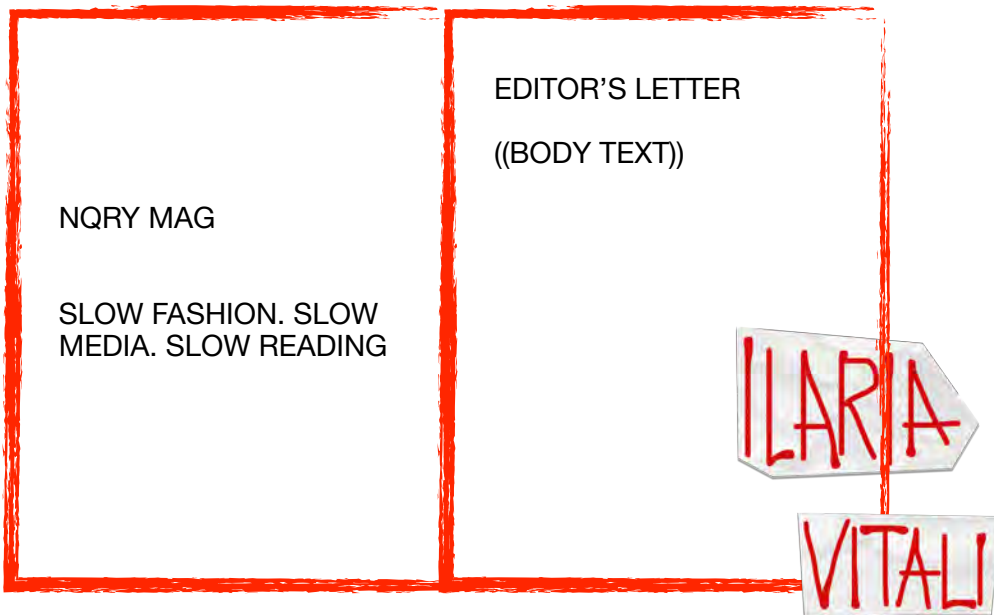
Final draft -
I decided to include a brief overview of what will be in this issue e.g Manchester Fashion Movement, Black Creative Trailblazers alongside what type of pieces to expect e.g profile pieces, creative spotlight and photoshoots.

In many editor's letter, the individual signs it at the bottom. Therefore I chose to create my signature into a sticker. I wrote my name out then edited and transformed it in Photoshop.

I wanted the majority of my editor's letter to be in black writing, however I decided to highlight 'NQRY MAG', my name and creative's named in red.

Left side -

Right side -



FG 36: Own image.



JHKICKS - JOSEPH HAGGERTY

JHkicks is an independent, sustainable brand I reached out to when creating my proposal. This was research of what brands are currently on the market. The owner Joseph Haggerty offered me insight into his demographic and popular content. He also let me know that he was opening his first shop in Afflecks, a famous shop located in the heart of Manchester's Northern Quarter. I visited the JHkicks pop up shop on the 24th of March where I met Haggerty and asked if he would be interested in me writing a profile piece on him and his brand JHkicks. On the 6th of April, I decided to send over the questions I'd be asking during the interview for the next day. The interview to place via a phone call on the 7th of April.

JOSEPH HAGGERTY TRANSCRIPT:

Ilaria (I) : Right. So can you introduce yourself to me?

Joseph Haggerty (JH): Yeah, so I'm Joseph Haggerty, 23 year old from Manchester, owner of JHkicks, Ive got the spot in Afflecks now. Yeah, pretty much.

I: Perfect, so can you tell me do you have creative parents, or anyone in your family whose creative?

JH: Yeah, to be fair, I probably didn't realise until I had to think about it. Of course, my mum's hairdresser, so, yeah, she's got her own salon and stuff. That's very creative, a type of art, in a way, I suppose, styling and whatnot. And although I can't cut hair, I feel like it did kind of transfer to me in other ways. My dad is a tiler. So again, I had to think about it. But then when I thought about it, of course, like very creative.

I: Yeah, its different.

JH: He takes pride in it. so both my parents, I will say, are creative. They both work for themselves, have their own like, you know, self employed and stuff. So kind of developed their business and whatnot. So yeah, definitely say from a creative background in that aspect, but maybe not in my industry, you know? Yeah, it's different. It's different but I feel like it holds into the same thing.

I: Yeah, definitely. So what pushed you to create the business ?

JH: It was completely natural. I'll be honest with you, originally, so how JHKICKS got started was with me back in school days, college days, unable to afford brand new trainers. Because you know how it is.

I: Yeah.

JH: I was literally always looking online for affordable shoes. They'd always come dirty and just clean them up so they look brand new and then I'd wear them and everyone would be like ah those trainers are so cool. Where did you get them from? When I'd tell my mates how much I got them for, when I cleaned them up and what not, they looked brand new. They were all like ah no way, the look brand new!

I: Yeah

JH: They would say I bought the same pair for one hundred and whatever on them. It kind of just developed from there. I was just never buying new. I was always buying second hand. and trying to clean it so they were brand new and and then it just developed from there. I think my mate said oh would you be able to find me a pair, in the same type of style? And I just remember looking everywhere, for the style he liked. I cleaned them up and he was over the moon! I gave them to him for such a cheap price and it kind of of just literally naturally rolled from there. I started selling on Depop, kind of started selling at the top and then it just progressed from there naturally really and it wasn't really about money, it was just, I just genuinely enjoyed the creative process of kind of idea of someone loving it.

I: Yeah, yeah, of course. Obviously, with everyone being in the same boat, not being able to spend 100 quid on trainers.

JH: Of course. That was the initial spark. To be fair, I realised sustainable nature of it kind of after I started it, yeah, realised how impactful it was positive on the environment. But initially the spark was kind of the affordability of it. That was what kind of started me to do it.

I: So you obviously started off at shoes, and then what was the jump towards jackets? Because I saw in Affleck, you had, like, Carhartt and like loads of different ones.

JH: My business will always be majority, majority footwear. Jackets are just something I love. Always been into my clothes. My dad's very stylish with jackets he wore. If you're from Manchester, with jackets its a culture thing.

I: Yes.

JH: So I just thought just to kind of diversify the shop and the business, to kind of bring different clients in and whatnot, just a small curated selection of jackets in so people can kind of match the shoes with the jacket.

I: Yeah, that's good. So what piece would you say officially started JHKICKS?

JH: I'd properly say the, I still remember what they were. Air Max 95s. The ones that I had and my mate said where did you get them? They came out a couple of years ago and I managed to get them looking brand new. They were grey Air Max 95s, even though they were for myself and didn't sell them to anyone else. That was the spark, when my mate said can you get me a pair. He was over the moon. So it kind of rolled from there, yeah, that'd be the initial one. My first sale, might have been the pair for for my mate.

I: Yeah.

JH: I didn't make much money on it, it might have been a tenner. It wasn't about money, I genuinely enjoyed the creative process and someone buying it and loving it. Do you know what I mean?

I: What piece would you say you are most proud of?

JH: I couldn't tell you. Someone asked if I hated any pair, because its not selling but honestly there isn't. Every single pair, I really kind of concentrate on what I get in even if I wouldn't wear it. I love it for some sort of reason. because I know someone else will, It might be the material, the colour, it might be so unique I know someone in the world will think yeah, they're kind of sick. Every shoe and jacket here, I love for a reason.

I: That's fair enough, and especially if you're kind of like scrubbing them up, you are obviously taking a lot of time with every piece

JH: Exactly. So it's kind of like every pair I, of course try and make videos often with kind of how they come in. And, you know, the cleaning process doesn't get hard with the shop and whatnot. Yeah, I see an each pair when I get them in. And like you said, I am, I do look at each pair with a shop. Now, I don't remember when I bought them, and all the dirt they had on the soles and in insoles and now they look brand new, yeah.

I: With the pair I bought, everyone said I cannot believe they're second hand. I was like, I know it's crazy.

JH: I mean, like, I can probably get some of the shoes that I get in the condition they're in, and still sell them for maybe the prices that I sell them at. But I don't, I feel like that feeling you feel when people are saying, I can't believe these shoes aren't brand new. It is so worth it.

I: and you kind of feel so chuffed, because it's like, I feel so much better because they look more individual. I didn't struggle to buy it and, they are sustainable as well. They're not going in the bin.

JH: That's it. That's it. Appreciate that. Appreciate that and its what it's all about. and everyone seems to say the same things, so I know what I'm doing is successful.

I: Definitely. So when you're obviously looking for shoes or jackets to buy, kind of scrub the map and everything, like, what could you talk me through it? Like, where do you buy them from? Like, stuff like that.

JH: So literally, I'm always, always, always online, looking for things you know, always seeing what I can get for, you know, used conditions and stuff like that, before I clean them up. And I spend a lot of time going to events like, you know, even car boots but sometimes there's so much like, there's so much second like, stuff out there that we have. there's no need to be able to buy new stuff to them, so much like clothes and stuff online that people don't want, and then, you know, selling it in car booths and whatnot, you'd be so surprised. and it's just kind of having that eye really, yeah, I enjoy that process so much. That's probably one of my favourite parts of the process, is literally finding things. specially when I'm doing it in person, just kind of seeing that thing and catching it, even if it's dirty. Seeing the beauty . I know when I know that's going to be someone's favourite shoe. So yeah, I spend a lot of time early mornings or late nights, online marketplaces and whatnot. People always say that to me, where do you get them from, there's no like, secret to it really. Its just literally putting in the time I suppose.

I: Yeah, and you've just got to have a good eye.

JH: That's it. I genuinely believe that everyone can mimi it, do you know what I mean?

I: No of course not. So, going back to when you first started, Whereabouts in Manchester did you grow up? Didsbury. So, very much local. With the pictures I take online, everything's kind of with a nostalgic background of some, some sort of area or thing that's kind of grew up in, or what. That is why being in Afflecks its big for me, because I used to come here as a kid after school and whatnot. Got my first pair here when I was like 14 after school. So yes, Burnage, Fallowfield and now we live in Reddish.yeah, very much. Manchester oriented.

I: And would you say you're going to stay in Manchester because you grew up here and know it well?

JH: Its not even because I grew up here. I just love the city. I've visited many other cities, and Manchester is where my heart is, all my family are here, my grandma and they're still in Fallowfield. It's kind of funny, because when you say Fallowfield, people outside of Manchester, that kind of go what people actually from there.

I: Yeah, you think of students.

JH: Its such a student area. As I said, my grandma is in Fallowfield, my mum's in reddish So, yeah, obviously, I'm still at home. 23 like I said looking to about moving out but yeah, I do definitely want to stay in the city.

I: As you said, you are in Afflecks now, how did that come about?

JH: So, literally how it started was from my barbers. My mate is a barber and I get my hair cut from him in the Northern Quarter. He kind of, wanted me to go full time with the shoes thing and give me a proposition to put my shoes in the barber shop, in the Norther Quarter. Its across the road from Afflecks. So, I put my shoes in that barber shop and I rotate them every two weeks. They're then going into a different barber shop around the corner.

I:Yeah

JH: And then I had shoes in my mum's addresses as well, in Didsbury. I've had a lot of shoes in there. So that kind of grew the business a bit. I remember I was restocking the barber shop one day because I just quit my job. This was like January, this January. So not long ago. I quit the job, then I was like right I just need to push the business now, because I'm trying to do it full time. So I left the barber shop after I restocked it. And I was like, ah I need to do something big. So I walked across to Afflecks, and then I just read on the sign saying, it just said, if you want to trade it, contact, this number and whatnot. I walked in, knocked on the door and I had a chat with the guy. And it started from there. Luckily, they had a studio open that was free and a perfect size for me. You know, it was quite affordable for my first time getting into it and opening a shop and that. I just jumped on it really.

I: Wow

JH: I took the risk and I'm still seeing if it is going to be worth it or not. As it is such early doors.

I: It just fell into place for you.

JH: Yeah. It literally kind of happened without any thought.

I: And obviously Afflecks, it is a big thing for your first shop.

JH: Yeah, definitely.

I: It's a good stepping stone.

JH: 100%. I always knew that if I wanted to grow my business and for it to be successful, I need a physical space and shop of some sort. Just because, buying online for even myself I kind of don't necessarily love buying shoes online. I do like to try things on. Same with jackets and that. So I always wanted that physical aspect so that people can come in. Even if they see a pair online that they like, they can come in. Or try shoes on in the spot in Afflecks. I had to 100% jump on it. As you said, the brand is already there with Afflecks. With me having a nostalgic memory with Afflecks, coming in with my family and whatnot. It just made sense.

I: Yeah, of course. Do you think further down the line, you would like to open up your own shop?

JH: Yes. I think so, yeah. That the ambition, I'd say. Don't get me wrong, right now I'm really chuffed with Afflecks. For a start up, it is a really good place to be. Hopefully, I want to get to the point where it is too small for me. I want to get to where I need my own big space. That's definitely in the thought process. Like I said, I have to play it by ear.

I: You said you started the business off and you thought about the sustainability aspect fell into it. Would you say it is important to you?

JH: 100% it is important to me. But also being authentic to how the business did start. Growing up in Manchester and that, I wasn't thinking about sustainability. Especially as I started the business at 17, 18 years old. It was, how can I get things I love for cheap prices? As I started to grow older, I did different events with different people. I remember, I got invited to a sustainable fashion week maybe two years ago I think in Manchester. Being invited to that, made me really understand how important my business is not just for those who can afford expensive shoes but also for the greater good. For the earth and the world we live on. How important it is to reduce waste and producing materials. Now, I understand how important it is. That's why it is a big part of my business. I put it everywhere, because we are literally benefitting the world we live on. As well as the cost of things, you know what I mean?

I: Yeah of course.

JH: There's different things we do to try support that. For example sustainable packaging I use. The actual business, up cycling trainers but then also I get people to bring in shoe boxes that are laying around the house and they are going to throw away. I then use the shoe boxes when I'm in the shop. When people buy a pair, I put them in the used shoe boxes.

I: Oh wow, okay.

JH: Unless, we've got none left. We always look for more, you know what I mean? So that's another thing that I'm trying to always kind of reuse materials. Not just buying, buying, buying stuff that the world doesn't need.

I: To be honest with you, what really caught my eye was that you said on your website that nothing is over £65. Which is so amazing, because when people think of sustainable and vintage fashion you do think of a high price tag.

JH: That's it. That is another thing. That is why I am trying to merge the two things together because it is one thing trying to get everyone to shop sustainably. As I said earlier, about being 17 I just wanted things at an affordable price.

I: Yeah, of course.

JH: It is hard times right now, people aren't thinking about sustainability of the world. They are trying to live to get by.

I: Exactly

JH: Working class people, poor people the concept of merging them two together allows us to live more sustainably. It gets everyone to be able to do that, that's why it's £65. Of course, I don't know in ten years with inflation. As of now, £65 I am 100% trying to stick to that. To keep everything below that. I feel like it is a fair price as well. To the point where, even though my shoes do look new they are still second hand. I see a lot of businesses where they sell stuff and they might not be in great condition, they charge hundreds and thousands. I want to be true to myself really and to get people into this second hand thing. It needs to be at a good price, because I feel like I would be taking the mic otherwise. A lot of people, kind of overlook second hand stuff because they like everything to be new. But, if I am charging them at such a great price people can't say no to. It's getting people that wouldn't normally tap into it, to tap into it the idea. Do you know what I mean?

I: Yeah. With sustainable fashion and vintage pieces, people are expecting to be changed more. So with JHKICKS, this aspect makes it more individual and stays away from the crowd.

JH: It 100% does, I'd like to say that to the point where the styles I get in, everything like you said is vintage and one of a kind. The stuff that might have been released ages ago because they are second hand I have found it and cleaned it up. No way, they sell for this condition. I do try get mad colours that are just made for one person. Most people will hate them but they love that shoe. Stuff that is unique. Because everyone can buy used stuff and kind of sell them off for more, but the stuff I'm trying to get in is the kind of stuff that people will love, do you know what I mean?

I: Yeah, more individual.

JH: Definitely, definitely. The £65 thing, although they are one of one pieces its such a bug thing about my business and it gets a lot of people in. That is the main point. That is the main thing I want to push about my business, is that everything its under £65. If I see something that I absolutely need in my shop, and I know someone will love it. With my selling point, it might only make a tenner of it I will get it in. Because I know someone needs it and I won't be greedy. I will just sell it for my price because I know that customer will come back and love it. The next time, they might buy another pair and that's what it is all about. Making people over the moon with the shoes they're getting and the price they're getting.

I: That proves how passionate you are about your craft and it is not a money grab. It is what you enjoy doing.

JH: 100%. I've loved fashion my whole life, I love stying. I like doing that on a bigger scale.

I: At the moment is it just you running the business?

JH: Its just me, yeah. From buying, to cleaning, to selling, to the shop, the videos and photography. Everything is me.

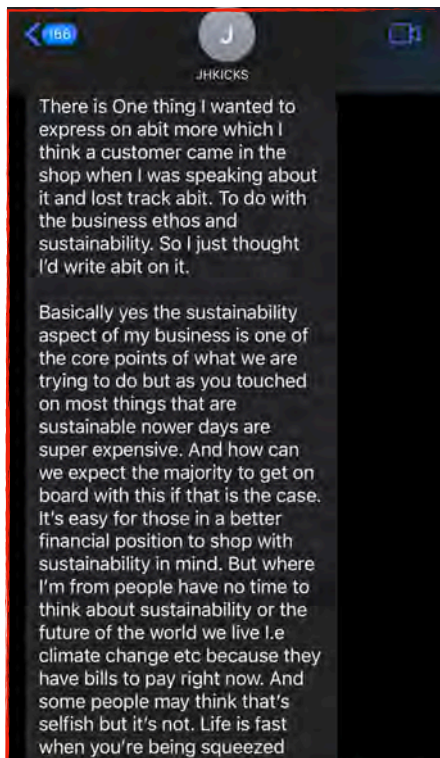
I: have you been doing that since 17 / 18?

JH: Since 20, I have been trying to push the business. Just selling on Depop from time to time. From 17 I have been doing the same thing but not pushing the business outside of Depop. I only left my job in January of this year. I went to uni, I was doing this during uni. Finished uni, then got a job and that. I was then doing it outside of work. Ive been doing it full time since January.

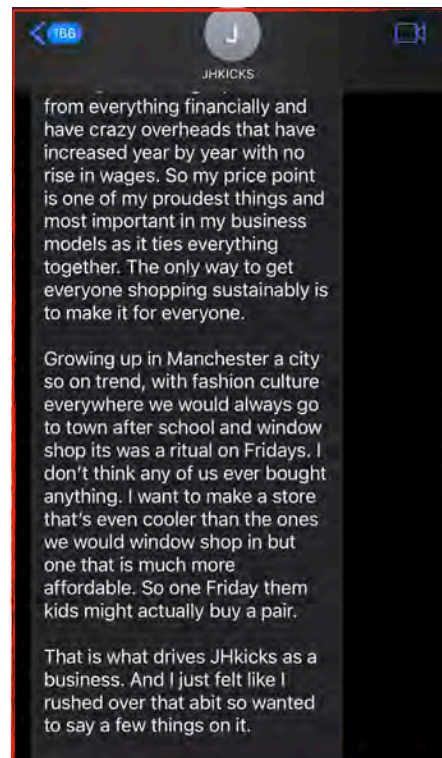
I: what degree did you do?

JH: I did Phycology at Salford University. I busted stayed at home through out uni as I only live 20 minutes away from Salford uni. It developed from there, uni was big because I kind of sold on campus. People were buying them, and whatnot. It stemmed from there really. I got a job, was doing the shoes out of hours. Then, I just had enough and wanted to start doing it full time.

After our interview, Joseph Haggerty sent me few messages of additional points he wanted to add:



FG 37: Own image.



FG 38: Own image.

Screenshots of message sent to me from Joseph Haggerty.

PLANNING JHKICKS WRITTEN PIECE

Before I began to write my piece on Joseph Haggerty, I decided to go through the transcript and group all of the quotes to each subject. Therefore, it'll be easier to pinpoint where and when to incorporate his words. I also included the quotes he sent via message.

My initial notes.

JHKICKS NOTES

INTRO TO WHO HE IS, WHERE HE GREW UP

- Joseph Haggerty is a 23-year-old from Manchester and the creator of JHKICKS South Manchester, family based in Fallowfield is basically home. North Reddish Flitting from Reddish to Fallowfield. School in Didsbury and currently in Reddish.

PARENTS

- When asked if his parents or family members were creatives took a minute to realise.
- Mum is a hairdresser, with her own salon – Urban Angels Didsbury
- Dad is a tiler whose self-employed –
- "he takes pride in it"
- "So yeah, definitely say from a creative background in that aspect, but maybe not in my industry, you know?"
- "So both my parents. I will say, are creative."

CREATING JHKICKS

- "So how JHKICKS got started was with me back in school days, college days, unable to afford brand new trainers."
- "I was literally always looking online for affordable shoes. They'd always come dirty and just clean them up so they look brand new"
- and then I'd wear them and everyone would be like ah those trainers are so cool. Where did you get them from? When I'd tell my mates how much I got them for, when I cleaned them up and what not, they looked brand new. They were all like ah no way, the look brand new!"
- "about being 17 I just wanted things at an affordable price."
- Him and all his siblings have the initials "JH"
- The board above his shop, on the website and on business cards was a year 8 graffiti he made back in school, used to his room for years and used it for the background of the first pictures for the brand.
- Postcode ends in 6JH – "all fell into place"

FIRST PAIR

- "I'd properly say the, I still remember what they were, Air Max 96s. The ones that I had and my mate said where did you get them? They came out a couple of years ago and I managed to get them looking brand new. They were grey Air Max 96s, even though they were for myself and didn't sell them to anyone else. That was the spark when my mate said can you get me a pair. He was over the moon. So it kind of rolled from there, yeah, that'd be the initial one. My first sale, might have been the pair for my mate."
- "I didn't make much money on it, it might have been a tenner. It wasn't about money, I genuinely enjoyed the creative process and someone buying it and loving it. Do you know what I mean?"

FIRST BIG STEPS OF JH

- "I did Psychology at Salford University. I busted stayed at home through out uni as I only live 20 minutes away from Salford uni. It developed from there, uni was big because I kind of sold on campus. People were buying them, and whatnot. It stemmed from there really. I got a job, was doing the shoes out of hours. Then, I just had enough and wanted to start doing it full time."

Since 20, I have been trying to push the business... just selling on Depop from time to time. From 17 I have been doing the same thing but not pushing the business outside of Depop. I only left my job in January of this year. I went to uni, I was doing this during uni. Finished uni then got a job and that. I was then doing it outside of work. I've been doing it full time since January.

And then I had shoes in my mum's addresses as well, in Didsbury. I've had a lot of shoes in there. So that kind of grew the business a bit. Portland Barbers, Lly's and Urban Angels Didsbury – shoes displayed in.

AFFLECKS

- "I remember I was restocking the barber shop one day because I just quit my job. This was like January, this January. So not long ago. I quit the job, then I was like right I just need to push the business now, because I'm trying to do it full time. So I left the barber shop after I restocked it. And I was like, ah I need to do something big. So I walked across to Afflecks, and then I just read on the sign saying, it just said, if you want to trade it, contact this number and whatnot. I walked in, knocked on the door and I had a chat with the guy. And it started from there. Luckily, they had a studio open that was free and a perfect size for me. You know, it was quite affordable for my first time getting into it and opening a shop and that. I just jumped on it really."
- "I always knew that if I wanted to grow my business and for it to be successful, I need a physical space and shop of some sort. But because, buying online for even myself if I kind of don't necessarily love buying shoes online. I do like to try things on. Same with jackets and that."
- "So I always wanted that physical aspect so that people can come in. Even if they see a pair online that they like, they can come in."
- "Or try shoes on in the spot in Afflecks. I had to 100% jump on it. As you said, the brand is already there with Afflecks. With me having a nostalgic memory with Afflecks, coming in with my family and whatnot. It just made sense."
- "I took the risk and I'm still seeing if it is going to be worth it or not. As it is such early doors."

MOTIVE BEHIND JHKICKS

- Working class people, poor people the concept of merging them two together allows us to live more sustainably. It gets everyone to be able to do that, that's why its £65. Of course, I don't know in ten years with inflation. As of now, £65 is 100% trying to stick to that. To keep everything below that, I feel like it is a fair price as well. To the point where, even though my shoes do look new they are still second hand. I see a lot of businesses where they sell stuff and they might not be in great condition, they charge hundreds and thousands.
- I want to be true to myself really and to get people into this second hand thing
- It needs to be at a good price, because I feel like I would be taking the mic otherwise. A lot of people, kind of overlook second hand stuff because they like everything to be new. But if I am charging them at such a great price people can't say no to it. Its getting people that wouldn't normally tap into it, to tap into it the idea.
- "The £65 thing, although they are one of one pieces is such a big thing about my business and it gets a lot of people in. That is the main point. That is the main thing I want to push about my business, is that everything is under £65. It's something that I absolutely need in my shop, and I know someone will love it. With my selling point, it might only make a tenner of it I will get it in. Because I know someone needs it and I won't be greedy. I will just sell it for my price because I know that customer will come back and love it. The next time, they might buy another pair and that's what it is all about. Mailing people over the moon with the shoes they're getting and the price they're getting."

"But also being authentic to how the business did start."

"My business will always be majority, majority footwear. Jackets are just something I love. Always been into my clothes. My dad's very stylish with jackets he wore. If you're from Manchester, with jackets is a culture thing."

"growing up in Manchester a city that's always on trend, with fashion culture everywhere"

we would always go into town after school and window shop @ was a ritual on Fridays.

I dint think any of us ever bought anything.

I want to make a store that's even cooler than the ones we would window shop in but one that's more affordable.

So one Friday then kids might actually buy a pair. This is what drives JHKICKS as a business."

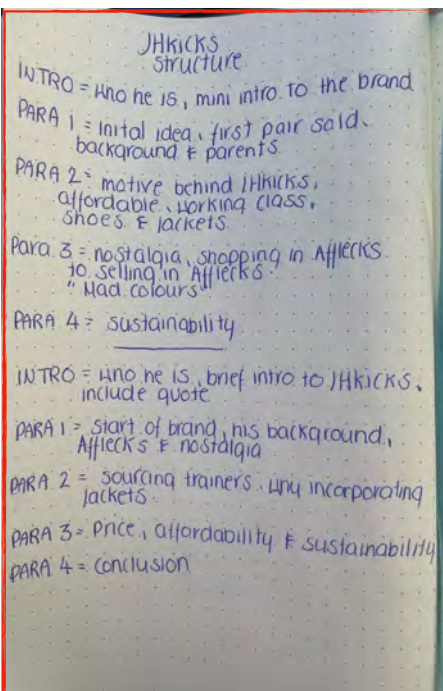
SUSTAINABLE

- "here's different thing we do to try support that. For example, sustainable packaging I use. The actual business, up cycling trainers but then also I get people to bring in shoe boxes that are laying around the house and they are going to throw away. I then use the shoe boxes when I'm in the shop. When people buy a pair, I put them in the used shoe boxes."
- "As I started to grow older, I did different events with different people. I remember, I got invited to a sustainable fashion week maybe two years ago I think in Manchester. Being invited to that, made me really understand how important my business is not just for those who can't afford expensive shoes but also for the greater good. For the earth and the world we live on. How important it is to reduce waste and producing materials. Now, I understand how important it is. That's why it is a big part of my business. I put it everywhere, because we are literally benefitting the world we live on. As well as the cost of things."
- "Sustainability is a core point of the business, most things that are sustainable are super expensive. How can we expect the majority to get on board if that's the case (expensive items) its easy for those in a better financial position with sustainability in mind."
- Where I come from, people have no time to think about sustainability or the future of our world because they have bills to pay.
- People may think its selfish, but it is not. Life is fast
- when you're being squeezed from everything financially and have crazy overheads that increase year by year with no rise in wages.
- Therefore, my price point is the proudest and most important things in my business models as it ties everything together.
- The only way to get everyone shopping sustainably is to make it for everyone.

EXTRA

- "I do try get mad colours that are just made for one person. Most people will hate them but they love that shoe. Stuff that is unique. Because everyone can buy used stuff and kind of sell them off for more, but the stuff I'm trying to get in is the kind of stuff that people will love"

I created two potential structures I could follow for the piece.



FG 39: Own image.

However, during my tutorial I received the critique that my paragraphs would be too long. Therefore I decided to split each paragraph in half.

INTRO :

- Where the shop is located (Afflecks, describe what it is).
- Who Joseph Haggerty is
- What the shop offers
- Insert a quote from Haggerty

PARA 1:

- Brief intro to the brand
- First concept / beginning the brand
- First pair sold

PARA TWO:

- Parents
- Where he sold the trainers before Afflecks
- Jump towards Afflecks

PARA THREE

- Nostalgia of Afflecks
- Nostalgia of Manchester

PARA FOUR

- Creative process and sourcing trainers
- Why the incorporation of jackets

PARA FIVE

- Price of his pieces and why

PARA SIX

- Sustainability

PARA SEVEN

- Conclusion and what's next for the brand.
- Closing quote



JOSEPH HAGGERTY - THE CREATOR OF JHKICKS
23 year old, South Manchester native Joseph Haggerty quit his job in January to pursue his emerging business, JHkicks.

INTRO
The JHkicks pop-up shop is located on the second floor of Afflecks, one of the most iconic shops of the Northern Quarter. Upon arriving, you're greeted by the owner 23-year-old South Manchester local Joseph Haggerty. The store offers a huge display of up-cycled shoes in every corner, a rack of curated jackets and framed images of Haggerty's craft. Haggerty secured the spot in Afflecks mid-March of this year before that JHkicks was only available online. "I took the risk and I'm still seeing if it's going to be worth it". Due to the brand still emerging onto Manchester's creative scene, I wanted to delve into the brand and its beginnings.

PARA ONE - WHAT JH IS, WHERE HE'S FROM, WHAT STARTED IT
JHkicks is a sustainable footwear shop which up-cycles shoes and completely transforms them back to new conditions. Flitting from the Fallowfield family home to North Reddish, Joseph Haggerty studied in Didsbury where the first concept of JHkicks was created. He explained to me how he was always on the hunt to find inexpensive shoes aged 17, as he was unable to afford new trainers. Due to this he was constantly buying second-hand pairs, "they'd always come dirty and just clean them up so they look brand new". His "new" trainers caught the eye of his mates which led to them asking for a pair. He charged his mate only a tenner for a transformed pair of grey Air Max 95s and sparked the idea of creating a business, which is now known as JHkicks.

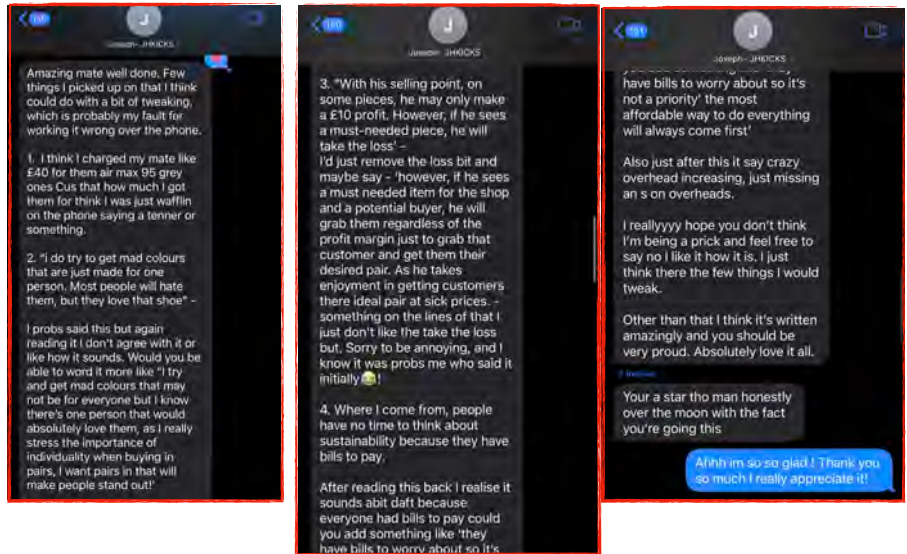
PARA TWO - CREATIVE FAMILY N NAME, SELLING AT SCHOOL IN CAMPUS, BARBER SHOP
Son of a self-employed flier and salon owner, "I definitely come from a creative background - but not in my industry". Both Haggerty's parents influenced his strong work ethic. His mum has her own salon, Urban Angels Didsbury and his dad works for himself who "takes pride in his work". From the initial sale of the Air Max 95s, he began selling his trainers on Depop through school, college and university. From October of 2024, his trainers were for sale in his mum's salon, Portland's Barbers and Liv's Barbering Studio. At the beginning of March of this year after restocking Portland's Barbers as he did every two weeks, he bit the bullet and walked across to Afflecks. After spotting a sign of brands wanted, he knocked on the door and secured a space. "I just jumped on it really".

PARA THREE - NOSTALGIA OF AFFLECKS, A PHYSICAL SHOP INTEGRATING JACKETS
He wanted to push the business as he was now working on it full time. "I always wanted a physical shop, so people can come in and try things on". In his school days, Haggerty and his mates created a ritual of window shopping each Friday. Not to buy, but to simply browse. "I want to make a shop that's even cooler than the ones we used to window shop at". Having grown up in Manchester, built a strong sense of nostalgia around Afflecks for him hence the leap to locate his brand there, "It just made sense."

PARA FOUR - SOURCING AND RESTORING THE PIECES, "MAD COLOURS", EACH PIECE MATTERS
Each piece in JHkicks is completely unique. "I do try get mad colours that are just made for one person. Most people will hate them but they love that shoe". JHkicks will always mainly be footwear focused, however Haggerty has been integrating jackets into his stock at Afflecks. "Jackets are just something I love - My dad's very stylish with jackets he wears, which led him reflect how if you're from Manchester, there is a large culture surrounding jackets."

After I finished writing the piece, I decided to send it across to Joseph Haggerty to fact check it. Here are screenshots of what he had to say:

FG 40, 41 and 42: Own image.

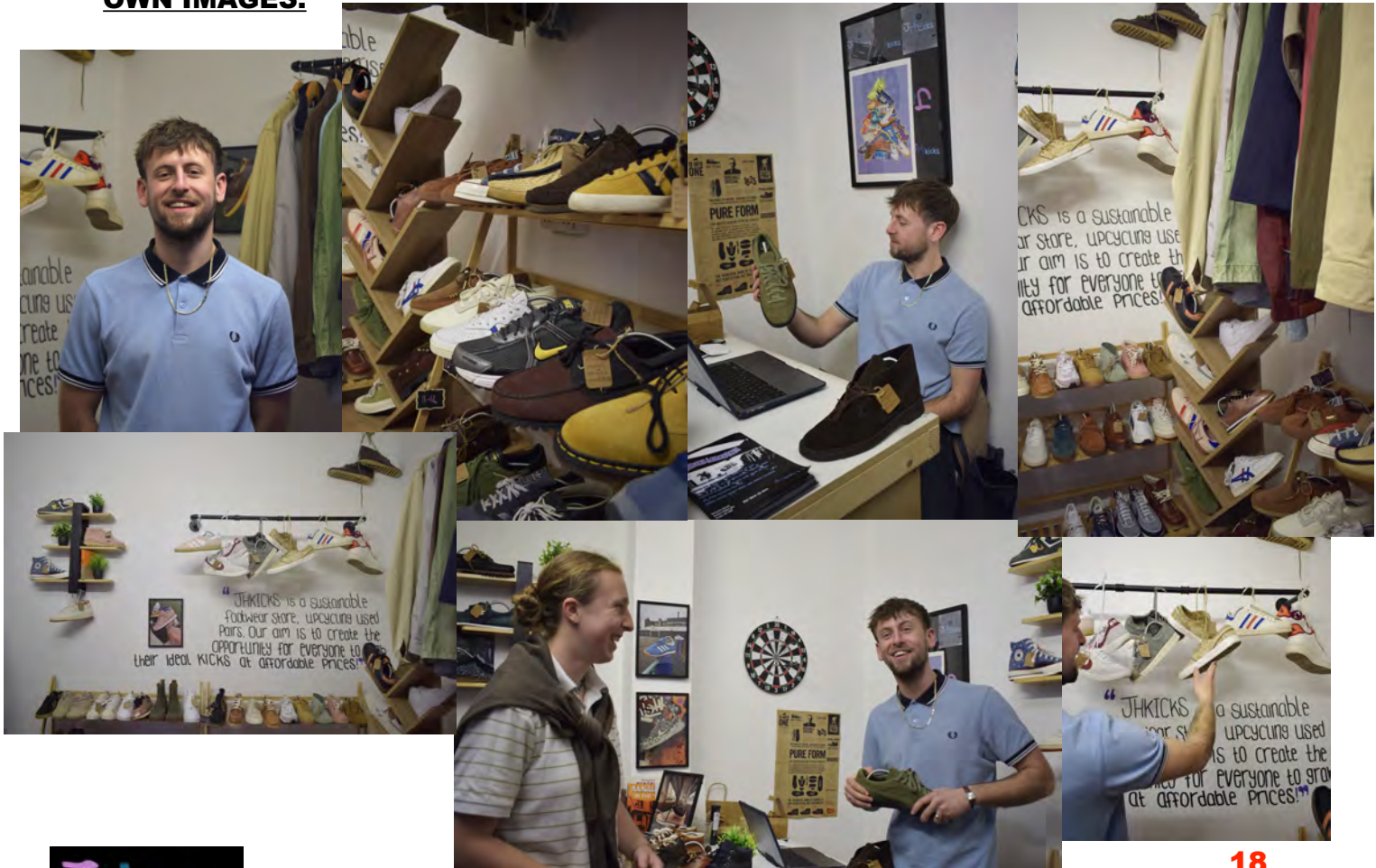


Screenshots of message sent to me from Joseph Haggerty.

After receiving Haggerty's thoughts, I adapted my piece.

I finished the profile piece, I visited the JHkicks pop-up shop to get images for my piece.

OWN IMAGES:



Left side - 1/3

Right side - 1/3



I recreated the JHkicks logo in photoshop. (Overlaid on top of my taken image)



I edited and draw on certain trainers of the image I took in the JHkicks shop

((Headline)) Joseph Haggerty
The Creator of JHkicks - in Lakestreet font.
((Standfirst)) 23-year-old South Manchester Local
Quit His Job To Pursue His Emerging Business - in Nothing you could do font.

((Body Text))



FG 44: Own image.

Created a cut out and edited it to look like a sticker in Photoshop. Adhering to NQRY MAG's aesthetic. I added this to the bottom of the page as I thought it looked bare and needed an image.

FG 43: Own image.

Left side - 2/3

Right side - 2/3

FG 45: Own image.

((Body text))

Image

((Body text))



Portrait of Joseph Haggard I took and drew red details on the shoe, I also added a Shoe sticker. I created it in photoshop, overlaid as I thought the image looked a bit boring

FG 46: Own image.



Image



Image I took and edited details in red: shoes and dartboard. I chose to place the image across both pages.

FG 43: Own image.

Left side - 3/3

((Body text))



Images of trainers I included, I edited the colour and added a threshold onto each shoe. I then drew red details onto the shoes, like the other images I included.

FG 47: Own image.

Right side - 2/3

Wanted a simple image to end the JHkicks piece, image from the opening event. I drew red details on the image.



FG 48: Own image.

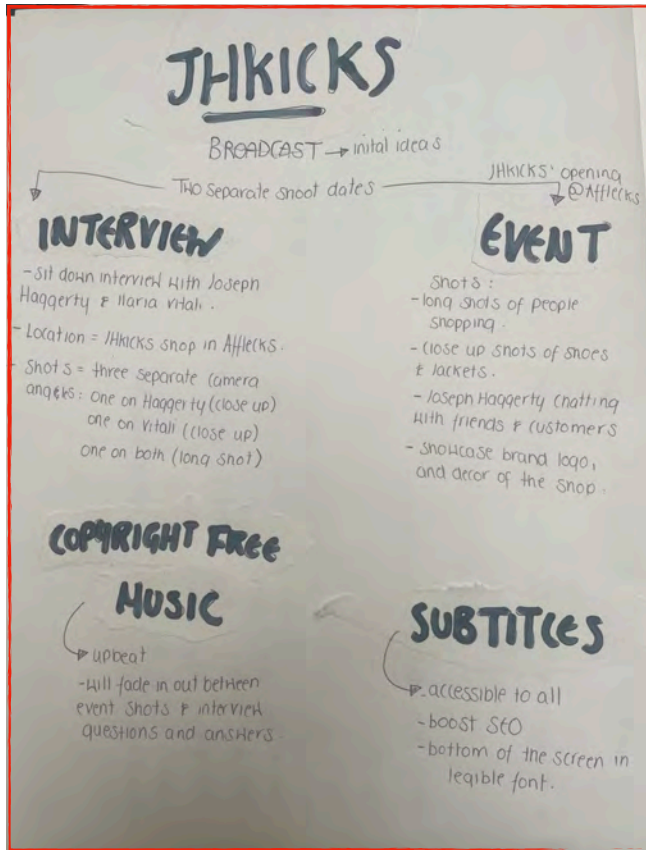
I visited the JHkicks pop-up shop to get images for my piece. Haggerty then invited myself to the JHkicks opening event that took place on Saturday the 26th of April. I asked him if he would be happy to be in a broadcast for NQRY MAG. As I thought the event would be the perfect opportunity to get b-role for the broadcast. To which he said yes.

PLANNING JHKICKS BROADCAST - COLLABORATION WITH MAX THOMPSON

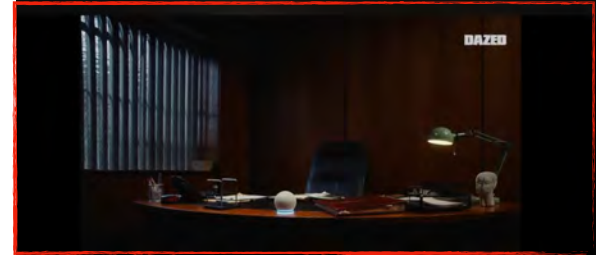
I was fortunate to have Max Thompson who was willing to collaborate with NQRY MAG. He has a degree in filmmaking, and is studying a masters in filmmaking at Manchester Metropolitan. By collaborating with him, will elevate my broadcast due to his expertise.

Myself and max started by creating a mind map writing down initial ideas for the broadcast. We discussed these ideas over the phone in note form then I created a clear mind map.

Research and inspiration

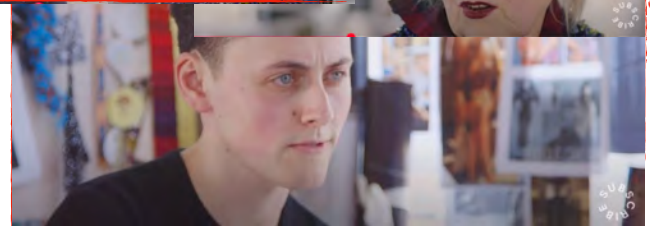
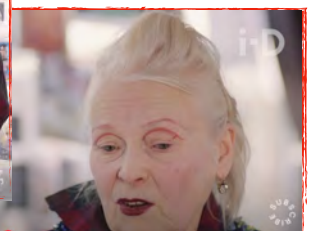
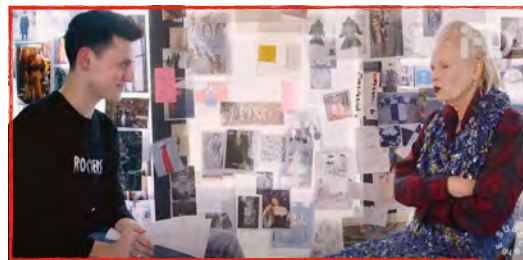


FG 51: Own image.



FG 49: Central Cee Answers fan questions on love, social media and being a gemini (DAZED, 2024)

Sat down interview of him answering questions, showing his surroundings. Could incorporate this idea in the interview. Showcasing the JHkicks shop, focusing on features e.g shoes, his logo, business cards etc...



FG 50: I-CONS: Vivienne Westwood (I-D, 2016)

Liked the idea of having multiple camera angles of both the interviewer and interviewee, alongside their own solo shots.

When we were together, we created a storyboard of the shots and their order.
All images included in the story board are AI generated.

Our storyboard.

Storyboard for JHKicks interview for NGRY MAG - Beginning

Scene 1: JHKicks interview for NGRY MAG - Beginning

Shot: 1
 Action: Outdoors shot of Affleck's and logo on building. Camera moves up from road to reveal logo.
 Dialogue:
 FX: Text on screen showing location

Shot: 2
 Action: Constant recording of Subject
 Dialogue: Hi I'm...
 FX: Text on screen showing name

Shot: 3
 Action: Montage shots of shop
 Dialogue: Dialogue over the top
 FX:

Shot: 4
 Action: Montage shots of shop
 Dialogue: Dialogue over the top
 FX:

Shots marked with a '?' could potentially change to fit

Scene 2: JHKicks interview for NGRY MAG - Middle

Shot: 5
 Action: Constant recording of interviewer
 Dialogue: Question
 FX:

Shot: 6
 Action: Constant recording of Subject
 Dialogue: Answer
 FX:

Shot: 7
 Action: Shots from 26th Opening party
 Dialogue: Dialogue over the top

Shot: 8
 Action: Shots from 26th Opening party
 Dialogue: Dialogue over the top

Scene 3: JHKicks interview for NGRY MAG - End

Shot: 9
 Action: Constant recording of Subject
 Dialogue: Ending comments
 FX:

Shot: 10
 Action: Montage shots of shoe
 Dialogue:
 FX:

Shot: 11
 Action: Shots from 26th Opening party
 Dialogue:
 FX:

Shot: 12
 Action: Shots from 26th Opening party
 Dialogue:
 FX:

Our notes.

Questions to ask Joseph Haggerty:
 Can you introduce yourself?
 When did the concept of JHKicks start?
 Where do you source the pieces?
 Did you sell anywhere before Afflecks?
 What made you take the jump towards Afflecks?
 Can you explain how you created the logo?
 Why is your price point £65?
 When did you incorporate selling jackets?

I wanted to ask quite a few questions, therefore we would have a lot of content to pick and choose from.

The JHKicks' opening event took place on the 26th of April and the interview took place on the 29th of April.

FG 52: Own image.



BEHIND THE SCENES JHKICKS BROADCAST **- EVENT AND INTERVIEW**

FG 53: Own image.



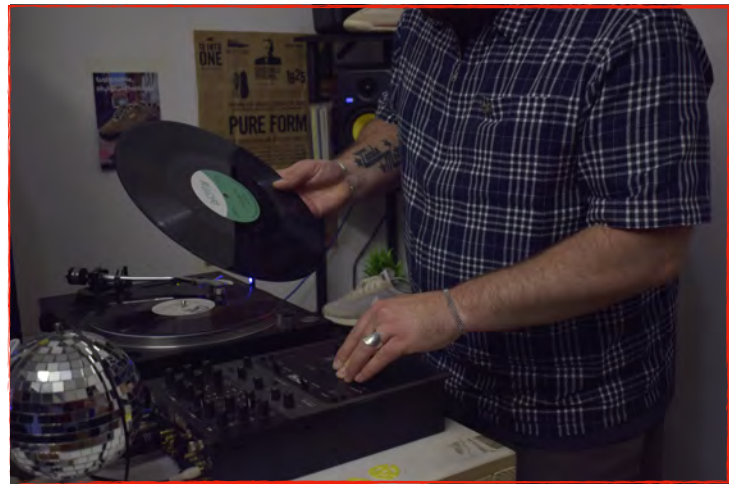
All my own images:



FG 54: Own image.



FG 56: Own image.



FG 55: Own image.

We decided to do two takes of the interview. This was because the shop was open and there was a lot of people walking past which disrupted the audio. This allowed us to include clips from both takes if the audio for disrupted. Unfortunately on the day of the interview, the two wireless Lavalier microphones we purchased stopped working. To combat this issue, myself and Max decided to use the secondary camera to capture the audio. Which meant we no longer had the long shot where both myself and Haggerty were in the frame.

FG 58: Own image.

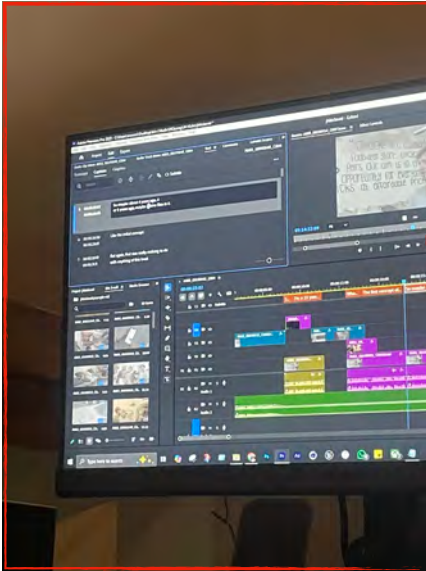


FG 57: Own image.

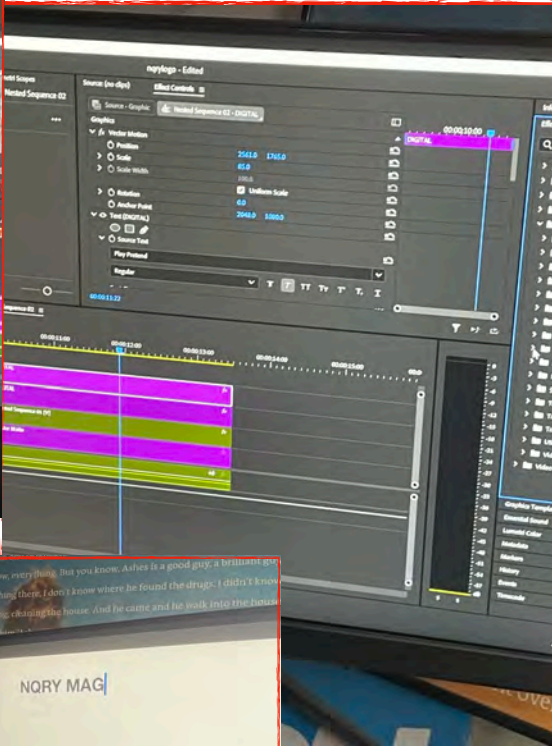


EDITING THE BROADCAST WITH MAX THOMPSON

FG 59: Own image.



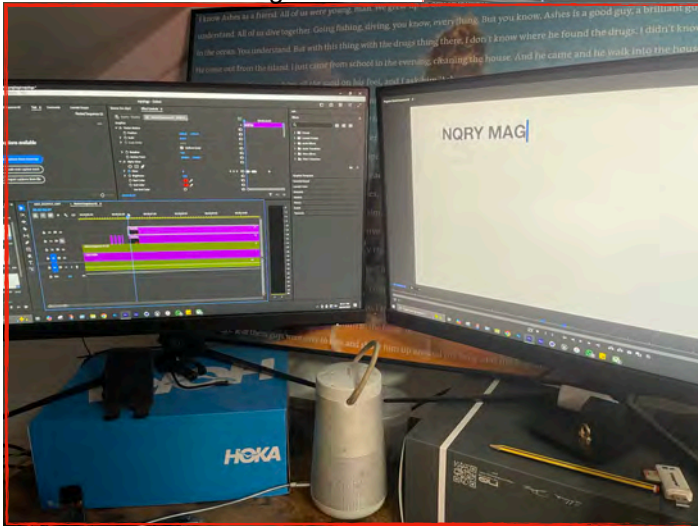
FG 60: Own image.



As we had two shoot days, (the interview shoot and the pop-up event shoot) when editing the broadcast we picked the shots from the event to match the interview questions and answers.

As Max was collaborating with NQRY MAG for the broadcasts he came up with the idea of making an animated intro for NQRY MAG's broadcast. We developed this idea from the first instagram post I created. The video I posted consisted of 'NQRY MAG' being typed. Max wanted to adapt this, still including the original video but incorporating lettering to say 'digital'. We went back and forth deciding on the colouring of the word 'digital' as NQRY MAG's house colour is red, however wanting to create a divide from the printed magazine content to the digital content. We decided on blue as it is usually has connotations of technology. Also adding the effect of a neon light turning on, evokes this further.

All own images:



FG 61: Own image.

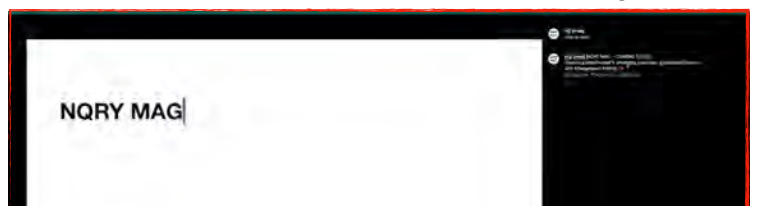


FG 63: Own image.

Snapshot of animated intro of broadcast.

FG 62: Own image.

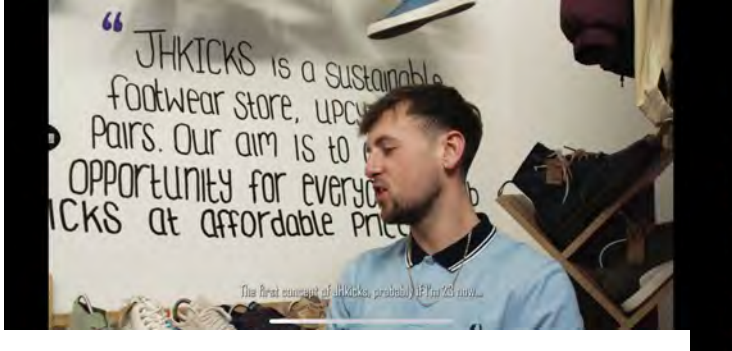
Snapshot from Instagram post



FG 64: Own image.

Snapshots of the finished broadcast.

FG 66: Own image.



FG 65: Own image.

FG 67: Own image.



FG 68: Own image.



I thought it was vital to include subtitles with my broadcast, so it would be accessible to all and championing audience diversity. Alongside it being accessible, it is essential to boost the SEO. The inclusion of subtitles improves it's visibility, and expanding it's reach. I used the caption tool on Premier Pro for the subtitles. However, as Haggerty has a strong Mancunian accent the auto generated text was not repeatable. Therefore, I had to check it and manually edit most of the captions.

MAGS LINES

Mags (Molly) Lines, is an emerging illustrator based in Manchester. I went to both Primary and Secondary school with her. Due to her launching an Instagram page dedicated to her work, I thought she would be a perfect fit for NQRY MAG.

MAGS LINES TRANSCRIPT:

I (Ilaria) : Right, can you introduce yourself to me?

Molly (M): Yeah sure. Im Molly or Mags, Im 22. I am from Leamington Spa but I live in Manchester. I am a barista but I also do art on the side.

I: Nice. Would you say you have a creative background? Are your parents creative ? Where you creative at school?

M: Not really, not at all, to be fair, I was creative, not at school, but I was creative like, when I was at school, like, just not in school, I didn't go to uni or college or anything. I just enjoy it. So I do it. That's about it.

I: Are your friends or flatmates creative?

M: No, they're more academic. And then I've got a couple of friends, but they're more they're creative in the sense of, like acting or directing.

I: Ah, okay.

M: Which is cool, and it all kind of links together, which is fun, yeah. And then, to be fair, that's such a lie, because my work, my like my friend who's at work, we do quite a lot of stuff together. She's the one like, who helps me start selling my prints and whatnot. She's really creative.

I: Oh, wow. Okay.

M: So we kind of push each other. Yeah.

I: Is that the person you did the Unitom collar with?

M: No, that's my steps to stuff. Oh, okay. She is in Salford uni at the moment. Yeah, fashion and photography, I think. But she thought, I don't know, she just likes my stuff. And was like, Yeah, let's do it together.

I: So was, was that her, like, final project?

M: She was, it's like, I don't think it's her final, final projects. I think it was like, one of the projects leading up to it.

I: Ah, okay.

M: But she, yeah, she was just like, this is, like, a really cool thing that you could get in on and give you some exposure, as well as me.

I: ah, that's incredible.

M: I thought it was pretty sick.

I: And so your designs were on the jeans. Were they, like, fully being sold?

M: I think it was the T shirts. And then there was some prints and some stickers being sold. The jeans were just like, we're kind of toying with the idea of doing stuff, yeah, like buying secondhand clothes, or, like, recycled, like, recycle up clothes, yeah, and just give them some new, new life, yeah?

I: That's really cool, yeah.

M: that's like a separate thing that would, well, I say we're doing. She's still, she's in her final bit of uni, so we're just like, on a break. We're putting it on hold for now.

I: What would you say inspired you to start drawing?

M: I don't actually know. I've just always drawn. t's just kind of, it just kind of gets me out my head, yeah? Just draw for fun. And then I realised I'm actually like, okay, yeah. And then realised people actually liked my stuff, yeah, so then I just started trying to sell myself.

I: Do you just post your things on Instagram?

M: Yeah. am not very good at social media, so I got Instagram. I tried to set up an Etsy, but its so complicated.

I: So what would what was your first piece that you actually sold?

M: My first piece actually sold. It was I just started bringing my prints into work. I think it was just like the the girl character that I draw, yeah, I think it was her as a boxer. I think it was a print, not a drawing. I did a lino print of her.

I: Oh wow, okay.

M: I just bashed out like five and they sold in the coffee shop.

I: Okay, so it's literally just at work, and people picked it up, and was all like, Can I have this?

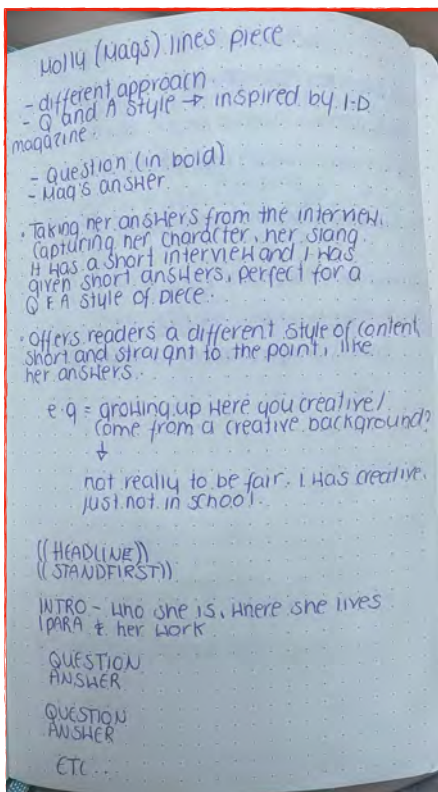
M: Yeah. I did that. And then I did this thing with the girl I worked with. She met someone who hosts, like DJ and art events, and then so we so we, like, applied. And then we thought loads of people were gonna be there selling that art and whatnot, yeah, we turned up. The girl was out of her mind. Our prints were in the back, and I was just the DJ, yeah. So we, like, we just got the prints and went round to people selling them ourselves.

I: What was the place called?

M: I don't think it was like an official thing. It would it was like in, like the warehouses in Ancoats, like on the Marina side.

I: And you went up to people, chatted and asked if they wanted to buy a print?
 I: Yeah, because it was an art and studio. But, yeah, no one was like, can you stop bothering me? No, it was kind of like they were more interested in it. Yeah, it was fun. Yeah.
 I: What would you say your favourite thing is to draw?
 M: I just like, draw by the my little character in different, like, see, like scenes, not scenes, everyday life, things, yeah, like cooking dinner, or like sitting on a toilet, or just like everyday life things put in the character in instead of like an actual, real life person. Yeah.
 I: And would you say, how come you draw that character all the time. Is it like a reflection of you, or do you just kind of like her?
 M: I just kind of started, to be fair, I started tattooing myself, and I came up with this character because I don't want to copy that, copy people's tattoos, and then I just kind of continue to draw it, yeah, it's just, I think it's just something I'm comfortable drawing now.
 I: Its your known style now.
 M: Yeah a little stamp.
 I: Do you think you'll work with anyone soon?
 M: I'm just getting my head down, to be fair, yeah, I'm still trying to figure out how to, like, get involved in the whole art world. So I've got, really, I haven't really put myself out there to other people. but I do want to Yeah, yeah, very much. But at the moment, I'm just sticking to what I know, yeah, and trying to get like a solid portfolio and presence.
 I: Do you think you're just gonna keep going, build up your portfolio, then maybe reach out to people or like, even, go to Afflecks and see if they've got any openings or stuff like that?
 M: That's the dream That would be ideal. I want to work for myself and, like, do what I love, just trying to figure out how to get there. I just need to bite the bullet. I just try to, like, do whatever I can, to, like, put stuff out there. Like, I did a bunch of prints that I've just left them around Manchester.
 I: That's sick.
 M: I want to make some stickers up and just, like, stick them about.

After reading through the transcript, I was aware that I did not have a lot of quotes or content to work with as Mags is just starting to showcase her work. She was also very timid during our interview. Due to this, I decided to create a Q and A piece, I have never written following this format and I wanted to push myself. I believe by writing a piece following a Q and A style will offer my viewers versatility and a different type of content to consume. As I haven't written a Q and A style piece, I decided to carry out some research.



FG 69: Own image.

My notes, when I decided to create a Q and A.

Maggie Marilyn, Georgia Alice and Meadowlark share a refined, modern aesthetic and a commitment to ethical production that all three credit, in part, to New Zealand. The designers have called the country home all their lives, each choosing to launch a...

Claire Hammon of Meadowlark

Growing up, was there a family member, or friend who sparked a love of fashion?
 I'm not really a lover of fashion, more so a lover of clothing and design. I can't remember anyone in particular; drawing and being creative was just what we did. I do remember trying to make clothes out of old dyed petticoats when I was about 10, inspired by Madonna!

Tell us some of the highs and lows of working in the creative industries.
 The best part is the freedom to make anything we can dream off! We really get to work on super exciting projects. I think the worst part is the pressure to perform when our work comes from our souls. It's definitely blood, sweat and tears — while also having to have a business brain.

Has New Zealand affected your production methods in any way?
 Having 'buy NZ made!' drummed into me all my life has definitely made an impact on me, and knowing our jewellers are treated fairly and paid well is really important to us.

What do you do to relax?
 I never relax! Nah, I binge on Netflix sometimes and try to never work on the weekends.

Congrats on ten years of Meadowlark what were you like as a ten-year-old?
 Thanks! I can't remember what I was like as a 10-year old, I did use to make terrible jewellery out of Fimo and sell at to the kids at school. And I'm pretty sure I accidentally had a mullet.

In I-D Magazine's Q and A style piece, they offer a brief introduction to who the individuals are. Alongside incorporating a cliffhanger to entice readers. Both the questions and answers are longer in comparison to the DAZED piece, which I do prefer. As the Q and A features three people, each of them have five questions each, fifteen questions total. Due to my piece only featuring one creative I believe fifteen is too long.

Here's a secret: I have a 'cry' playlist, and post-punk-slash-emo rap star **Ekkstacy** features on it more than once. His music has the sort of beautiful self-indulgence that gave sadness meaning during some of my darkest moments, and so I definitely didn't expect the roles to be reversed when we spoke earlier this month. He joined the call from Vancouver, Canada, 20 minutes late, camera off and clearly still in bed. He mumbled a genuine apology, followed by a half-hearted excuse. We'd never met before, but something was definitely amiss.

In hindsight, I shouldn't have been surprised – Ekk's music has long revelled in tales of love lost and internal turmoil. He was catapulted to stardom at just 19-years-old when **"I walk this earth all by myself"** became a TikTok mega-hit, now standing at over a quarter of a billion streams. The track was quite literally a cry for help for the young artist who was working night shifts at Amazon and sleeping on his dad's sofa at the time, writing guitar melodies alone and dreaming of doing music full-time. Within two weeks of the song releasing, Ekkstacy tells me, he was doing label meetings in LA.

(DAZED Digital, 2025)

This project is a pretty special moment, tracking your production with a live band, right?

Ekkstacy: Yeah, it's my first time doing that. I wrote the whole thing in my house on my acoustic, just super stripped down shit, and then took all the demos to LA. Before, me and my homie would do it together in the crib on a laptop.

It must be fun to play live.

Ekkstacy: Yeah, I'm excited to play the new songs at the shows. We haven't played any of them yet. We were going to at this one show but I fucking blacked out and forgot all my lyrics. Dude, it was such a shit show.

What happened?

Ekkstacy: It was destined for fucking disaster, bro. I don't even remember what city it was, but they gave me a penthouse hotel room with a full bar and a pool table. It was insane. I was like, 'If you think I'm not going to party in here, you're fucked.' So I partied all day before the show. It was super cooked before I even went on stage.

Did you enjoy it at least?

Ekkstacy: I enjoyed it until after the show, and then the next morning was really bad. I was a shell of myself. I remember I woke up and watched *The Notebook*, *Eternal Sunshine* and *Dallas Buyers Club* back to back.

This piece on DAZED Digital is a profile piece which includes a Q and A format. The beginning of the writing is a paragraph to introduce the reader to Ekkstacy. It is then followed by five paragraphs then the Q and A follows. I do not have enough content from my interview to follow this structure. The Q and A includes 18 questions, which for my piece is too long. It also includes the individual's name before each answer, which can be seen as rather repetitive. Especially as the questions are highlighted in bold.



This Q and A is featured in DAZED AND CONFUSED magazine. Due to the piece being about famous musician Dave, he does not need much of an introduction. Therefore, this specific piece didn't offer much insight in introducing the individual to the readers.

The answers are lot shorter than what I would include in my piece, however I thought 10 questions would be a good length for my piece.

FG 73: DAZED AND CONFUSED (2024) A Research Project in 100 questions

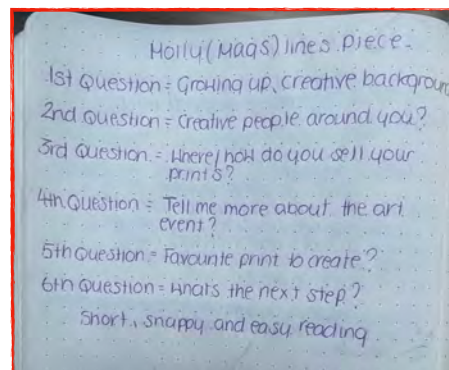
After my research, I decided to go through my transcript to pick out key subjects and quotes to include in the piece. To see if I could push certain quotes together, or adapt the answers I received from Molly Lines. Then I wrote out the structure and questions I would include. I came to the conclusion that I would have six questions, using the answers and content I received from our interview.

FG 74: Own image.



Screen-grab of grouping the quotes together.

Notes of my structure for my Q and A piece.



FG 75: Own image.

FG 75: Own image.

LAYOUT



FG 76: Own image.



FG 77: Own image.

Molly Lines sent across images I could use in the layout of the piece.

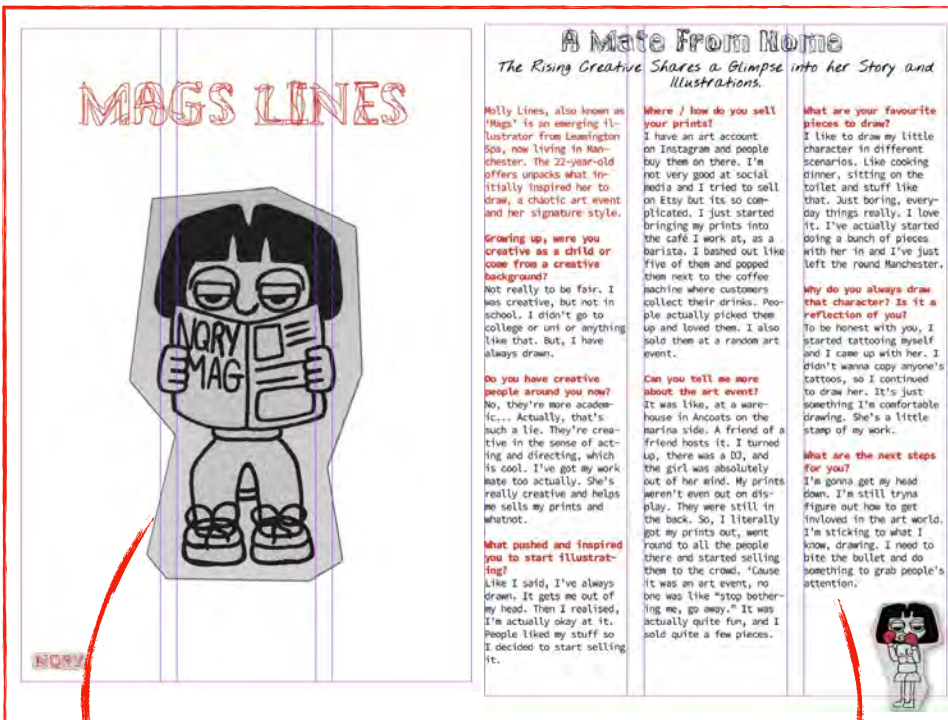
I then edited the images, putting them in black and white, adding NQRY MAG's house colour and created a sticker effect around them.



FG 78: Own image.



FG 79: Own image.



Incorporated the house colour, red and black.

FG 80: Own image.

I wanted to have one page showcasing her illustration and her same. Keeping it simple, but effective in my eyes.

My chosen layout. My layout in the proposal for my independent project incorporated an illustration of the character throwing a punch and knocking the lettering over. However I tried to incorporate this in the layout, but it simply didn't work with the columns and overall it was too distracting by pushing focus away from the words.

Pushing focus towards the order of my magazine pages, I decided that this Q and A would be the first piece. I wanted the first piece to be on the shorter side and easy reading. Not to overwhelm the reader by jumping straight into a long profile piece.

MANCHESTER INTERNATIONAL FESTIVAL - NEWS STORY

For one of my news stories, I wanted to cover an event. When researching events taking place in Manchester, I came across Manchester International Festival. Manchester International Festival is hosted by Factory International, a large cultural and creative space that I researched into for my independent research project. With my previous knowledge of Factory International alongside some additional secondary research, I thought it would be a good piece for NQRY MAG.

MANCHESTER INTERNATIONAL FESTIVAL 2025



FG 81: Factory International (2025) *Manchester International Festival 2025*.

My initial notes:

- Factory International is a large cultural creative space in the heart of the Northern city. Factory International has added Aviva studios which is a multi-use space which can be transformed to house multimedia performances, theatre shows and warehouse gigs. Alongside it being a huge hub for Manchester's creative community, Factory International also offers development and deliver learning programs. It is heaving with creative resources, artist's work and opportunities to emerging creatives.
- 3rd to the 20th July
- Every two years MIF brings the most exciting artists on the planet to Manchester to create ambitious new work. The next festival will take place during Summer 2025.
- MIF25 will bring 18 extraordinary days of events, performances and happenings to Greater Manchester, where the world's most exciting creative minds will reach across art forms, smash boundaries, and speak to urgent contemporary issues.

QUOTES

- MIF has pursued a bold and risky policy of presenting almost entirely new work. What's more, it's new work that has stretched the comfort zones of the creative artists and performers taking part. - (The Times, 2025)
- If there's a signature thread that ties together the eclectic works that have appeared at the Manchester International Festival, it's a desire to push at creative boundaries. - (Creative Review, 2025)

Manchester International Festival (MIF) creates an opportunity to channel and educate others about different cultures through an art form. It evokes a positive social impact. MIF offers an opportunity for creatives to use the festival as a platform to discuss issues and teach attendees, whether that be regarding culture, ethnicity, class or gender. This is a big reason why I wanted to cover this story in NQRY MAG.

When researching into MIF, I came across a list of the performances, artworks and installations that will take place during the festival. I wanted to cover one event / piece to create an insight into what MIF has to offer attendees. FAFSWAG caught my eye. On the Factory international website FAFSWAG's events are described as "A celebration of queer Indigenous culture". I believe the FAFWAG pieces encompass what MIF is about, presenting art created by artists and groups from different walks of life and cultures. The festival's art director, Low Kee Hong advocated to incorporate diverse voices and champion challenging perspectives.



FG 82: Factory International (2025) *FALE SA Sacred space*

Biennial international festival

Factory international has been described as a global destination for arts, music and culture in Manchester.
World rebounded artists and creators to Manchester's emerging creatives

FACTORY INTERNATIONAL'S BIENNIAL FESTIVAL RETURNS FOR 2025

WHO WHAT WHEN WHERE HOW

((HEADLINE)) MANCHESTER INTERNATIONAL FESTIVAL RETURNS
((STANDFIRST)) THE DATE FOR FACTORY INTERNATIONAL'S BIENNIAL SHOWCASE IS ANNOUNCED

((BODY))
From the 3rd of July Manchester International Festival 2025 will be delivering 18 days of events, exhibitions and performances across Greater Manchester. The acclaimed festival is a celebration of local creatives and global visionaries presenting their latest work. Hosted by Factory International, the hub of Manchester's creative community.

MIF25 is free entry, alongside a plethora of events to attend across the three weeks of July. Solo and group exhibitions, sound installations, and live collaborative performances, both music and theatre. Factory International is now permanently housed in Aviva Studios, a multi-use creative space where many of the festival events will take place. The website offers affordable tickets, such as Aviva £10 tickets for lower income households and 50% off for students.

Factory International has unveiled that this years festival is in the hands of a new creative director, *Low Kee Hong*. His eclectic success is reflected through being appointed the Artistic Director and General Manager of the Singapore Arts festival alongside being the founding director of Singapore Biennale. His influence is embodied in this year's impressive line up. A key showcase of the festival is from Critically acclaimed queer indigenous art collective, *FAFSWAG*. The creative group offer an immersive journey across three events. Educating audiences about Pacific cultures through a ceremonial piece exploring the world of their ancestors - animals from the land, sky and ocean. An exhibition of digital arts delving into issues impacting Pacific communities and a public discussion of cultural storytelling. *Kee Hong* advocated to include diverse voices and to champion challenging perspectives into the festival.

FG 83: Own image.

FG 84: Own image.

To adapt my first draft I wanted to include information regarding tickets at the end of my piece. This is because when I was carrying out research on news stories covering events, the ticket information was towards the end of the piece.

This time around, nine artists have been invited to reinterpret the exhibition through the use of Generative and digital Art the theme of a room in Cosmos exhibition. In addition, two of the artists will reinterpret The Ancora Room. Throughout the night, guests will be able to see digital previews of the work.

Sign up to attend [here](#). Tickets are first come, first serve so grab them while they are available.

few years ago and is thus set for a hero's return. Plus, with opening sets from pop-playful acts Franco-American duo [Faux Real](#) and Montreal's own [Sineïla](#) the whole night is sure to buzz with a special energy. *Buy tickets [here](#).*

FG 85: Paper (2024) Théâtre Rialto
<https://www.papermag.com/pop-montreal-preview#rebellitem2>

FG 86: Dazed Digital (2023) *Sign up to attend the last Gucci Cosmos Live talk series with Afua Hirsch*
<https://www.dazeddigital.com/event/article/61327/1/gucci-cosmos-live-talk-series-london-afua-hirsch-molly-manning-walker>

I also wanted to include a quote from another source or publication about the Manchester International Festival. In my initial notes I sourced a quote from Creative Review and The Times.

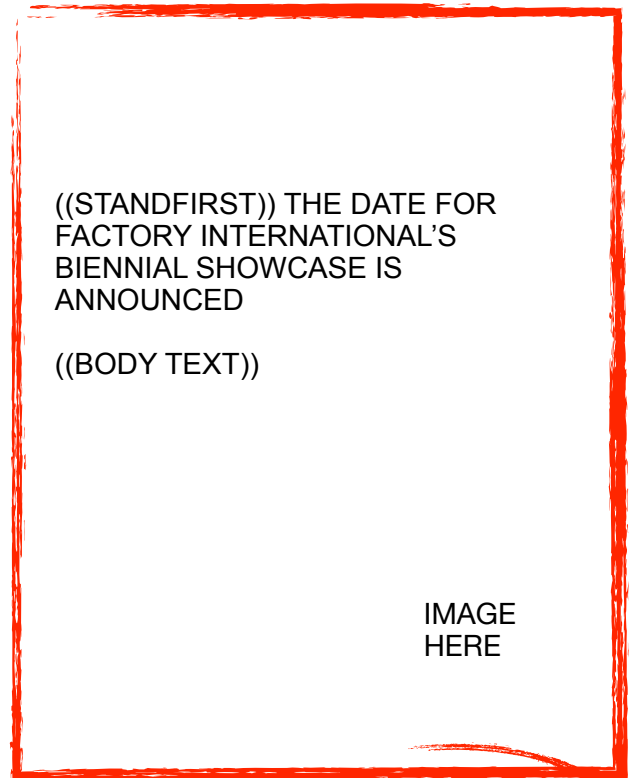
LAYOUT

Decided for the news story to be a two page spread.

Left side



Right side



Headline to be coloured in Manchester International Festival colours, this year they are pink, yellow and maroon.

In photoshop, I coloured the page in MIF colours, then overlaid the headline on top.

I used the font "Nothing you could do" as its one of NQRY MAG's main fonts I have used throughout the magazine.

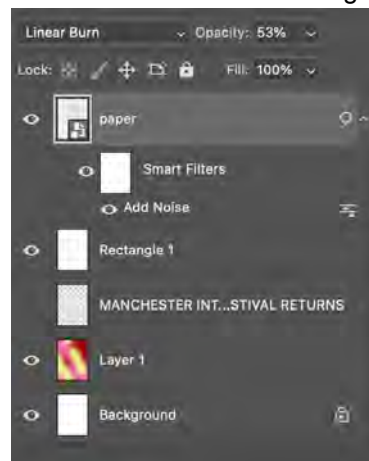
Standfirst in black - "Nothing you can do".

Body text majoritively in black, but highlight key names in red - adhering to NQRY MAG's house colour and stylistic approach.

Image in the corner : MIF in the same style as the left page and Headline.



FG 88: Own image.



INSERT THE IMAGE
HERE

Screen grab of Photoshop file.

FG 87: Own image.

HOLY SPIRIT - MAX RIDINGS

Max Ridings is the founder of Holy Spirit. The 21 year old is from Macclesfield and has been working on the brand for a number of years now. Holy Spirit is a streetwear brand, heavily inspired by Christianity and incorporates symbolism associated to Christianity. Ridings, has finalised his designs and is planning to launch his garments in November of this year.

Max Ridings was unavailable for an interview, therefore I sent across my questions and he replied with voice memos with his answers -

MAX RIDINGS TRANSCRIPT:

Is there anyone in your family creative ? If so have they inspired you?

I don't think anyone in my family is overly creative, and especially not in the fashion industry.

Talk me through why you chose the name Holy Spirit ?

So I chose the name Holy Spirit because the idea behind the brand was to tell the story of the Bible through clothes, and try and steer away from the simple logo on a t shirt or design on a t shirt. I wanted to make the whole brand a story and the story of the Bible, And therefore, the story of the Holy Spirit so I think it tied in really nice with the vision of the brand.

Why did you decided to create clothing and fragrances?

I decided to create clothing and fragrances because I used to resell a lot of clothes, and I always used to compare different clothing brands, and I was intrigued by how they were made and what materials were used, and different techniques you could use to create logos and designs or different textures and feels. I always used to think about what I would do differently on clothes I bought, and I guess I still do. Just love having the ability to create something of my own.

I wanted to create fragrances for Holy Spirit, because I want people to remember Holy Spirit by the scent, and not just by the logo or by a design. So all the products and the packaging is going to be scented with the Holy Spirit, signature scent. And then when customers open the products, they'll have something to smell as well as something to look at which I think is a more immersive customer experience.

What was the first design you created for Holy Spirit ?

The first design I made for Holy Spirit was a white t shirt with a black Holy Spirit logo on the front in the centre and the first verse of the Bible on the back.

What piece(s) of clothing are you happiest with / most proud of?

The piece that I'm most proud of in the collection is the Cuban shirt and short set. I think it's the statement piece in the collection. It's completely filled with graphics and text, but I don't think it looks over designed. I think it works really well and stands out. I also love how the set can be worn, not as a set, but with other pieces in the collection, and not look out of place and really work well with other pieces.

For your first collection, what is your inspiration? Why did you include Genesis?

The inspirations for the first collection. are all from the first few verses of the Bible. I had to start Holy Spirit story from the start. And I included Genesis because it's the beginning of everything. It's the beginning of the Bible. And this first collection is the beginning of Holy Spirit.

When will the collection be available to buy?

The first collection will be available to buy this November.

What's next for Holy Spirit ?

Next for Holy Spirit is to carry on the story. The next collection will be the Garden of Eden. And from there, we will keep taking parts of the Bible and quotes from the Bible and stories and messages from the Bible and turn them into clothes and collections.

HOLY SPIRIT SHOOT - MOOD BOARD

FG 89



(Ignazio Ruzzi, N.D)

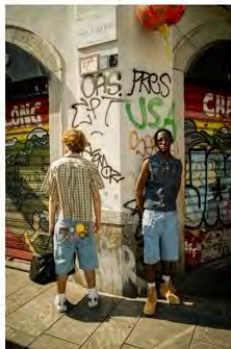
Wanting to play with levels, as there are three models e.g one sitting down, one leaning, one standing up straight.

FG 90:



(Pinterest, N.D)

FG 91:



(Culture City, N.D)

Using graffiti and posters in the background (preferably red - adhering to NQRY MAG's house colour) as a nod to the Northern Quarter, known for its graffiti.

FG 93:

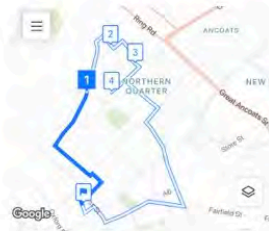


(Jarren Barboza, N.D)

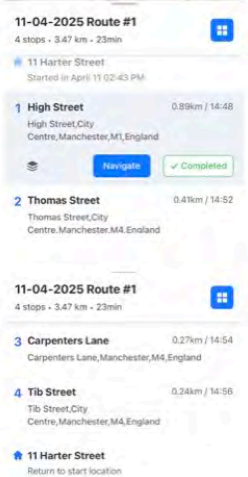


(ARES, N.D)

FG 92:



In preparation for the shoot, I created a route to follow using an app called loop.



FG 96 and 97: Own images



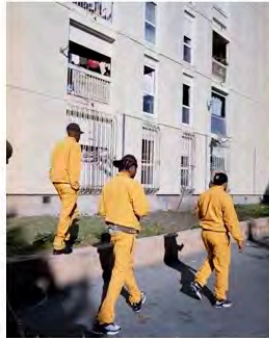
(Trendflex, N.D)

FG 94:

Low angle shots with the Manchester Cathedral in the background, adhering to the brand's strong influence of Christianity.

Walking shot images, showcasing the graphics on the back of the garments.

FG 95; :



(Tolatheonly1, N.D)

I wanted to create a mood board for the Holy Spirit shoot, to offer myself ideas of what poses I could use. As I wanted it to be an outdoor shoot, it can be more challenging in comparison to a studio shoot. I knew I wanted the locations for the images in the Northern Quarter, therefore the day before I walked around that area and noted down key roads or locations I wanted to include. I then made a route on an app named loop. I used this route as a rough guide.

IMAGES FROM THE HOLY SPIRIT SHOOT

All own images.



Max also took videos which we planned to include in the Holy Spirit broadcast. We wanted to the Holy Spirit video to be the same as the JHkicks video. A sit down interview with Max Ridings with videos from the shoot intertwined.

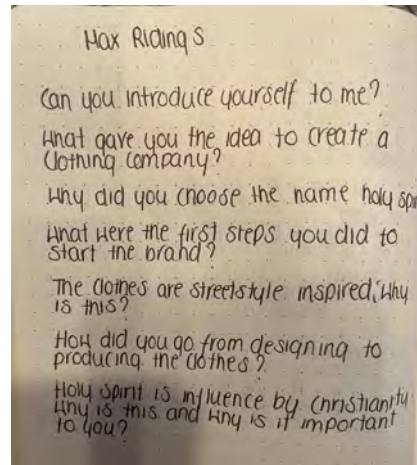
FG 100: Own image

FG 98: Own image



FG 99: Own image

We had planned to shoot in Max Ridings Studio, however on the day it fell through. Therefore myself and Max had to create an impromptu studio. For Max Ridings' backdrop we asked him to bring some of the Holy Spirit garments so they could be seen in the shot.



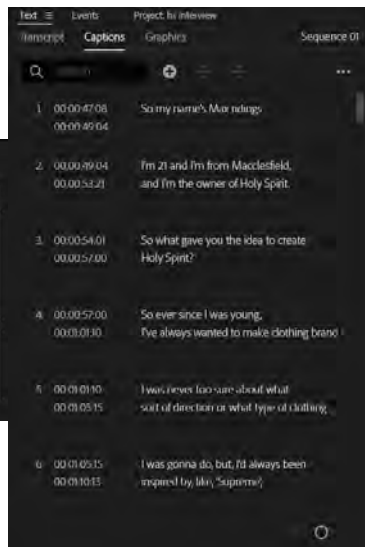
In preparation for the interview, I wrote out questions to ask Max Ridings.

FG 101: Own image



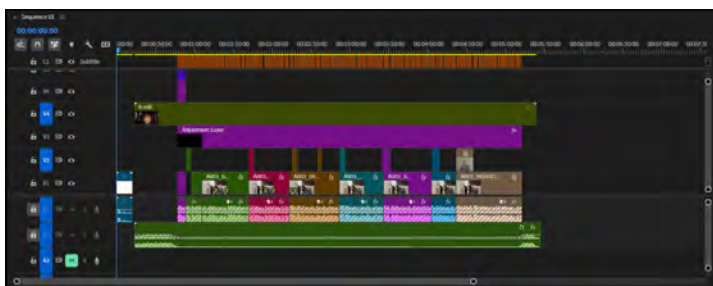
Image of written notes

FG 105: Own image

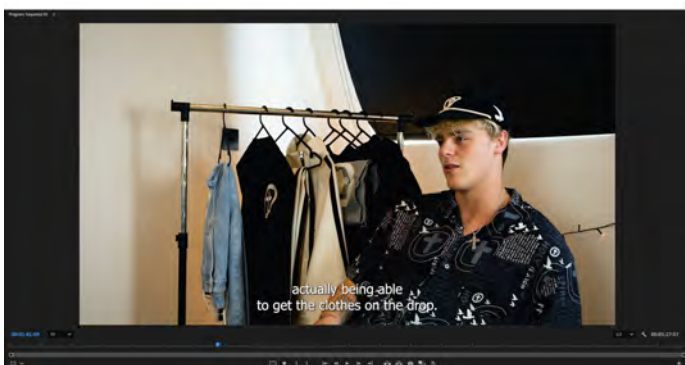


Myself and Max wanted the Holy Spirit shoot to be similar to the JHkicks video. Therefore the editing was similar. Snap shots from the Holy Spirit shoot and from the interview

FG 102: Own image



FG 103: Own image



Like the JHkicks video, we had to heavily edit Premier Pro's subtitle feature. We wanted the video to still be accessible to all.

FG 104: Own image

As Max Ridings was unable to shoot an interview earlier in my creative project, I asked him a handful of questions before we shot the broadcast. This offered me a larger insight into him and his brand, alongside more content for me to use / include in the Holy Spirit written piece.

STRUCTURE

((HEALINE)) - Max Ridings is Dropping His First Collection This Year.
((STANDFIRST)) Three years in the making, Holy Spirit is ready to be released

INTRO TO HIM AND HIS BRAND

BACKSTORY / STARTED TO DESIGN WHEN YOUNG

FIRST STEPS OF THE BRAND - CREATING THE NAME ALONG WITH A FONT

INSPIRATION, INSPIRED BY SUPREME AND PALACE - LIMITED EDITION DROPS

SUPPLIERS AND CREATING THE GARMENTS

TO FINALLY SELLING THE CLOTHES

LAYOUT

Left side - 1/

Right side - 1/

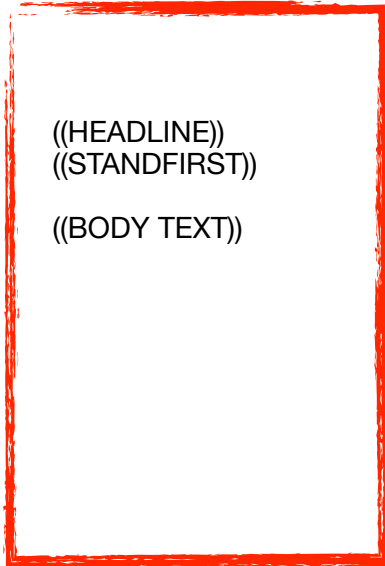
FG 106: Own image



FG 107: Own image

Left side - 2/3

Right side - 2/3



Before the Holy Spirit piece, I wanted an image across two pages to introduce the garments. I edited each model into a sticker in Photoshop and recreated the Holy Spirit image underneath the stickers.

I wanted to create stickers out of images I took, as I knew the last page for my Holy Spirit piece would be a full-page image. I wanted to make the left side more "exciting" and like NQRY MAG's aesthetic.

Left side - 3/3

Right side - 3/3

FG 108: Own image



FG 109, 110 AND 111: Own image

J O STUDIO - JESS O'RILEY

Jess O'Riley created her brand J O Studio in 2023, following on from her graduate collection. Her brand reimagines and repurposes salvaged tents.

CONTINUE

JESS O'RILEY TRANSCRIPT:

Ilaria (I): Can you introduce yourself to me?

Jess O'Riley (JO): I am Jess O'Riley, I own the brand J O Studio and I make clothing and accessories out of discarded festival tents.

I: Perfect. So would you say you have a creative background, like school, uni friends?

JO: Yeah. So I, like, I went to grammar school, so it wasn't massively creative in that respect, but my mom trained as a graphic designer, and she's always really encouraged, like, creativity and like us, you know, doing, like, trying things and doing what we wanted. And I was always really, like, artistic as a kid, sort of at school, I leaned a bit towards, like, well, I leaned a lot towards creative subjects, but then it was probably my art foundation that helped me really, like, embrace, sort of that way of thinking.

I: Where did you do the Art Foundation?

JO: In Manchester, at MMU. So I've been in Manchester, like five, six years now.

I: Ah, okay

JO: So yeah, been there a while, but yeah, I've always, literally always been, like an artistic kid, yeah. And then yeah, just there was kind of never any questions that I wouldn't do that. That was always what I was going to do.

I: Especially as you had the support

JO: Yeah, exactly. I never really considered anything else.

I: Yeah. And would you say, because your mom inspired you?

JO: Yeah, like she was so big on the creative subjects, and like really open to be like exploring alternative career paths.

I: What made you take that leap towards sustainable fashion?

JO: I'd actually always done, like sustainable work, mostly because, like, when i was younger, i was just working with stuff that i found around the house. yeah, so I'd be working myself with fun around the house and like up cycling before I even really knew what it was. Before I could really figure out that that was a thing. And then obviously it got quite cool a few years ago. I think of social media, like, kind of that experience and like the enjoyment that I get from, from sort of experimenting with with found materials, kind of kickstarting it. And then I think sort of my personal views on environment, the management of environment and waste and things like that, made me realise, especially in my degree, yeah, that I didn't want to be a designer if I wasn't a sustainable designer. Well, okay, yeah, I've actually got send it to you. I've got a really nice like bit from my portfolio that talks about, like, my approach to sustainability,

I: Perfect. That would be ideal. Thank you. Was your degree textile based?

JO: Yeah, I did a fashion BA, it was completely textile based.

I: I saw that on your website. You officially made your studios in 2023, so was that during your degree?

JO: So I actually took a year out, in my degree. It was like, it was kind of standard to take a year out and do a year in industry. But I, because of COVID, I find it really hard to find a new way that would accept people for placements. Especially unpaid like I wasn't. I wasn't prepared to prepared to work on pay. So I wasn't prepared to work somewhere unpaid. So I actually was like, well, if I'm gonna work for free for someone else, when I work for free for myself. I'd spent a few months in France, like just living out there, and then I came back, and then in the January, I just started doing my own thing and just making things and posting on Instagram.

I: Ah, okay. What gave you the idea of specifically repurposing tents?

JO: Sorry, I'm just making a cup of tea, just sniffing the milk to see if its okay.

Ilaria: No, no worries at all!

JO: So always been like, again, interested in sustainability, and I'd always wanted to, sort of, I knew that I had to find a niche that was sort of like materials that are usable but also scalable. So it needed to be something that I could find a lot of, so that when I developed the brand, you know, I'd be able to sort of keep it running and find enough materials. And I was actually backpacking in Scotland, yeah, and I was at this campsite, and in the bins at the campsite, someone had left, like a brand new festival tent. Yeah, it was literally completely fine. They just put it in in the bin, which kind of just baffled me, really. So I, like, strapped up to my bike, so cycled it all the way back to Manchester.

I: Oh wow.

JO: Because I was like, it's a really at the time, I was like it's a really nice piece of material, and like, I want to use it for something interesting.

I: Yeah

JO: And then that kind of kick started me thinking about about tents basically, yeah, it's kind of, it's a weird way around it, yeah, to get there. But it was the summer before, so it wasn't, it was two summers ago, so just before my graduate collection. So just came, came at the right time. Yeah, like, allowed me to sort of pin down what I was doing for final year yeah so that was your graduate collection. Yes, my graduate collection was. I was doing for final year.

I: so that was for you graduate collection ?

JO: Yes, my graduate collection. I made, I did other forms of waste textile as well. But I think the sort of highlight for that, and like the highlight for you know, the rest of like, what the brand became was, was the first festival you gathered all of the tents from. So actually, both years I've gathered the tents from truck festival.

I: Yeah

JO: so I go with care for Calais, and they collect all of the two man pop up tents because they get used in the Calais jungle.

I: Oh wow okay

JO: I help them collect those, and then anything that's left over I get to take, yeah. So yeah, I've done trot festival two years in a row, but I'm looking at, like, other other opportunities with different organisations to do sort of a bigger range of festivals.

I: So would you say the first piece you kind of officially first made for Jo Studios was your graduate collection? Or do you kind of separate the two?

JO: I think my Yeah, I would, I would say that. I mean, I made like pieces. If you scroll down on my Instagram, I used to make other pieces of recycling, materials. So I used to make stuff and sell it. Then with my graduate collection stuff, I went into it with the aim of, like, knowing that that was the project I was going to continue, and that would form, like, the basis of all my work after that point. So, yeah, I would say that's, that's really where it started. And those ideas and those concepts are like things that I'm still exploring today. So at the trousers, for example, I made those for the first time in my graduate collection, and then I ended up, like coming back to them almost a year later. Yeah, that's where it all kind of really started.

I: And can you remember the first piece that you actually sold created out of tents?

JO: it was probably, probably one of my bags. So, like, the quilted bags.

I: And how long would you say it typically takes you to make them?

JO: I would say it's hard to sell because I kind of do them all in one go. Okay, so I do like, I'll do all it's a lot quicker if you do all the cuts in one go, yeah, and then stitch each little bit at the same time. Yeah, I think each bag would probably take about four hours.

I: Can you just talk me through the creative process of from literally sourcing the tents to the final product?

JO: Yeah, so I obviously collect the tents at truck festival. I take them back home. and my mum helps me, bless her. So we usually have quite a nice day in the garden. So we take them to the big laundrette at Morrisons, because you can fit those stuff in. Yeah, take them to the big laundrette. Wash them. We've obviously taken the poles out at the festival, but then we cut off all the guy ropes, wash the tents, and then, cut all the accessories off, like, so there'll be, like, plastic bits. We'll separate the inners and the outers, if need be. And then it's a case of hanging them all on the line to dry, and then folding them, sorting them. I take a little swatch from each tent so that I know what I've got, and maybe some like notes about the tents. So I have, like a little swatch, each of the swatches are kept in a big book. So then when I'm designing, I can sort of reference back my sample book, yeah, pick and choose. It's sort of like I start on the design process, I kind of have a rough idea of the stuff I want to make, but then a lot of it is like research. A lot of it's looking at reference garments. And then I'll probably start sort of sketching, sampling out my favourite details. A lot of the time I kind of start with the silhouette, try and make it, and then make amendments based on, like the outcome. And then, once I've got a final design idea done and tested, or, like most of it tested. I then will like twirl it up in like a practice fabric, which is, I try and do it intense, just because it makes it easier to sort of replicate what it's actually going to be, like, yeah, and then pick the fabrics and make the real thing.

I: Ah, okay.

JO: Yeah, it's like, it's a long process, but it's quite organic, like, the way it works.

I: Yeah.

JO: And it's quite enjoyable. It just sometimes it can feel quite sort of drawn out and long.

I: Very tedious sometimes,

JO: Yeah. So it kind of, it depends how good of a day I'm having. Like, sometimes I'll come away from it and be like, I've literally done fuck you nothing today, yeah? But like, that is literally just part of the creative process.

I: What would you say is your favourite piece to make ?

JO: That's a good question. I like. I do like making trousers, to be fair. Yeah, I quite enjoy anything that's quilted or padded, because it's quite when I sew the stars on, it's quite sort of therapeutic, yeah. So yeah, I quite like that. Yeah. I think probably the star things, yeah.

I: Do you think that as your brand evolves, every couple of months when you've created a new silhouette. You're going to create jackets and other pieces?

JO: Definitely. I think what I'm trying to focus on really heavily at the moment is, like, just time spent sewing. And like, that's what I need to really focus on, is like spending time in the workshop with my head down, stitching things. So I want to, I really want to expand sort of the ranges of what I can make and just get sort of proficient with doing that.

I: Is it just you at the moment?

JO: Yeah. I've got some interns that are working with me. So that's really nice. It's nice having like other people that bring up ideas. And then they sort of, they just give me a hand with like, everything, yeah, which is really, really what I need, yeah, definitely. So yeah. And I'm looking to sort of, hopefully grow it, yeah.

I: As a small, independent brand it's nice to see that there's bags on your website and now you've pushed yourself to start selling trousers. You can see JO Studio natural growing. It feels really authentic.

JO: That's it. It's like, it's I literally only I'm not making stuff to like, make, like, make money. I mean, obviously I do make some money from it, but it's not like, it's not like I have to, have to make a profit every single time, every time I make and actually, for me, it's more important to feel like I've, like, showed people like, what, what the value of tenants are.

I: Yeah, exactly.

JO: I think that's so much more important.

I: I think especially because, like you said, sustainable fashion, it has kind of become more popular and more kind of trendy, is your collections and your garments, they do kind of stand out because they are made out of tents.

JO: Yeah. If I wanted to make a quick buck, I would not do sustainable fashion. That's literally like I wouldn't. It's not, it's not about the making money, it's about sort of educating people and showing what I can do.

I: Yeah, definitely. Why is sustainable fashion important to you?

JO: It's my sort of personal approach to life. I think I try and sort of look and minimise my my output on the world, like, I don't buy new clothes, like I thrift everything, you know, I just think it's so important to sort of practice what you preach. o, yeah, it's, it's, I think you can see it reflected in my brand as well. But like, what I make is so like, so close to my style and what I like and what I do, what I wear, it's so linked to me.

I: Yes, I can tell. I saw the the top you made for your marathon, and it was just really nice to see that obviously you're the creator of JO Studio and everything is sustainable but you do kind of, you follow what like your thoughts in your everyday life.

JO: Yeah, 100%. I just like, I'm so influenced by my own experiences and like the stuff I do. And like, I think, for loads of time as a designer, I did what I thought other people wanted me to make, what would get me the most marks at uni. And then actually, I was like, I should be looking if I want to make stuff that I think is great, I should be looking to myself as, like, the muse.

I: Well, that makes the brand more authentic.

JO: Yeah, 100%. a lot of the stuff like I make, I just love it, and I can wear it myself, like I usually be wearing, like, something that I've made, like a lot of days.

I: I don't blame you at all. Would you say Manchester has a large sustainable fashion market?

JO: Yeah. I think it's definitely something that's growing. It'll always be sort of smaller than, like, London. I think in Manchester especially, there's a real like, there's a couple of brands that are really sort of trailblazers in sustainable fashion. Yeah, so I'm hoping that it's like that like continues to grow. I don't know it's so Manchester, especially, so dominated by sort of fast fashion companies. Yeah, it's so well known for that. And I just, I'm just hoping, over the next few years that it continues to build this sort of name, of this reputation that it's got for itself, was like a real home of sustainable fashion.

I: Yeah, definitely. Because when I was first researching about Manchester, it just came up with, like, boohoo headquarters.

JO: Yeah. I think fashion in Manchester is so currently, like, linked to fast fashion, which is really because it kind of hides. So many brands doing like, incredible, incredible things on the sustainability. sustainability.

I: Yeah. So what are the next steps for you and JO Studios ?

JO: It is hard to tell. Its been like a bit of a roller coaster ride, and I'm kind of just saying yes to, like, all of the opportunities possible. Yeah, I think I want to definitely have, like, some more full time people on my team. Have some more people working with me. I want to do a lot more collaborative stuff. I think that's what I really enjoy. It sort of working with other creatives in in different disciplines. What else do I want to do? Yeah, I think get to the point where I'm really comfortable selling clothes, yeah, because at the moment, you know, it's selling accessories is all right. And I find that quite, quite sort of comfortable, whereas selling garments feels a lot, feels a lot bigger.

I: Yeah, definitely.

JO: So yeah, sort of selling clothes just continuing to grow the brand. I've been getting on TikTok quite a lot recently, which the algorithm really seems to like me, which is incredible. Really gassed about that. So just pushing it, pushing on social media, yeah, getting more sort of established, like partnerships with brands for sure. Im going to be working with Decathlon.

I: Amazing, congratulations.

JO: Yeah, I'm so gassed about that. It just got confirmed last week.

I: that solidifies that you're doing the right thing and you're successful.

JO: It is just nice to see like, I don't know. It's nice to feel, feel like I'm finally getting through, yeah, if that makes sense.

I: Even the social media aspect is crazy. You you always have to have a big social media presence, especially on TikTok.

JO: Oh my god yeah. Think having, like someone working, like with me, that's been interning with me, Charlotte, has been like helping my TikTok, like doing that for me, and having that kind of help is so invaluable. Yeah, I just literally run out of time. I just don't have time to do all of that.

I: Have you got another job or are you creating and designing full time?

JO: So I work at a music venue as well. I like help do marketing and social media for them. I've got to be honest, I've got loads of different jobs on the go. I used to work in hospitality until December, but I got bit redundant. So I've taken a bit of a leap with the studio and be like, Okay, this is, this is like time to do it. If not now, then when?

I: exactly, I think you've obviously got to take your redundancy as like a right this is the right time now.

JO: Yeah, 100% Yeah. it's really exciting.

After our interview, I went through the transcript and grouped the quotes into each subject.

Intro to Jess

I am Jess O'Reilly, I own the brand J O Studio and I make clothing and accessories out of discarded subjects.

Younger and studies

- I like, I went to grammar school, so it wasn't massively creative in that respect, but my mom trained as a graphic designer, and she's always really encouraged, like, creativity and like us, you know, doing, like, trying things and doing what we wanted. And I was always really, like, artistic as a kid, sort of at school, I learned a bit towards, like, well, I learned a lot towards creative subjects.

- (Her mum) Yeah, like she was so big on the creative subjects, and like really open to be like exploring alternative career paths.

- So yeah, been there a while, but yeah, I've always, literally always been, like an artistic kid, yeah. And then yeah, just there was kind of never any questions that I wouldn't do that. That was, exactly, I never really considered anything else.

Art Foundation and degree

- But then it was probably my art foundation in Manchester, at MMU, that helped me really, like, embrace, sort of that way of thinking. So I've been in Manchester, like five, six years now.

- Yeah, I did a fashion BA, it was completely textile based at MMU.

- So I actually took a year out, in my degree. It was like, it was kind of standard to take a year out and do a year in industry. But I, because of COVID, I find it really hard to find a new way that would accept people for placements. Especially unpaid like I wasn't. I wasn't prepared to prepared to work on pay. So I wasn't prepared to work somewhere unpaid. So I actually was like, well, if I'm gonna work for free for someone else, when I work for free for myself. I'd spent a few months in France, like just living out there, and then I came back, and then in the January, I just started doing my own thing and just making things and posting on Instagram.

Repurposing tents

- So always been like, again, interested in sustainability, and I'd always wanted to, sort of, I knew that I had to find a niche that was sort of like materials that are usable but also scalable. So it needed to be something that I could find a lot of, so that when I developed the brand, you know, I'd be able to sort of keep it running and find enough materials. And I was actually backpacking in Scotland, yeah, and I was at this campsite, and in the bins at the campsite, someone had left, like a brand new festival tent. Yeah, it was literally completely fine. They just put it in the bin, which kind of just baffled me, really. So I, like, strapped up to my bike, so cycled it all the way back to Manchester.

- Because I was like, it's a really at the time, I was like it's a really nice piece of material, and like, I want to use it for something interesting.

- And then that kind of kick started me thinking about about tents basically, yeah, it's kind of, it's a weird way around it, yeah, to get there. But it was the summer before, so it wasn't, it was two summers ago, so just before my graduate collection. So just came, came at the right time.

- Yeah, like, allowed me to sort of pin down what I was doing for final year year so that was your graduate collection. Yes, my graduate collection was, I was doing for final year.

- Yes, my graduate collection, I made, I did other forms of waste textile as well. But I think the sort of highlight for that, and like the highlight for you know, the rest of like, what the brand became was, was the first festival you gathered all of the tents from. So actually, both years I've gathered the tents from truck festival.

- So I go with care for Calais, and they collect all of the two man pop up tents because they get used in the Calais jungle. I help them collect those, and then anything that's left over I get to take, yeah. So yeah, I've done that festival two years in a row, but I'm looking at, like, other other opportunities with different organisations to do sort of a bigger range of festivals.

Creating the pieces

- Yeah, so I obviously collect the tents at truck festival. I take them back home, and my mum helps me, bless her. So we usually have quite a nice day in the garden. So we take them to the big laundrette at Morrisons, because you can fit those stuff in. Yeah, take them to the big laundrette. Wash them. We've obviously taken the poles out at the festival, but then we cut off all the guy ropes, wash the tents, and then, cut all the accessories off, like, so there'll be, like, plastic bits. We'll separate the inners and the outers, if need be. And then it's a case of hanging

them all on the line to dry, and then folding them, sorting them. I take a little swatch from each tent so that I know what I've got, and maybe some like notes about the tents. So I have, like a little swatch, each of the swatches are kept in a big book. So then when I'm designing, I can sort of reference back my sample book, yeah, pick and choose. It's sort of like I start on the design process, I kind of have a rough idea of the stuff I want to make, but then a lot of it is like research. A lot of it's looking at reference garments. And then I'll probably start sort of sketching, sampling out my favourite details. A lot of the time I kind of start with the silhouette, try and make it, and then make amendments based on, like the outcome. And then, once I've got a final design idea done and tested, or like most of it tested. I then will like twirl it up in like a practice fabric, which is, I try and do it intense, just because it makes it easier to sort of replicate what it's actually going to be, like, yeah, and then pick the fabrics and make the real thing.

- It's a long process, but it's quite organic, like, the way it works.

- And it's quite enjoyable. It just sometimes it can feel quite sort of drawn out and long.

- Yeah. So it kind of, it depends how good of a day I'm having. Like, sometimes I'll come away from it and be like, I've literally done fuck you nothing today, yeah? But like, that is literally just part of the creative process.

Favourite piece and first piece

- That's a good question. I like, I do like making trousers, to be fair. Yeah, I quite enjoy anything that's quilted or padded, because it's quite when I saw the stars on, it's quite sort of therapeutic, yeah. So yeah, I quite like that. Yeah, I think probably the star things, yeah.

- I think my Yeah, I would, I would say that. I mean, I made like pieces. If you scroll down on my Instagram, I used to make other pieces of recycling, materials. So I used to make stuff and sell it. Then with my graduate collection stuff, I went into it with the aim of, like, knowing that that was the project I was going to continue, and that would form, like, the basis of all my work after that point. So, yeah, I would say that's, that's really where it started. And those ideas and those concepts are like things that I'm still exploring today. So all the trousers, for example, I made those for the first time in my graduate collection, and then I ended up, like coming back to them almost a year later. Yeah, that's where it all kind of really started.

Sustainability

- I'd actually always done, like sustainable work, mostly because, like, when I was younger, I was just working with stuff that I found around the house, yeah, so I'd be working myself with fun around the house and like up cycling before I even really knew what it was. Before I could really figure out that that was a thing. And then obviously I got quite cool a few years ago. I think of social media, like, kind of that experience and like the enjoyment that I get from, from sort of experimenting with with found materials, kind of kickstarting it. And then I think sort of my personal views on environment, the management of environment and waste and things like that, made me realise, especially in my degree, yeah, that I didn't want to be a designer if I wasn't a sustainable designer. Well, okay, yeah, I've actually got send it to you. I've got a really nice like bit from my portfolio that talks about, like, my approach to sustainability.

- If I wanted to make a quick buck, I would not do sustainable fashion. That's literally like I wouldn't. It's not, it's not about the making money, it's about sort of educating people and showing what I can do.

- It's my sort of personal approach to life. I think I try and sort of look and minimise my my output on the world, like, I don't buy new clothes, like I thrift everything, you know, I just think it's so important to sort of practice what you preach, o, yeah, it's, it's, I think you can see it reflected in my brand as well. But like, what I make is so like, so close to my style and what I like and what I do, what I wear, it's so linked to me.

New pieces

- Yeah, I've got some interns that are working with me. So that's really nice. It's nice having like other people that bring up ideas. And then they sort of, they just give me a hand with like, everything, yeah, which is really what I need, yeah, definitely. So yeah. And I'm looking to sort of, hopefully grow it, yeah.

I: As a small, independent brand it's nice to see that there's bags on your website and now you've pushed yourself to start selling trousers. You can see JO Studio natural growing. It feels really authentic.

JO: That's it. It's like, it's literally only I'm not making stuff to like, make, like, make money. I mean, obviously I do make some money from it, but it's not like, it's not like I have to, have to make a profit every single time, every time I make and actually, for me, it's more important to feel like I've, like, showed people like, what, what the value of tenants are.

Designs

- I Yes, I can tell. I saw the the top you made for your marathon, and it was just really nice to see that obviously you're the creator of JO Studio and everything is sustainable but you do kind of, you follow what like your thoughts in your everyday life.

JO: Yeah, 100%. I just like, I'm so influenced by my own experiences and like the stuff I do. And like, I think, for loads of time as a designer, I did what I thought other people wanted me to make, what would get me the most marks at uni. And then actually, I was like, I should be looking if I want to make stuff that I think is great, I should be looking to myself as, like, the muse.

- Yeah, 100%. a lot of the stuff like I make, I just love it, and I can wear it myself, like I usually be wearing, like, something that I've made, like a lot of days.

Manchester Sustainable fashion Market

- Yeah, I think it's definitely something that's growing. It'll always be sort of smaller than, like, London. I think in Manchester especially, there's a real like, there's a couple of brands that are really sort of trailblazers in sustainable fashion. Yeah, so I'm hoping that it's like that like continues to grow. I don't know it's so Manchester, especially, so dominated by sort of fast fashion companies. Yeah, it's so well known for that. And I just, I'm just hoping, over the next few years that it continues to build this sort of name, of the reputation that it's got for itself, was like a real home of sustainable fashion.

Next Steps

- It's hard to tell. It's been like a bit of a roller coaster ride, and I'm kind of just saying yes to, like, all of the opportunities possible. Yeah, I think I want to definitely have, like, some more full time people on my team, I've got some more people working with me. I want to do a lot more collaborative stuff, I think that's what I really enjoy. It sort of working with other creatives in different disciplines. What else do I want to do? Yeah, I think get to the point where I'm really comfortable seeing clothes, yeah, because at the moment, you know, it's selling accessories is all right. And I find that quite, quite sort of comfortable, whereas selling garments feels a lot, yeah, a lot bigger.

- So yeah, sort of selling clothes just continuing to grow the brand. I've been getting on TikTok quite a lot recently, which the algorithm really seems to like me, which is incredible. Really gassed about that. So just pushing it, pushing on social media, yeah, getting more sort of established, like partnerships with brands for sure.

Image of written notes

Jess piece

- Start with a quote.
- Semantic field? Paint a picture of her making a cup of tea. → reflects her personality
- find a hook.

Structure =

INTRO = who she is, her brand and sentence of how she came across in the interview.

PARA 1 = Younger, idea of becoming a designer

PARA 2 = How the brand started from her grad collection, camping story.

PARA 3 = care 4 calais & truck fest, collecting tents

PARA 4 = creative process of making garments

PARA 5 = signature piece

PARA 6 = authenticity and inspiration

PARA 7 = sustainable fashion market

CONC = NEXT STEPS

I decided to write out a structure I wanted to follow for my piece.

1st draft - J O Studio

"I never really considered anything else other than going into the creative industry," explained Jess O'Riley. Our interview began over the phone at 3 pm, opening up with a light conversation about having a big lunch and making a cup of tea whilst on call. After our brief introduction, we delved into the interview.

The 24-year-old created J O Studio in 2023, after graduating a degree in fashion at MMU. The Manchester-born brand reimagines and repurposes salvaged tents from clothing to accessories. The innovative creator came across as chatty and enterprising, but incredibly passionate about her brand and sustainable ideology.

From a young age, Jess O'Riley was experimenting with materials she found around the house. "I was up-cycling before I knew what it was." After completing an Art Foundation and Fashion degree, solidified her passion towards sustainability, management of the environment and textile waste. "I didn't want to be a designer, if I wasn't a sustainable designer."

J O Studio encapsulates her views by teaching individuals to re-think their impact textile waste has on the planet, striving to reduce the buyer's footprint.

Jess O'Riley produced her graduate collection hoping to form the foundation of her future work. She wanted to find a niche in the world of sustainable fashion. "I needed to find a material that is usable, scalable and I could find a lot of." During the mist of her final year, O'Riley was backpacking in Scotland. At the campsite she was staying at, someone had chucked away a brand-new tent, "it just baffled me really." She strapped it up to her bike and cycled the tent back to her home in Manchester. This pushed her focus towards using tents as a medium. "It allowed me to pin down what I was doing for my final year," the designer added, "it was a weird way to get there." She created other garments from textile waste, however constructing pieces out of tents was the highlight for her and her graduate collection.

Once the spark for making garments out of discarded festival tents was created, Jess O'Riley joined Care 4 Calais. Care 4 Calais provides aid for refugee camps located in Calais, Northern France, Paris, Caen, Belgium, and Syria. Volunteers collect two-man pop-up tents that have been left at festivals to pass onto the refugee camps. "I help collect those and anything left over, I get to take." O'Riley also attends Truck Festival to gather tents to use for her pieces and has done, for the past two years.

After learning how the material is sourced, I wanted to understand the jump from acquiring the material to creating the pieces. "It is a long process, but it is quite organic." The poles are taken out at the festival, they are then taken to a laundrette to wash in bulk. Once the tents are washed, the guy ropes are cut off and the inners are separated from the outers. "My mum helps me, bless her. We usually have a nice day in the garden." O'Riley stated how her mum always encouraged creativity when growing up. A swatch of each tent is kept in a sample book alongside keynotes, allowing her to reference back and to know what materials she has. This then leads to sketching, sampling out her favourite details alongside deciding on the silhouette of the garment. Once the final design idea is done and tested, O'Riley creates it using practice fabric. When happy with the trial run, the garment is finally created. "It can feel drawn out and long," each piece produced for J O Studio is sourced, reimagined, and made solely by herself. Therefore, there are good and bad days. "Sometimes I'll come away from it and be like I've done nothing today – it's part of the process."

J O Studio's signature pieces incorporate stitched stars on the repurposed quilted fabric, especially the brand's recycled tent bags. Followers of J O Studio can see works in progress

and watch the brand grow via its Instagram account. It showcases new designs she has created, which will then be sold on the website. "I want to expand the ranges of what I can create." O'Riley often revisits ideas and concepts she created for her graduate collect but elevating them further.

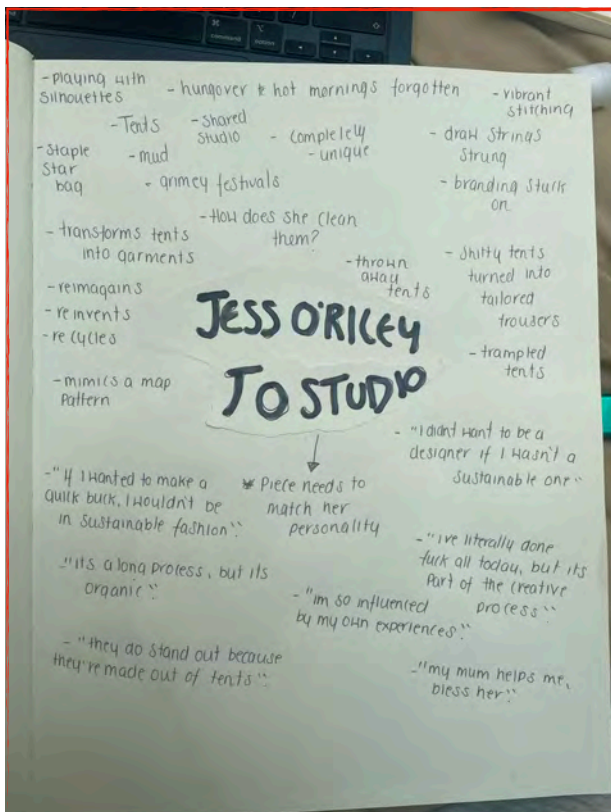
Jess O'Riley and her brand encompasses authenticity. When I asked what inspires her designs she replied with "I'm so influenced by my own experiences – I should be looking at myself as a muse". Despite J O Studio being a young brand, it carries certainty which is grounded in her introspective influence and ethos. Breaking the typical mould of designers creating pieces they believe buyers will want, rather than producing garments they themselves will wear. Most days O'Riley is wearing pieces she has made. If she's not wearing her own work, the clothes she wears are thrifted. The emerging creative practices what she preaches, minimising her output on the world through her fashion choices and it is strongly reflected in her brand.

Manchester's sustainable fashion market is growing, many trailblazers of the sustainable industry are in fact Manchester-born brands. O'Riley is pursuing what she intended to be, a sustainable designer and she is doing it successfully with J O Studio.

The designer explained how if she wanted to "make a quick buck," she would not be in the sustainable fashion industry. O'Riley was made redundant in December of 2024, however this meant she could pursue her brand full time. "I've taken a leap with the studio." The 24-year-old explained how she has lots of different jobs on the go to keep her head above the water and to fund her brand. "It's not about making money, but educating others, and showing what I can do". In the past few months J O Studios has been pushing its social media presence and has gained traction on TikTok, "I'm so gassed about that – the algorithm seems to really like me." The power of social media can dictate the projection of a small emerging brand. TikTok's algorithm can make or break an account's success and clearly J O Studio is doing something right.

I asked what are the next steps for herself and the brand. "It's hard to tell, it's been a roller-coaster ride". The designer is pushing herself to say yes to any and every opportunity that arises. Allowing the chance to collaborate with creatives of different disciplines. An exciting, but unannounced collaboration is in the works for Jess O'Riley.

With the first draft, I thought it was a bit disjointed and didn't flow as well as I planned. It didn't capture Jess' character. Therefore, I took the advice from my tutor and left it for a few days to gather my thoughts on reworking and restructuring the piece. I was working on the first draft for a number of days, I believe that I overworked it and I had to take a step back from it.



INTRO – CUP OF TEA

My interview with Jess O'Riley started with being offered a cup of tea in her buzzing shared studio in Manchester. The noise of the kettle boiling, and the hum of sewing machines filled the room as I went over my questions to ask the designer. The 24-year-old designer handed me a mug, she was dressed in her brand's tent-string shirt and four metal hairclips carefully placed in her hair.

O'Riley took a seat and a sip of her tea and explained, "I never really considered anything else other than going into the creative industry." From a young age, Jess O'Riley was experimenting with materials she found around the house. "I was up-cycling before I knew what it was." After completing an Art Foundation and Fashion degree at MMU, solidified her passion towards sustainability, management of the environment and textile waste. "I didn't want to be a designer, if I wasn't a sustainable designer."

FG 114:

SET



Star vest
 Quilted star fabric, wraparound with toggle and zipper fastening
 Chest: 125cm, 49inch
 Length: 66cm, 26inch

Tent shorts
 Elasticated waist, cuffing on hems.
 Waist: 71cm, 28 inches
 Inside leg: 73cm, 29 inches

TROUSERS



Tent trousers
 Waist: 71cm, 28 inches
 Length: 77cm, 30 inches



Unzippable trousers
 Adjustable waist, zips into shorts
 Waist: 82cm, 32 inches
 Length: 82cm, 32 inches

FG 115:

BAGS



Crossbody bags
 AS
 Portrait and landscape.

FG 116 :

FG 119:

Look Four
 Blue, white and red utility jacket.
 Upcycled sliting, unzippable sleeves
 Chest: 108cm, 42.5 inches
 Length: 67cm, 27 inches



Quilted star gilet
 Approx 3 mens medium



Quilted maps gilet
 Approx Womens small

FG 118 :

FG 119:

FG 200:

TOPS

Technical tees



Multi
 Approx 3 womens size 6



Blue
 Chest: 87cm, 34 inches
 Length: 67cm, 26 inches

In preparation for the J O Studio shoots created a mood board of what garments and accessories Jess O'Riley would give me. Offering myself ideas for poses and how to style the garments. Alongside styling inspiration for my models.

FG 117 :

BAG SHOTS

FG 201:

(Manjerica, N.D)

FG 222:



(Sopring N.D)

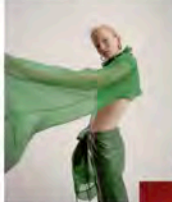
FG 223:

(Rahilzmmi N.D)



FIRST LOOK SOLO SHOTS

(Sadie Beldy, N.D)



FG 227:



(Zentz, N.D)

FG 226:



(Birute Paulstyte, N.D)

FG 224:



(Ignazio Ruzzi, N.D)

FG 225:



FG 230:

SECOND LOOK

(Adenola, N.D)

MODEL 1

MODEL 2



PLUS JEANS / JORTS

Images sent to me by Jess O'Riley.



(Maame, N.D)



FG 228 and 229 :

FG 231:



(Neville James-Forbes, N.D)

FG 232:

FG 2323, 234 and 235:

FG 236:

(Lisa Schmeroid, N.D)



FIRST LOOK BOTH MODELS

MOTION SHOTS - ADDING MOVEMENT TO THE TROUSERS

(Jessica Grey, N.D)

FG 342:

(Valentina Diaz, N.D)



(Viktoria Vika, N.D)

FG 238:



(Zara, N.D)

(Nhu Xuan Hua, N.D)



(WWD, N.D)

FG 237:

FG 239:

FG 340:

FG 341:



IMAGES FROM J O STUDIO SHOOT



SELF TAKEN IMAGES

Call Sheet – 02.05.2025

Title			
Unit Call Time: 14:00	Weather: Clear Temp: 20 degrees Sunrise: 06:34 Sunset: 20:39 Humidity: 58%		
Main Production Contact		Ilaria Vitali – 07932036922	
Photographer Assistant Talent 1 Talent 2	Ilaria Vitali Maximilian Thompson Lily Cawkwell Eve Heselwood	07932036922 07788212617 07791567135 07893546178	ilaria.vitali1@icloud.com Maxthompsonwork18@gmail.com Lilycawkwell10@gmail.com Eveheselwood01@icloud.com

Call Sheet I created.

Preliminary Schedule & Brief - Subject to change		
Time	Action	
14:00	Camera & audio set up	Unit Wrap Time: 17:30
14:20	Camera Rolling	
17:10	Camera Cut and pack down	

Location: SODA (School of Digital Arts)

Kit Canon 4000D, Nikon D3300 – Iliara Vitali
Parking: in Venue Toilets: in venue Medical: in venue

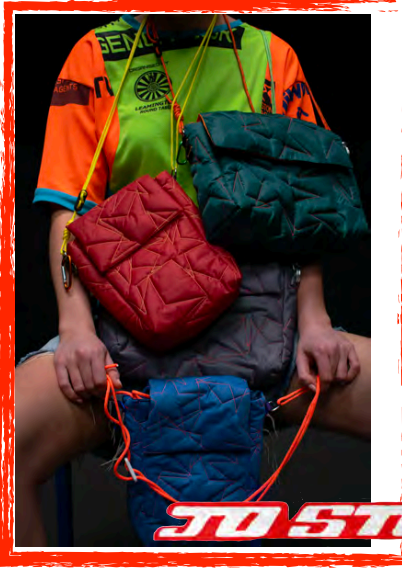
LAYOUT

Left side - 1/3

Right side - 1/3

Whole page image, taken by myself

FG 343:



((HEADLINE))
((STANDFIRST))

((BODY TEXT))

I drew the J O Studio logo and tent on photoshop.

FG 341:



FG 342:



FG 344:

Left side - 2/3

Right side - 2/3

((BODY TEXT))



Whole page image, taken by myself.

Inserted self drawn logo again

FG 345:

FG 352:

FG 347, 348 and 349:



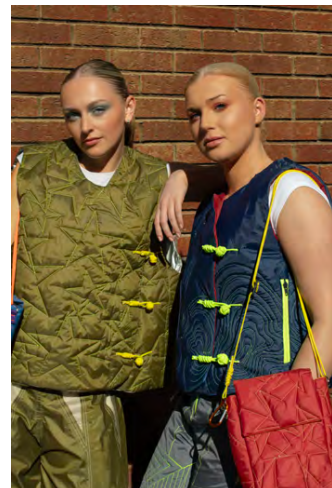
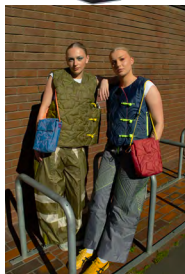
Images of bag I cut out from original image I took, I made them into stickers.

Left side - 3/3

Right side -3/3

((BODY TEXT))

FG 351:



Whole page image, taken by myself

FG 346:



FG 350:

BLACK CREATIVE TRAILBLAZERS

Black Creative Trailblazers is a social enterprise empowering and educating black creatives in the UK, specifically Manchester. I emailed them to ask if someone from their team would be willing to have an interview, to which one of the founders Adeola Adelokun responded.

BLACK CREATIVE TRAILBLAZERS - ADEOLA ADELAKUN

Ilaria: So could you talk me through what the initial spark was to create black creative trailblazers?

Adeola Adelokun: we kind of started the organisation because it was Black History Month of Manchester, and I was looking for something to go to that celebrated the beauty of black creativity. Everything I saw was either, like, really heavy talks about discrimination, which, of course, as a black woman, I go through already, and I didn't feel like I needed to be in spaces that, like were discussing my everyday experience again, or they were really unaffordable and just out of my price range. And I wanted something where, you know, I could go and celebrate the beauty of being black, like our music, our culture, dance, food, all of that good stuff. And I couldn't find anything like that. And so I got in touch with the central library here in Manchester, and asked if they would be willing to host, you know, an evening celebrating Black creativity. And they said yes. And so that was the first one, and that was about three years ago, a central library Manchester. The next year, we got in touch with Manchester Museum, and they said yes to us doing it in black history month. And so we did a full takeover of Manchester Museum in Manchester. And then last year, we did it at Aviva studios. And so that event just kept going. But one thing we realised along the way was that, like the black creatives that were being featured on those evenings, like the poets, the musicians, they struggled to make a sustainable career out of their creativity. Yeah? So they might, it might. It was good to showcase them and expose them to a larger audience, but they struggled with the business side of their creativity. So many of them balance, you know, mic, yeah, or they only do it on the week, evenings and the weekends, and that means that they can't really rise to the highest that they can go, if that makes sense, because they're only given a partial time. So instead of just doing the showcase in once a year, we started to look at ways we could support them all year round. And that's when we registered black creative Trailblazers as a social enterprise. And so what we do throughout the year is, you know, we host events like the showcase and like open mic nights, where they can show their work and to new audiences. We do workshops that teach them about the business side of their creativity. So that's things from how to negotiate a contract, you know how to learn about digital marketing, how to get your work featured in magazines or newspapers, how to get stocked in stores, if you're a designer, things like that. So we started to teach them through workshops. And then we also started to share opportunities for funding and also for work. So there's a lot of creators, particularly black creators who have never applied for funding, even though sometimes there is funding available. And there's two reasons. First reason is lack of knowledge. They don't know that those funding pots that exist to help them in what they're doing, and the second is just a feeling of like overwhelm and unfamiliarity with the application process, yeah, and just feeling like you're not going to get it, even if you do apply, and that's justifiable, because sometimes the success rates with the applications are really low. So what we try and do is to try and speak to them about funding, try and help and support their journey towards funding. So this year, we hosted a workshop with Arts Council representatives, just letting them know how to secure Arts Council funding, because Art Council gives up to like, 100,000 pounds to support a creative project or your creative practice, yes, but if you don't know that that exists, then you know you'll never apply for it. Or if you do apply, your application may not be to the standard they're expecting, yeah, just making sure they have the network and they have the knowledge on how to apply for funding. So those are the kind of three. Three different strands are events, workshops and sharing opportunities for both funding and work.

I: Okay, and out of all of the events and showcases you've put on, which one would you say is you're most proud of or kind of your favourite?

AA: Oh, so really good question. for me. It's probably the showcase, which is our biggest one of the years, because I think we just welcomed so many audiences into that space. I think it was the first idea that we had, that we took from, you know, being an idea, to actually seeing it coming to life, something really beautiful about that, and just seeing how much it resonated with the community. So, I would say, and then just seeing a grow year on year. So our first year had about 120 guests. Our second year had about 250 our third year had about 300 and now we do our fourth year with the space at Aviva studios we've been giving can take up to 1200 guests.

I: That's incredible

AA: yes, and I think that, like, you know, we need people out and about our city, like in Manchester, they'll be like, Oh my god, I attended that. That was just like the best night, the quality, the standard. I never been to something like that before. And I just like, I think sometimes the black community doesn't feel central to an experience. They feel like a side thought, if that makes sense or marginalised. And I think to create spaces where they feel like they have been thought of, first and foremost is like, it's so beautiful to do, you know, and it's so beautiful to see them in community with us. And, yeah, it's, I think the showcase would have to be probably the best one.

I: Because you can actually see your hard work you did. When did the partnership with factory international happen?

AA: So they've actually supported us since our first year. So in our first year, we started working with them when they built their new venue, I've been the studios, and we were on a panel of people who did birth in to kind of curate the program for that, and it was called factory assembly. And essentially it was people from across the community in Manchester, so from the black community, the Asian community, working class communities, that they brought in to advise and help curate a welcome program. And he loved doing that, and we learned so much on that journey. But when we started this, which I think kind of curating that helped inform this journey. When we started this, we asked them to help support some of the fees for like poets and things like that. Yeah, because I think one thing with black creatives that we try to do when we can get funding is that we try and pay them, because we want to show them that like their creativity is worth paying for. In the first year, we reached out to them to help support with funding, and so they helped us pay for our poets. The next year, they helped us pay for our poets and musicians. The third year, they helped give us the space that we had. They provided a producer to support us. And then the fourth year, now they're doing a similar thing, where they've given us a space and they've given us a producer to support us. So they've been absolutely amazing in supporting our journey and helping us to kind of reach where we've gotten to.

I: Wow, and I saw on your website, you've also got a partnership with Manchester Council.

AA: Yes. So the council have also been um funding since our second year. So we apply for something called the neighbourhood investment fund that supports a lot of community organizations in Manchester, so long as you're doing something that's for the benefit of the community in that area. So through that, Manchester City Council have supported us since our second year.

I: Okay, and I saw that you've got an open mic night on the 13th of June. Can you just talk me through what an evening like that kind of looks like and consists of.

AA: Yes, so the open mic night is a chance for emergent artists to show their work. So that could be first time performers who want to be creatives, but they've never performed before, and right through to established performers who may have new work that they want to showcase, right? And it's a chance to test it before an audience, see how it does, see where people laugh, see what people like, get some real time feedback on your work. And so that's once a month. And what we do is we have about 100 people from the community that come in and listen to our poets, musicians, comedians, and it's just a beautiful environment. Really, it's community coming together to support the emerging creatives that are within us. It's not as kind of fine-tuned or developed as the work that's shown at the big showcase in October. Yeah, it's more of a testing space, right, a safe place for you to show your work even when you're not too sure about it, if that makes sense. Yeah, it's a beautiful evening, like we have a lot of volunteers that support and it's just, it's just incredible.

I: Yeah, amazing. What are the next steps for you?

AA: Next steps for us is like, as we flesh out into kind of this, going from a singular events to year long, kind of a year long program, we have our black creative socials, just creating spaces where black creators can come together, meet each other, collaborate, meet organizations that can support the work that they're doing. And I think our real goal is to help creatives build a sustainable career, and I think that's about exposing them to the opportunities they need. So this year, for the first time, we're taking 10 black creatives to South by Southwest, which is one of the biggest creative festivals in the world. And I think it's about showing creatives what they can achieve if they have the right opportunities. We've already seen some success stories. So one of our fashion designers in the first year went on to London Fashion Week. One of our poets went on to Glastonbury. One of our models and actors work for Netflix. And I think it's about allowing people to see the potential within them, so that then they can, like, actually strive for that. For us as an organization, we're building sustainability, so building a team, ideally, if we get the funding, so that we can actually be here to support black creatives, not just in the short term or for the long term and for the future ahead.

I: What brand or creative should people know about?

AA: Oh, that's a really good question. Wow. That's tough, because we work with so many Yeah, um, if I had to say one brand or creative that I think people should know about, there's a new creative that we met at our open mic night last year. Her name is Tekka, and she's like a jazz singer, but her voice is so incredibly beautiful. She's relatively new, but I think she's somebody that, if she was exposed to right audiences, they would just absolutely love her. So she's performed at our events a few times. Her name is Naomi teka, and I can sell you like her Instagram or something after this. Yeah, that would be awesome. And then another creative would be T Claudia's bespoke he's a fashion designer from Nigeria, but he makes the most incredible suits and native wear, and the way he merges it all together is just incredible. So those would be two creatives that I think people should know.

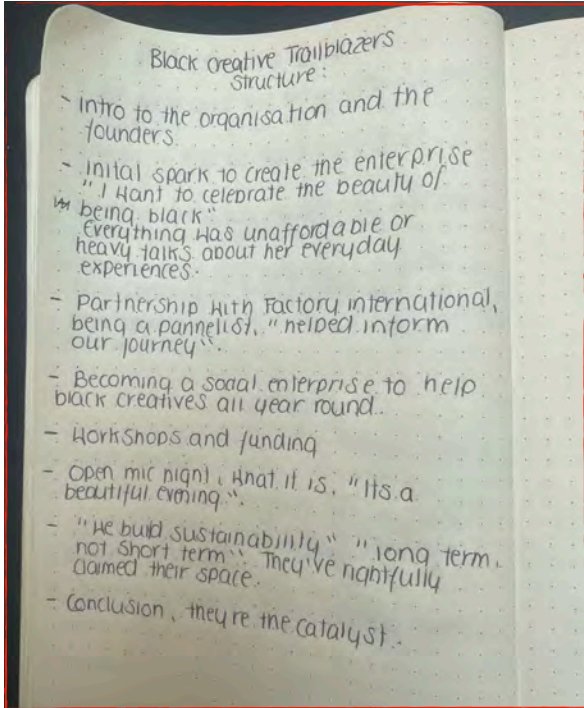
I came across Black Creative Trailblazers via Instagram and I wanted to write a piece on the social enterprise. Its battling how there isn't enough black representation in the creative industry. They are challenging social issues and I wanted NQRY MAG to spotlight their organisation.

When speaking to Adelakun, her passion when talking about Black Creative Trailblazers was truly inspiring and I wanted to translate that in the piece. I wanted to use emotive language and a string use of her quotes.

LAYOUT

Left side - 1/2

Right side - 1/2



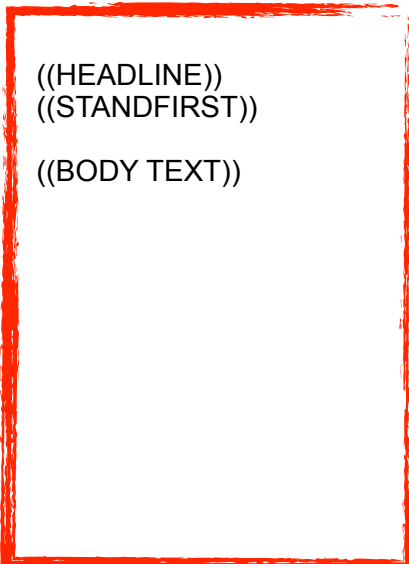
FG 353: Own image



Drew own version of Black Creative Trailblazers

Left side - 2/2

Right side - 2/2



However, when I created this layout the first "title" page looked too plain. Therefore I decided to add to images of the founders of Black Creative Trailblazers. I included the original image and then I created a cutout of them, which I overlayed.



FG 355:

TRAILBLAZERS

GUIDE TO THE NORTHERN QUARTER

I wanted to include a guide to the Northern Quarter, spotlighting independent business and brands. As the Northern Quarter has a large amount of hidden gems I wanted to cover a handful of places which both locals and tourists should know.

As I haven't written a guide before, I decided to carry out some secondary research. When researching guides, the pieces I came across many digital guides. I visited Unitom, a popular magazine shop located in the Northern Quarter to see if I could find any guides in a printed format. Unfortunately, I could not find magazines that included "guides to ..." in general, let alone Manchester based. I referred back to my collection of printed zines and came across guides in printed zines: VOGUE and Esquire.

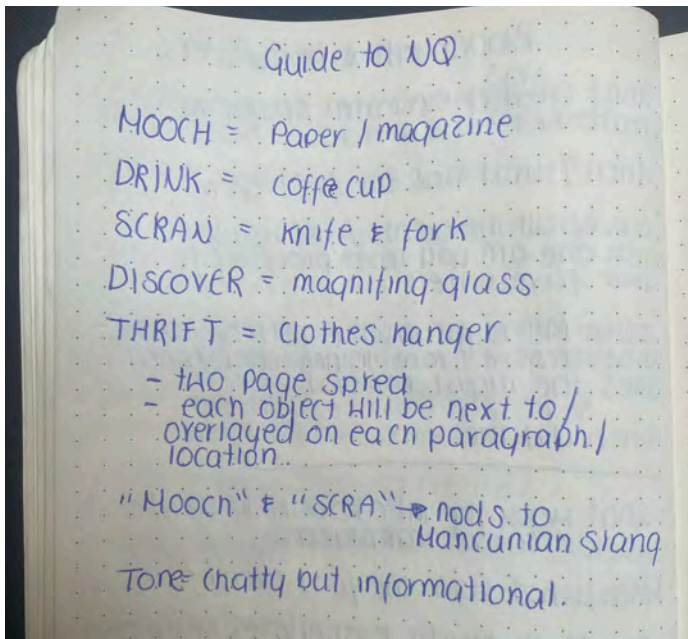


Image of written notes - FG 356

I wanted the guide to be easy reading and conversational. I wanted to cover five locations. Food, drink / coffee, an exhibition or creative space and a second hand / vintage shop adhering back to NQRY MAG advocating slow fashion and sustainability.

I chose locations that would fit with NQRY MAG's demographic, trendy locations which would appeal to them.

NAME OF BUSINESS / SHOP - LOCATION (start of each section)

OPENING HOURS (end of the section)

In the end I chose:

MOOCH - Unitom, an independent magazine and bookshop

DRINK - Shoegaze Cafe, a pop-up cafe

SCRAN - Mackie Mayor, a food haul and absolute staple of the Northern Quarter

DISCOVER - Esea Contemporary, a non-profit space specialising in Asian art.

THRIFT - Pop Boutique, a popular thrift shop that have been running since 1994.

All the location I included in the guide are places I have visited before and loved. I thought not only my chosen demographic but other would enjoy visiting. I didn't want to only include clothing shops as I thought it would become repetitive especially as NQRY MAG's content is about sustainable fashion brands. I included Unitom as it is an incredibly popular book and magazine shop, I thought it would align with NQRY MAG's readers interest. As I said before, Mackie Mayor is an absolute staple and must needed visit with different food vendors which I thought would be good to cover. Pop Boutique is an extremely popular second hand / vintage shop which I thought would again perfectly with my chosen demographic.

LAYOUT

Left side

Right side



I created stickers for the headers of each section e.g Drink, Mooch etc...

I wanted to incorporate the sticker effect onto the pages.

Next to each business / brand / location, I wanted to include an image which related to it, (like my plan).

I heavily edited copyright-free images. Adding a threshold, paper texture and transforming them into black and white.

CREATIVE SPOTLIGHT

I decided as NQRY MAG is geared towards emerging creatives, I wanted to write a piece highlighting some Manchester creatives. I wanted to include a diverse range of individuals, who specialise in different artistic mediums. Such as photographers, graphic design, cinematography etc...

For this piece I wanted a brief introduction to the individual, touch on their work and what they believe its like to be a creative in Manchester.

I decided to search for Manchester creatives and send them a dm to see if they were interested in answering some questions.

Ashley Peprah - @ashtheecreative

Ashely Peprah was available for a chat on the phone -
Transcript:

I: Right. So could you give me, like, a brief introduction to yourself and your work?

AP: Okay, so, um, I'm Ashley or I go by Ashley ball. So um, basically I'm a creative, I say multidisciplinary creative and graphic designer. Essentially, I started. So I come from an art background, so I started doing art when I was, like young. I started using the Photoshop back when I was like 11, or something, Roblox thumbnails or something like that. Back in the days, that's where I started, kind of my creativity. Then over time, I kind of took more of an art background, and then I kind of got bored of, like doing, you know, like traditional art and stuff like that, yeah. And I was like, what's next? I need something new, something exciting. So that's how I learned lean more into, like digital art. And then took the Photoshop again, doing things like that, basically. So in college, I did graphic design as well, and that's where I realised, like, okay, like, this is, this is for me. I love it so much. So ever since college, then uni, I do graphic design for four years. And then, then during uni, is where I kind of started picking up, doing freelance, essentially. And then, yeah, here, here we are.

I: And how do you find being like an emerging creative in Manchester?

AP: Honestly, so I went to university in Huddersfield, and I'm really glad that I started my cogent properly in Manchester, because it's there's so many more people, so more opportunities, yeah, Manchester, because I go to a lot of networking events in Manchester, and those opportunities were in Huddersfield. So literally, by going to one networking event in Manchester, I connected with so many people who just, like, connect with other people and connect with other people, then you get back to another networking event. So I would say for creatives, Manchester is like an amazing, amazing place to go, essentially, and you don't have to even be like a big, like, influence or content creator. Everyone's, like, very supportive. And it's really, you know, growing Manchester. So, yeah, I love it. I love it. Yeah.

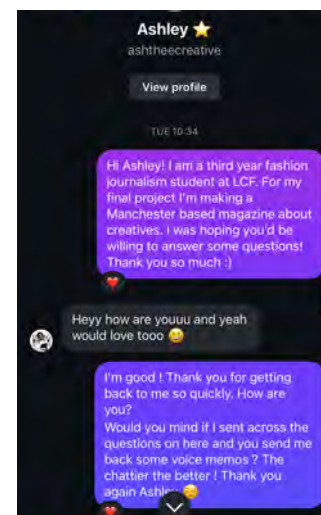
I: I saw on your Instagram that you did a photo shoot recently. How was that?

AP: t was amazing. It was the first time like I actually did a photo shoot for myself. Yeah, it was, honestly, it made me more confident than I realised it would be, because it's like, it's literally you, you're like, the main person, yeah, I really booked it spontaneously. Because I'll say, you know, what, if I want to Maxwell as a creative How am I going to get myself somewhere? So I just booked the studio, booked the photography, and even just a picture scene along that, wow. Like, I really did that, like, it looks cool, yeah, I loved it honestly, yeah.

I: Do you also do photography?



FG 358:



FG 359:

AP: No, sometimes it might for fun. Maybe I would do photography. I have done photography before, but I do more graphic design more now.

I: Do you do like graphic design for different like companies?

AP: Yeah, different brands, companies, people, a variety. To be fair, I do so on my page, there's a page called the noir space. So they're like a black women owned like social media space, certainly. So I do social media posts of them every week. Every week, but theirs was like, it's more like, you know, like history about different black women, or history about books, essentially. And then I'll design, like, the books the social media posts, sorry, and make it look nice, essentially. But I do, honestly, I've done so many it's not one particular graphics that I do. I just do pretty much everything.

I: Yeah, and what would you say your favourite project has been that you've made?

AP: I would say my final year graduation project. So I did, basically, it was like a subscription box with those with sickle cell. And basically, first I have sickle cell, I wanted to, like, kind of be something that unique and different. So I created like a subscription box, basically for those sickle cell and, like, it's got, like, affirmation cards, T shirts, books like that, basically. So that was, I think that was a budget because it had, like, a lot of meaning behind it.

I: What are your next steps, would you say?

AP: So my next step actually was, like, I was looking for, like a proper, like full time job to do a longer match freelance, because I was doing a lot of part time, but literally, like, last week, I got an offer for an actual agency. I was

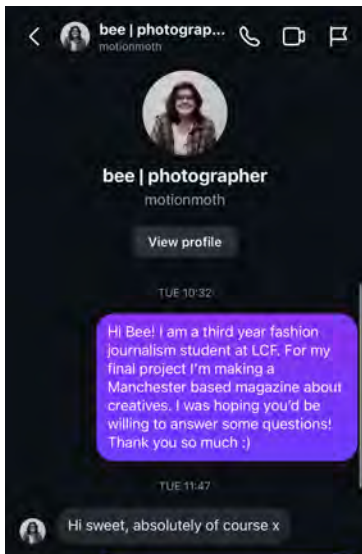
I: congratulations!

Thank you. Literally, I was so happy. I was like, Finally, because, honestly, sometimes I was at uni, did not prepare us for this, looking for job life after uni. Honestly, yeah, yeah. Literally, it's called Depth agency. I don't know if you've heard of it before. They've done like you've only seen the ads. I just eat ads and eBay ads, they do, yeah. So I, literally, last week I got accepted into that, so I start in June. So that's, I feel like the main big thing that I've got coming up. What else? Um, I just joined a team. So basically, my business, I mean, sorry, my friend has a business. It says she does like tech, she does like UX, UI design, and she just happened to join her team. So she was, like a whole company and stuff. So she just asked me to join the team as a graphic designer. So that's, like, the two big things, I think I would say,

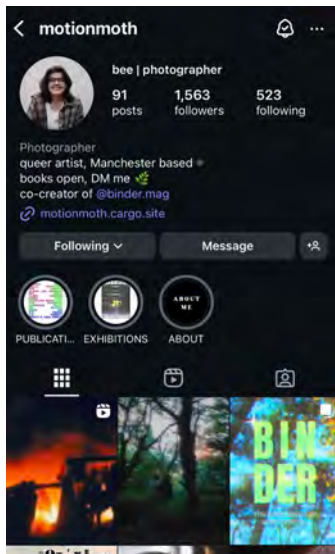
Bee - @Motionmoth

Questions I asked Bee:

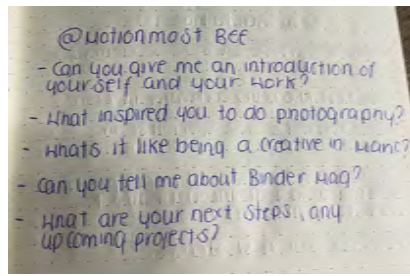
FG 363:



FG 360:

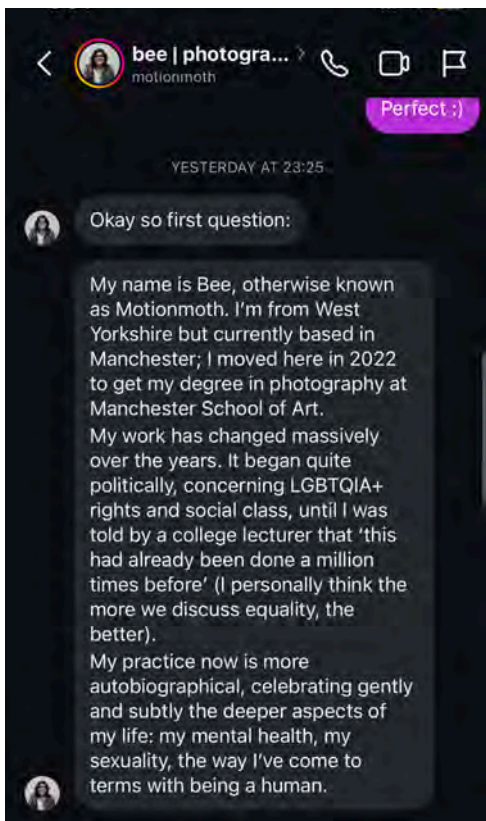
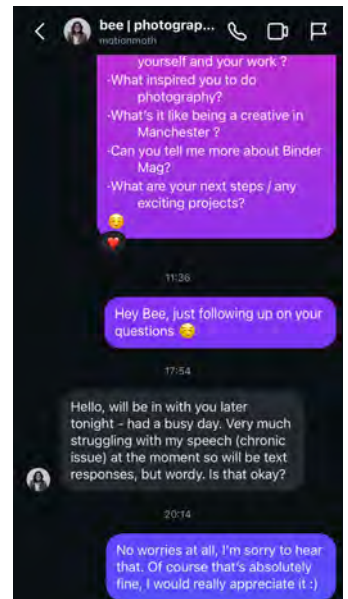


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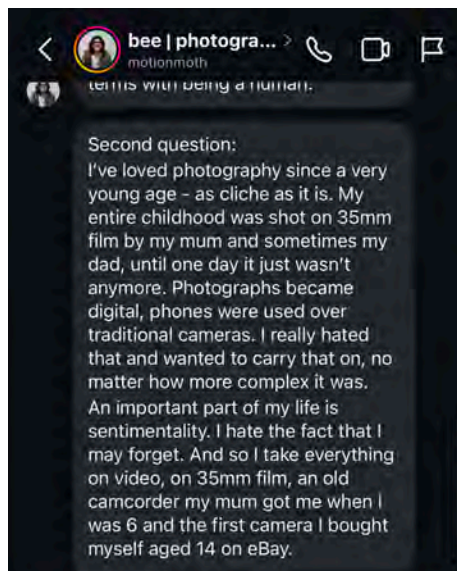


Unfortunately, Bee was not feeling well which meant there was a delay in their answers. Therefore, I decided to look into their website and LinkedIn for information about them and their work.

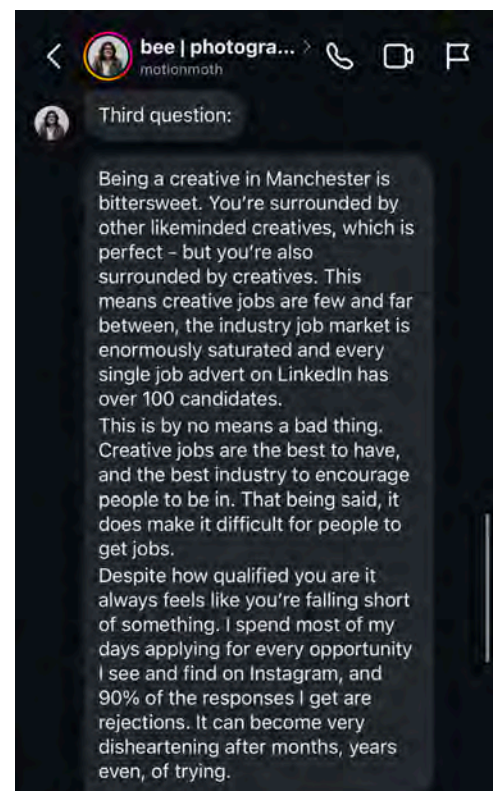
FG 362:



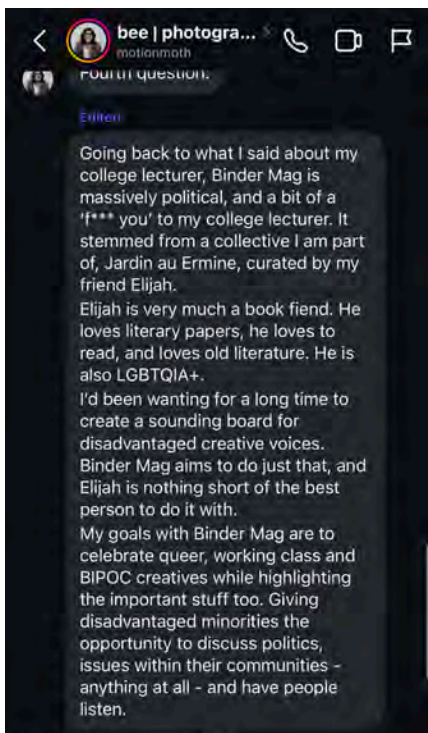
FG 364:



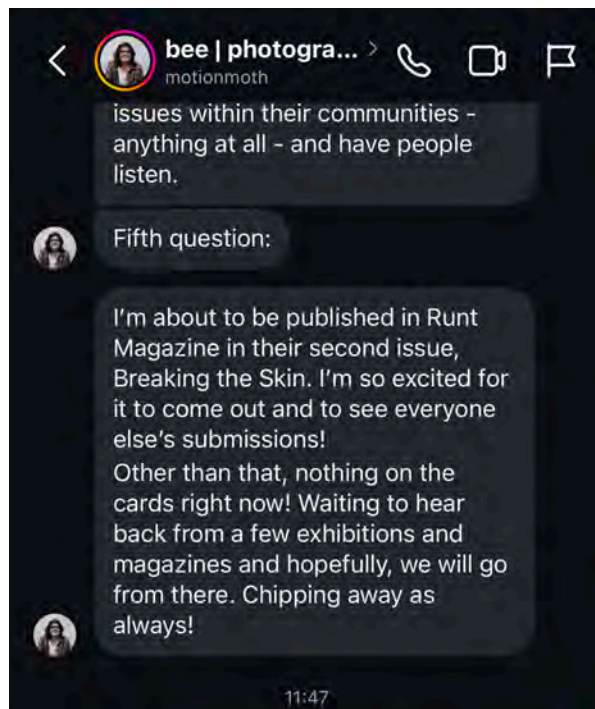
FG 365:



FG 366:



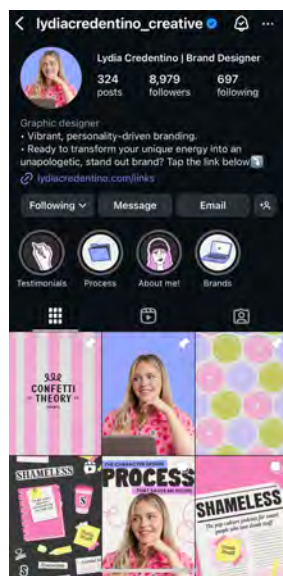
FG 368:



FG 367:

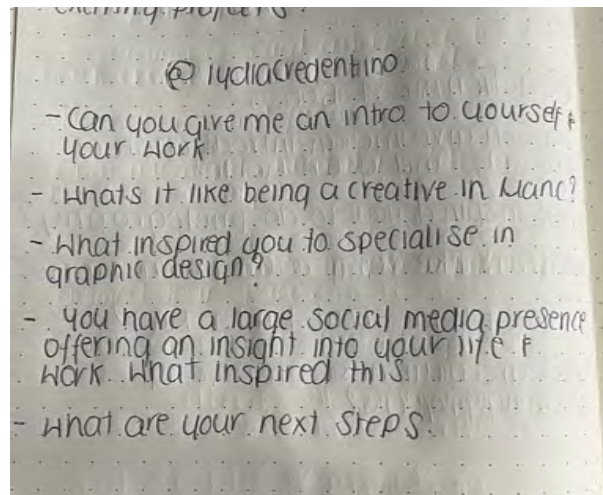
Lydia Credentino- @lydiacredentino_creative

FG 369 and 370:



Questions I asked Lydia:

FG 368:



Transcript:

LC: I'm Lydia. I'm a brand designer from Manchester. I'm currently living in Perth, Australia for a year, but I am usually based in Manchester, and I basically help businesses stand out through playful branding. I work mostly with small businesses and anyone who's like a bit allergic to boring design. My style is very colourful, a bit rapture inspired sometimes. And I love adding personality to brands, and especially creating brand illustrations. I also share a lot of behind the scenes, process stuff on Instagram, like design tips, process videos, mostly to help other designers and also to attract clients who vibe with what I do, and I just recently released an educational course for designers on how to build mascots from scratch. What inspired me to specialise in graphic design? Well, I always loved art that was always my favourite subject, from being like for like. As soon as I started school, that was always my favourite subject. And I remember specifically being like, 11 and walking around Tesco and thinking about, like, how I could have a career in art. And I remember really liking the look of the design on alcohol bottles and thinking, Oh, I'd like to design alcohol bottles when I'm older. But I didn't know that. I didn't say the word design. I didn't know that like that was graphic design at the time. I just knew that I liked how they looked. And then I actually followed through with the fine art path. So I went to uni in Manchester, I went to MMU, and I started doing that Art and Design Foundation. And there was four pathways that you could choose. One of those was graphic design, and another one was fine art, and I chose the fine art one, and I was doing oil painting.

But when it came to actually choosing the course, I just had a niggling feeling that, like wasn't quite right. And I went into the graphics room one day just to look around at what everyone was doing, and I just absolutely loved what they were doing in there. So I ended up switching over to the graphics pathway, and I kind of never looked back from there. I went on to do the graphic design degree, and I just absolutely loved it. And, yeah, I knew I wanted to do graphic design. And, yeah, I knew I wanted to do graphic design.

I: What is it like being creative in Manchester?

LC: Well, I was born and bred in Manchester, so I've never known anything else really. I think it is a really creative city. Like there's lots of art culture and lots of cool places where you can get, like, a lot of inspiration. And I'd probably say it isn't a very like corporate style city. So I do think it is really good to be a creative in Manchester. However, I wouldn't say that. I particularly get much benefit from it, other than at uni. I absolutely loved uni. I loved MMU. I had such a good time. Had such good tutors. Yeah, there was a lot to do in the city as a student, but since working freelance for myself, because I'm not working in a studio and I'm not going into the city, I just work at home alone a lot, so I do really miss that, like, social aspect of uni, or the social aspect that you would get a few words in a studio. And I feel I might benefit from Manchester's culture a bit more if I was in, yeah, a studio environment. But because I work alone, I don't necessarily get that much benefit from it.

I: What inspired your social media presence?

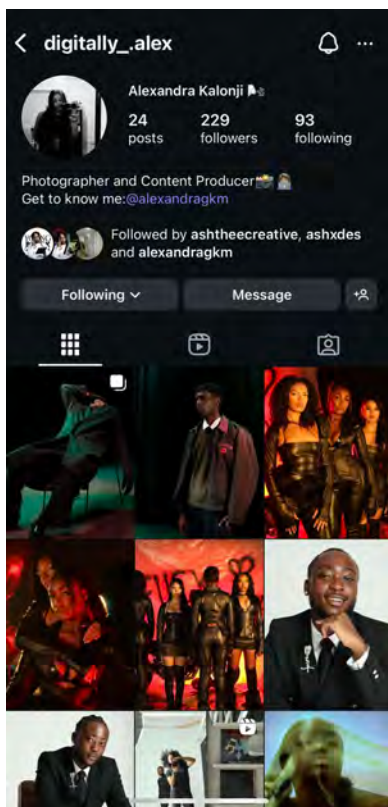
LC: So as part of my final year in uni at MMU, my um course as a task that instead of writing a traditional um essay like a dissertation, we could do a presentation, and they encouraged us, encouraged us to do a presentation on something that was going to be actually useful for us in our future careers. And I ended up doing mine on how graphic designers build their personal brand utilising social media. So as part of that, I did, like a thorough investigation into multiple designers. I think there's about five designers. I had personal conversations with them. I did, like voice notes, like, just like you're doing now, where you've messaged me. I did this with a lot of designers, like Christie Campbell, made by James Callum's creative club. I'm assuming you probably follow a lot of those people. Anyway, I did, I interviewed all of those and then I put together this presentation, and I broke it down into like different steps of how they're building that social media presence, and then I essentially knew that once I left uni, I really didn't want to work in the studio. I did apply for a few studios, but I just thought, like, I've always wanted to be freelance, like I just knew that that was what I wanted to do. I wanted the financial freedom, I wanted the creative freedom, and I didn't want to have to be sat somewhere nine to five and be sort of like, forced to be creative within a time window. I wanted ownership over my own time, so that was always my goal. And so I just knew that the path to achieving that was through social media. And so about a year and a few months ago, I decided to just, like, really commit to it. And I was like, I'm gonna make this work no matter what, I'm gonna commit to posting consistently, and that's basically what I've done. Yet. I've just consistently posted. I try to provide value in everything that I post. Like I try not to just post anything for the sake of it. And I've actually from doing that, I've gained a bigger following, obviously, of other graphic designers, rather than clients. I do get my clients through Instagram, and I've had a couple through Pinterest, but most of my followers are actually graphic designers, and I found that I really enjoy the educating scene, potentially even more than I do client work. And so that's why I've kind of pivoted recently and released my course that's an educational course specifically for designers.

I: What are your next steps?

LC: I don't know, like my exact next steps, but the direction that I want to head in is to build an engaged community. So I don't want to just have like, followers who don't care about what I'm posting, or that I'm just posting things for the sake of it, and I'm not giving people value. I would like to build a proper community where people are engaged with what I post, and I'm providing real value to people. And like I just said in the last video, I found that since posting, I actually enjoy posting more of the sort of educational content, so I think I might pivot slightly more in that direction. So I've just released my course, I've had some people buy that. I'm waiting on feedback on that. It literally just launched in the last week, so it's sort of like brand new. I'm just waiting for feedback from the first sort of 10 or so people to take the course. But so far, the feedback has been good. I want to carry on promoting that. I'm kind of figuring out marketing and sales and all of that, which is just completely different from graphic design like you, you might have the graphic design skills, which I you know, hopefully are hard, but the actual skill of sort of marketing yourself, putting yourself out there on socials, how to actually sell a product or a service or whatever it is, is quite a task to learn, and that's probably what I've struggled with the most, especially doing it all alone, sort of straight out from uni. And when I've never even worked in a studio. So another next step is to really focus on my marketing skills, my sales skills, like learning how to like communicate the value of what it is I'm selling, whether that's to other clients, like for branding services, or whether it's my course or any other services for designers. So looking to kind of pivot into the educational space a bit more. I would absolutely love to work with Adobe. So I recently applied to be an Adobe Express ambassador. I did get invited to Adobe MAX this year with Adobe, which was amazing, because I was in Perth. I wasn't able to attend, unfortunately. But yeah, a next step would be to set up some sort of partnership with Adobe relating to that educational content, and then I'm kind of in the process of refiguring out my client process, because I'm having some issues currently with the discovery call process. So I'm having quite a lot of discovery calls. It all seems to go really, really well. And then there's some issues around, potentially budget, or maybe I'm not communicating the value of the services well enough, because the client, sorry, this one's really long and rambling. The client on the call, it goes really well. We seem to connect really well. They say it's within budget, like they say, Yes, I want to go forward. They're really excited all of that. I get together, the project proposal, send it over, and then quite a few of them have just been ghosting. So I'm kind of in the process, like another next step is figuring out what's going on there, and sort of fortifying that section of my process.

Alexandra Kalonji - @digitally_alex

Transcript:



AK: Hi. My name is Alexandra, and I'm a photographer and content producer in Manchester. I would describe my work as quite dancey and colourful and vibrant, as well as very expressive, just because I come from, like, a bit of a dance background, and I love music, and I kind of really like incorporating the feeling that I get from both of those things into my work, just like the way it feels. I want my work to feel the same way as like, what listening to music feels like or what dancing feels like through the colors and like, you know, the atmosphere created.

I: What's it like being a creative in Manchester?

AK: I love being a creative in Manchester. And I think there's a lot of creatives in Manchester, which makes it so much better. Sometimes it can be quite difficult, because you can see that like most of the opportunities happen in London, but you see like, more opportunities slowly come into Manchester. But I definitely think like, it can be quite like difficult. It can be like, it can be a little bit like discouraging, basically, to see all this happening in London and not as much happening in Manchester. But I like the community of creatives in Manchester and that like helps you to keep going, because seeing other people be passionate about what they're doing makes you passionate about what you're doing, even if you do feel discouraged.

I: What would you say your favourite project is?

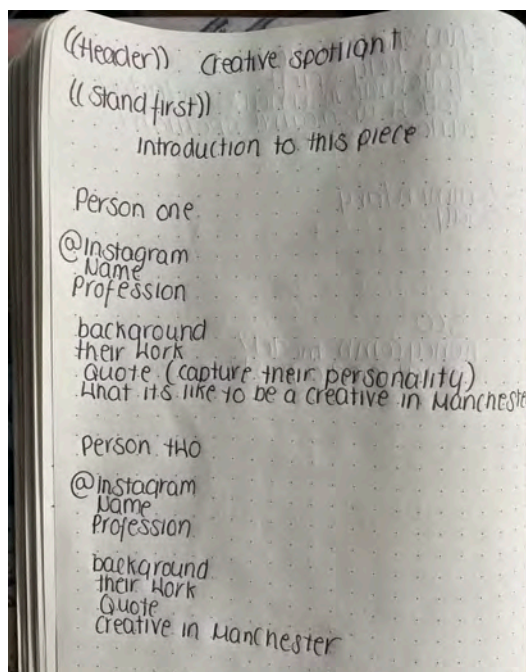
AK: My favourite project was definitely the it's on my Instagram account. It's the one of, like, the purple and bluish colors. And it's like of my friend with like, with like, oh, this type of material around her. And I think that one was actually an accident, because the, like, the raw image is really not that nice, but it was, I was able to really change a lot of the colors through editing, like curves. That's when I, like, discovered, like, the curved part of Photoshop, and like, what you could do with that. And like, I was actually, I really, I really loved whatever I ended up creating. And like how different materials could be used to, like, I don't know, just like affect the editing. It was really cool. And that one was about, like, being present within time and space, like within, like moving time and the space that we exist within, which was a project that my teacher really did not get, and was really trying to convince me not to do it for ages, but then ended up really liking it. So that's good, but yeah,

I: What are your next steps going forward?

AK: my next steps is definitely just keep practicing my photography and keep experimenting with it and maybe merging it with my other like passions, not passions, but like skills that I'm learning, like 3d design, film and seeing what I can actually produce with it, and also collaborating with just new people, just collaborate, collaborate, collaborate, and meeting as many people as possible, and like just seeing like what they do and how we could work together on things. Yeah.

FG 371:

Image of written notes



Initially, I wanted to follow this structure I created. However, when I received the answers from the individuals and started to write the piece, I felt as if it didn't flow.

Therefore I decided to change the structure to:
Introduction to them and their work
Their background
What it's like to be a creative in Manchester
Their future plans and work.

LAYOUT:

I asked each creative to send over their logo and / or their work to include in the page layout. I wanted to keep the layout simple but with aspects the creatives have produced. A visual glimpse into their work.

FG 372:

Images included were provided to me from the creatives. I edited the to look like stickers.

Left side - 1/2

Right side - 1/2

FG 375:

((HEADLINE))
((STANDFIRST))

((BODY TEXT))

((BODY TEXT))



Image courtesy of
Ashley Peprah

FG 373:

FG 374:

Image courtesy of
Ashley Peprah



Image courtesy of
Bee Jones

((BODY TEXT))

((BODY TEXT))

FG 376:



Image courtesy of
Lydia Credentino

Left side - 2/2

Right side - 2/2

((BODY TEXT))



Image courtesy of
Alexandra Kalonji

FG 377:



Image courtesy of
Lydia Credentino

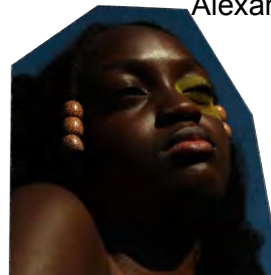
FG 378:

((BODY TEXT))

FG 379:



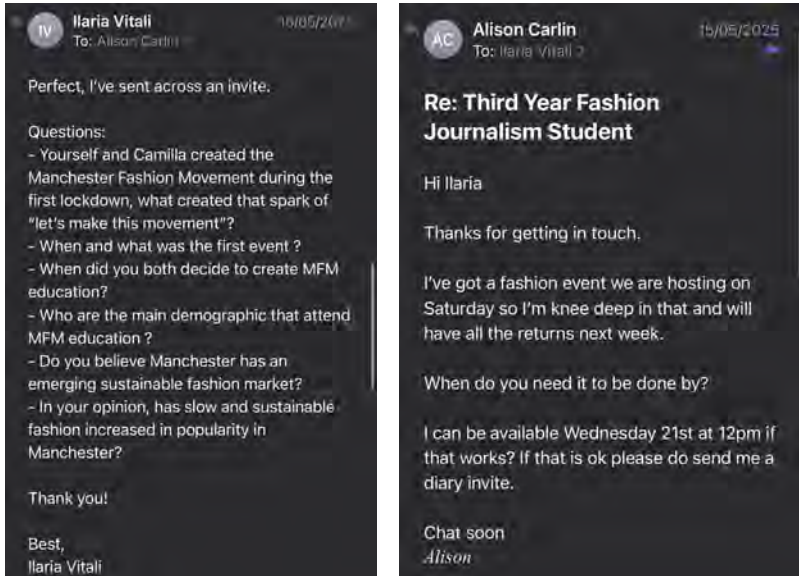
Image courtesy of
Alexandra Kalonji



MANCHESTER FASHION MOVEMENT

The Manchester Fashion Movement is extremely well-known in Manchester and is holds a vital role in Manchester sustainable community. I thought it would be key to include a piece covering MFM in NQRV MAG.

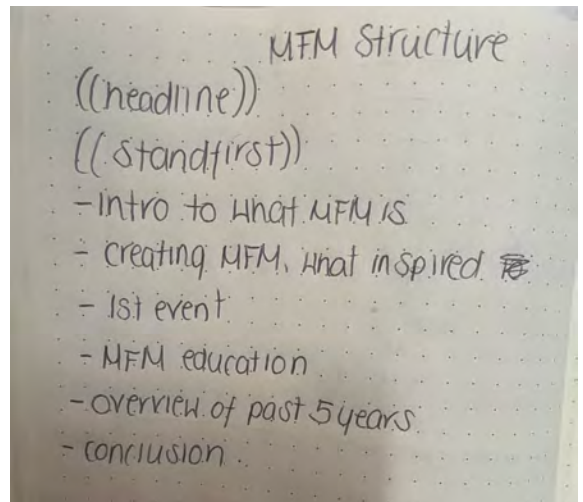
FG 380 and FG 381:



Unfortunately, I called Alison on Wednesday and she was unavailable. She moved the interview to Friday the 23rd April. I called her and she was unavailable for an interview. Therefore, she sent across her answers via email on Saturday.

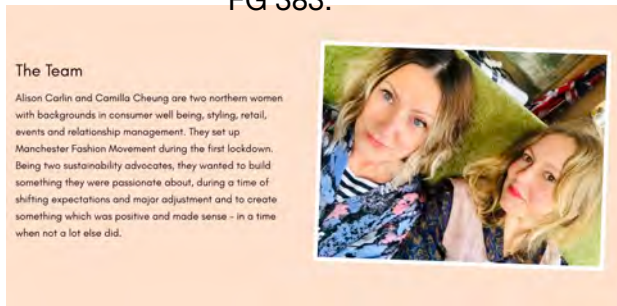
Whilst I was waiting for her answers, I created a structure and carried out some research.

FG 382:



Screen grab of email conversation

FG 383:



About Us (Manchester Fashion Movement, 2025)

Image of written notes

MFM EDUCATION

Create educational programs focused on helping students in classrooms better understand humanity's impact on the planet.



However, when I was researching there was not as much information about the Manchester Fashion Movement as I was expecting. At the moment they are partnering with businesses to host pop up events which are showcased and documented via Instagram rather than their website.

About Us (Manchester Fashion Movement, 2025)

FG 384:

LAYOUT

Left side - 1/2

Right side - 1/2

FG 385:



Image provided by Alison Carlin

((HEADLINE))
((STANDFIRST))

((BODY TEXT))

Left side - 1/2

Right side - 1/2

Images provided by Alison Carlin

FG 386:



((BODY TEXT))

FG 388:



FG 387:

FG 389:

I edited the images given to me by Alison into stickers and decided to collage them onto the opposite page of the body text.

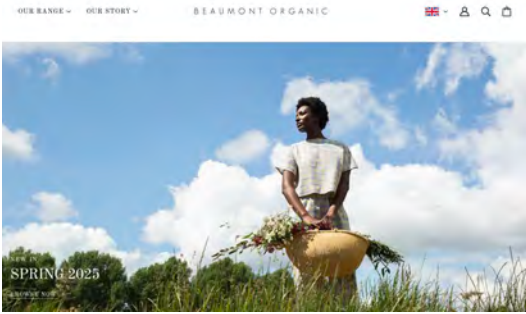
FG 390:

INDEPENDENT SLOW FASHION SHOPS

This piece was originally going to be an insight into Manchester's sustainable fashion industry. I was going to include Manchester Fashion Movement alongside shops located in Manchester that are part of Manchester's sustainable industry. However, due to delay in MFM questions I decided to write two separate pieces.

I wanted to include a piece covering shops to add a variety from focusing on one brand / designer. I reached out to all three of the shops I covered in this piece, but unfortunately no one got back to me. Therefore, I had to rely on Secondary research.

Beaumont Organic FG 391:



Beaumont Organic (2025) Home Page



Our Brand Vision

The company's vision is to be seen as a pioneering design-driven, well-respected, established, international organic and ethical brand. A brand people are proud to be wearing and be associated with, producing clothing that people respect and care for, encapsulating an emotional bond with our customers and creating a loyal following around the world.

We are inspired by making changes and paving the way for fashion to have a more sustainable future. We do this by asking questions about our process, producing ethically, reducing wastage where we can and constantly finding ways to be more transparent.

Beaumont Organic (2025) About us

FG 392:

FG 393:



About Us

NORAH STORE IS AN ALTERNATIVE TO FAST FASHION WITH TIMELESS, QUALITY PIECES, ENCOURAGING CUSTOMERS TO EMBRACE OUR PHILOSOPHY: LIVE FAST, SHOP SLOW

Norah Store (2025) Home Page

I chose these three shops as they are all independent brands located in Manchester. They are a part of Manchester sustainable industry and either use sustainable materials, stock eco-friendly pieces or second-hand items. I believe these shops will align with NQRY MAG's chosen / targeted demographic alongside adhering to NQRY MAG's content.



Our Manchester Shop

Our little shop is tucked away in a beautiful grade II listed building in Manchester's Northern Quarter. We're hidden away but well worth seeking out as we always have more pieces in the shop which haven't yet made their way onto our website - including our growing collection of vintage pieces. We're open 7 days a week in December, up until Christmas Eve too.

Form Lifestyle Store

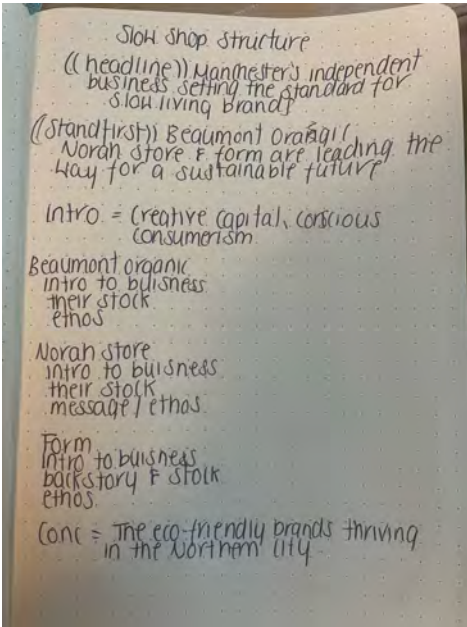
6 Bradley Street
Northern Quarter
Manchester
M1 1EH



Form (2025) Home Page

FG 394:

Own image



After I gathered research on their websites, Instagram pages and articles, I created a structure and plan to follow for this piece.

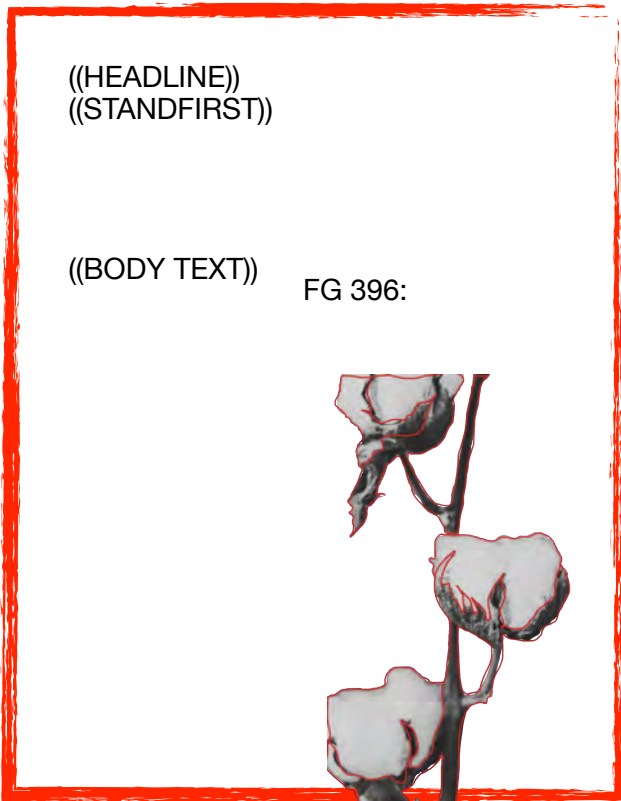
FG 395:

LAYOUT

Left side

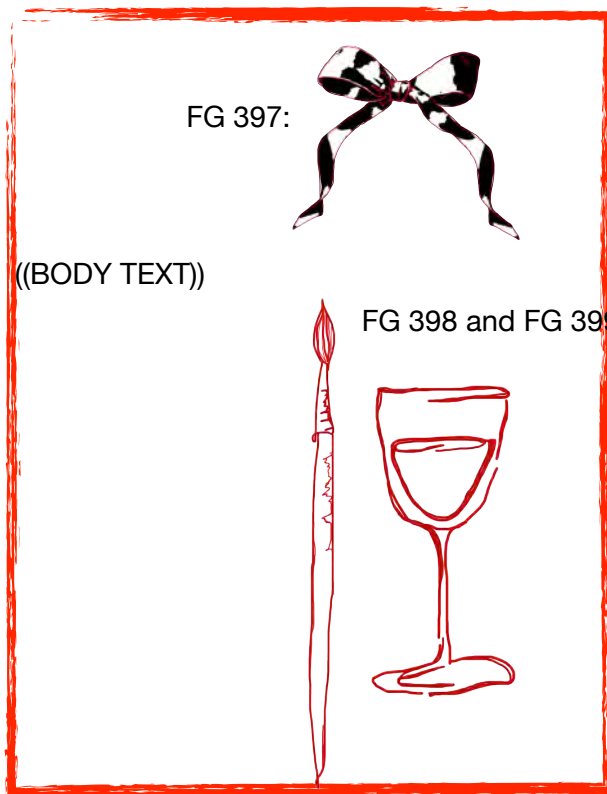
Right side

APICHAYA WATTANARSI (N.D) Bow



Vie Studio (N.D) Cotton Plant with Dried Leaves

Copyright free images that I turned into black and white, drawn over in red and added a threshold.



I couldn't find any copyright free images of wine glasses or paintbrushes I liked, therefore I drew them on Photoshop.

LILY CAWKWELL

I wanted to include another journalist's word in NQRY MAG. To offer a different perspective and way of writing. Therefore, I approached Lily Cawkwell, a friend of mine who is currently pursuing a masters in Journalism at Manchester Metropolitan University.

Screen-grab of the brief I created and sent across to Lily:

Brief for Lily:

What its about / covers - Manchester Home Arches and what is being showcased
Info : Manchester's artist development, Home Arches. Completely free to use and was launched on the 23rd of January 2025. It offers 5,000 free hours of making, studio spaces with access to technical equipment and expertise. It is a 258 sqm hub located in Home, Manchester's premier arts centre across three arches on Whitworth Street West. "HOME Arches will create a vibrant and diverse artistic ecology" (HOME, 2025)
Word count - 500 words
Interviews - 1 or 2 interviews, can be with member of the public, workers, artists etc... their thoughts on Home arches.
Pictures - 3 to 4 images. People that have been interviewed, the building, the artists work / workspace.

FG 400:



FG 401:



Image of Lily Cawkwell's final piece she sent to me

Creativity Under the Arches

Manchester's new home for young artists- a game changer for creatives looking to thrive.

Tucked under Whit Worth Streets railway arches, something big is happening for young creatives in Manchester.

Home Arches 'has transformed three striking brick arches into a vibrant 258-square-metre hub packed with energy, imagination, and opportunity- offering spaces for dancers, artists, film makers... a catalyst for creativity for emerging artists in the city. A space to thrive and collaborate in this movement mirroring the vibrancy of the city.

The space offers artists 5000 free hours of making a year and use of the studio space dedicating 50% of the space to groups currently under represented within the industry including deaf and disabled artists, and artists from lower socio-economic backgrounds, who are traditionally shut out of the creative world. The supported co working space offers opportunities of collaboration and technical access to a range of equipment, an inspiring space offering collaboration to those who have never had access to it on this scale before.

As you step into the versatile space the range of what you can do is endless with soundproof studio spaces designed for dance and music and kitchen spaces for more messy creativity allowing artists to explore and grow as they wish. "A lot of the artists who will use the space are not yet emerging and are still trying to break into the scene," Afreena Islam-Wright, theatre maker involved in the project explains, as there aren't enough spaces for them to practise. The Arches will help them to hit the scene "Big Time".

A worker describes the space as "buzzing" and honestly they're not wrong as the impactful artist development program which works with over 1000 artists per year, will now work with the Arches space allowing more growth for artists within the North-West.

Any artists can apply to work in the space and it is open to all creatives, full integrating with HOME's existing programmes. The space will see work from sculptural artist Maisie Pritchard, a Manchester based artist who will be running workshops in the Arches and artist Venessa Scott who is part of HOME Arches Artist Panel.

Manchester has always been recognised as creative hub with a rich creative heritage, known for its artistic expression and diverse cultural scene, but spaces like this help the artistic expression go somewhere...

"Its invaluable that artists have access to safe spaces where they can lead and develop their skills" Daren Pritchard explains who is one of the creative producers of the space. The free access means artists from working class backgrounds can experience creative spaces which can often be an obstacle.

Whether you're an artist looking for space to grow or just want to see what's being made in the city right now, HOME Arches is worth the wait and definitely worth checking out. It's not just about the space — it's about who finally gets to use it. The HOME Arches are more than studios, they're a statement about making creativity accessible to all.

By Lily Cawkwell

Images Lily Cawkwell's took to include in the piece.

Screen-grab of my edits to the piece:

Manchester's HOME Arches is a game changer for creatives looking to thrive.

Tucked under Whit Worth Streets railway arches, something big is happening for young creatives in Manchester.

HOME Arches has transformed three striking brick arches into a vibrant 258-square-metre hub. It is packed with energy, imagination, and opportunity- offering spaces for dancers, artists and filmmakers. The arches offer a space to thrive and collaborate in this movement mirroring the vibrancy of the city.

The space offers artists 5000 free hours of creating their craft a year. The use of the studio has dedicated 50% of its space to groups currently underrepresented within the industry. This includes deaf and disabled artists, and creatives from lower socio-economic backgrounds, who are traditionally shut out of the creative world. The supported co-working studios offer opportunities to collaborate with others and technical access to a range of state-of-the-art equipment. HOME Arches has produced an inspiring space offering collaboration to those who have never had access to it on this scale before.

As you step into the versatile atelier, the range of what you can do is endless. With soundproof studios designed for dance, music and kitchen spaces for more messy creativity. Thus, allowing artists to explore and grow as they wish. "A lot of the artists who will use the space are not yet emerging and are still trying to break into the scene," Afreena Islam-Wright, theatre maker involved in the project explains. There aren't enough spaces for them to practise. The Arches will help them to hit the scene "Big Time".

A worker describes the HOME Arches as "buzzing" and honestly, they're not wrong. Their impactful artist development program currently works with over 1000 creatives per year. Due HOME Arches opening, it will allow more growth from artists within the North-West.

Any artist can apply to work in the studio, and it is open to all creatives, integrating with HOME's existing programmes. It will welcome work from sculptural artist Maisie Pritchard, a Manchester-based artist who will be running workshops in the Arches. Public artist, Venessa Scott who is part of HOME Arches Artist Panel, will also be showcasing her craft.

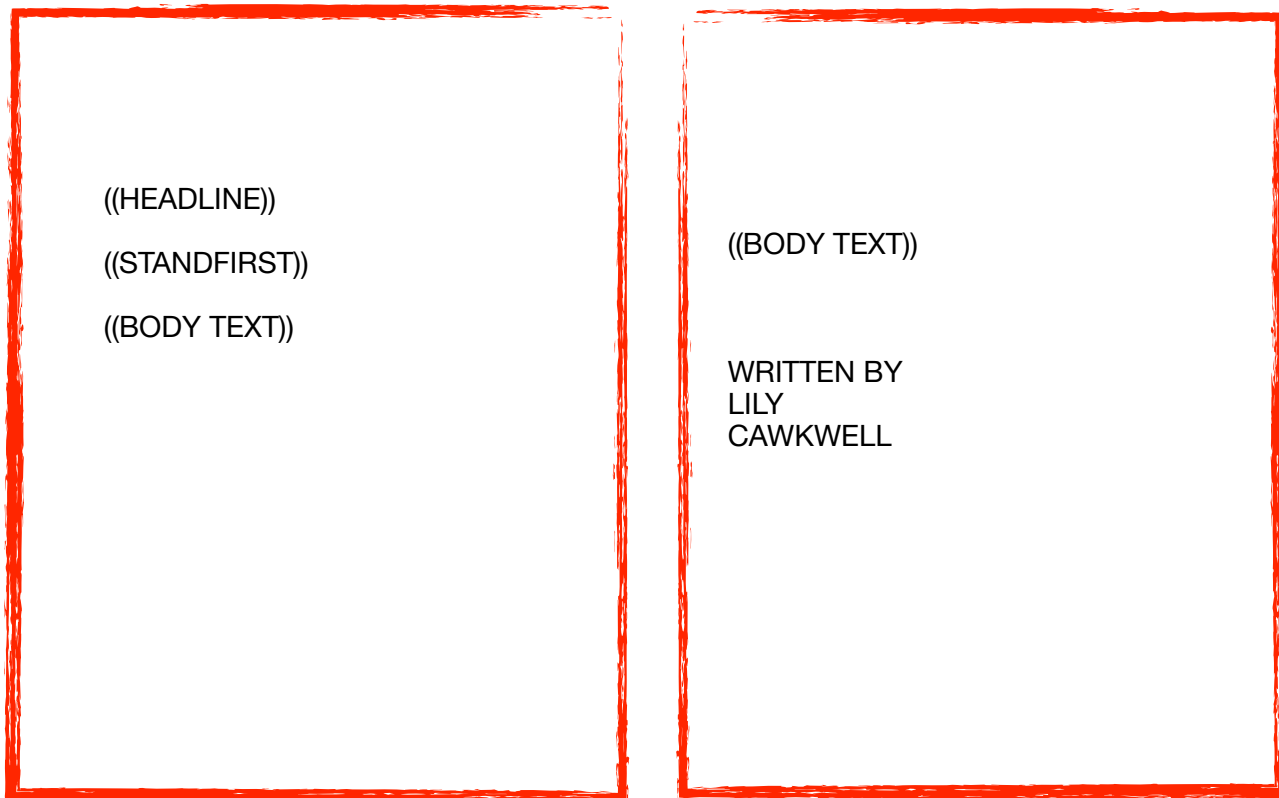
Manchester has always been recognised as creative hub with a rich creative heritage. It is known for its artistic expression and diverse cultural scene. However, with the addition of studios like HOME Arches help the artistic expression progress and go somewhere...

"Its invaluable that artists have access to safe spaces where they can lead and develop their skills" Daren Pritchard explained, who is one of the creative producers of the space. The free access means artists from working-class backgrounds can experience creative spaces which can often be an obstacle.

Whether you're an artist looking for space to grow or just want to see what's being made in the city right now, HOME Arches is worth the wait and definitely worth checking out. It's not just about the space — it's about who finally gets to use it. The HOME Arches are more than studios, they're a statement about making creativity accessible to all.

By Lily Cawkwell.

LAYOUT



SOCIAL MEDIA

NQRY MAG's social media will be an Instagram account and YouTube channel. The Instagram account will post once or twice a week, as it is a printed magazine and pushes slow media and slow reading. However, like the individuals who took part in my survey, social media is a key way to spread the word about NQRY MAG and allows followers to keep up to date.

IDENTITY - AUDIENCE

18 to 34 year olds. Individuals interested in emerging creatives, slow and sustainable fashion. Slow media and slow reading e.g reading magazines, articles, books etc...

CONVERSATIONS

NQRY MAG's Instagram will regularly posts instagram polls and questions allowing the audience to chose and decided certain aspects, e.g what content they enjoy / what to see. Alongside analysing what posts, stories and reels are well-received to see what content is successful received. Comments on each post will be turned on to allow a discussion between followers.

PRESENCE - Via Instagram and YouTube.

Instagram will offer mini insights into what will be included in the magazine. E.g: Main images from shoots, caption including the headline, standfirst and introduction of the written work. Snippets and reels of interviews and broadcasts. Posting once or twice a week.

YouTube will include the full-length interviews and broadcast.

RELATIONSHIP- Users will relate to each other and the content as is geared towards them through their interested and the pieces are written about individuals a similar age to them. Manchester's creative community is incredibly friendly and connected.

INSTAGRAM POSTS:

NQRY MAG's Instagram posts will replicate / have nods to the layout / design of the piece in the printed magazine. It offers followers an insight into what to aspect and represent NQRY MAG's aesthetic. Each post will have two slides, a cover page and then an edited image including NQRY MAG's styled stickers.

JHkicks



FG 402:

FG 403:

Description:

Joseph Haggerty - The Creator of JHkicks
23-year-old, South Manchester local quits his job to pursue his emerging business...

"If someone walks away buzzing with a pair I found and cleaned up – that's enough for me."

Holy Spirit



FG 404:

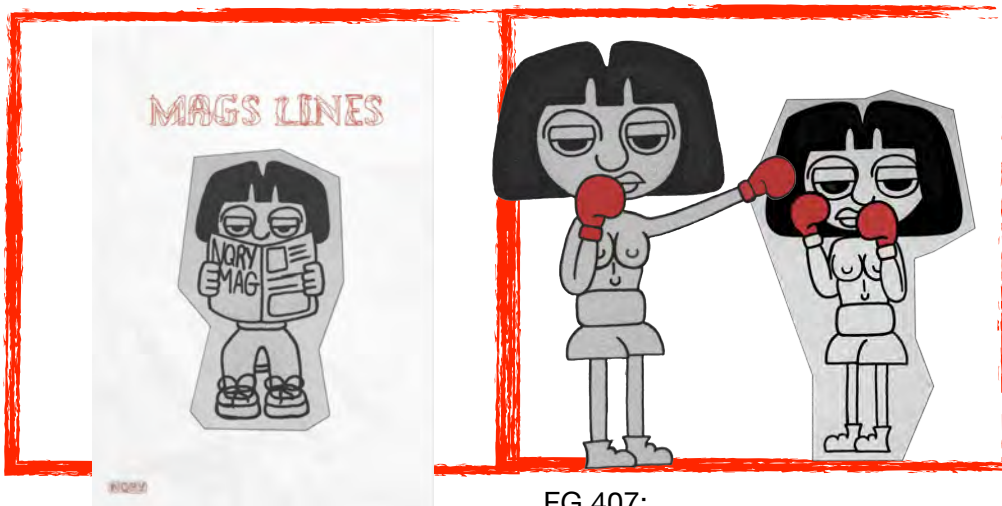
FG 405:

Description:

Max Ridings is dropping his first collection this year
Three years in the making, Holy Spirit is ready to be released.

"I always wanted to tap into selling limited numbers, creating something unique."

Mags Lines



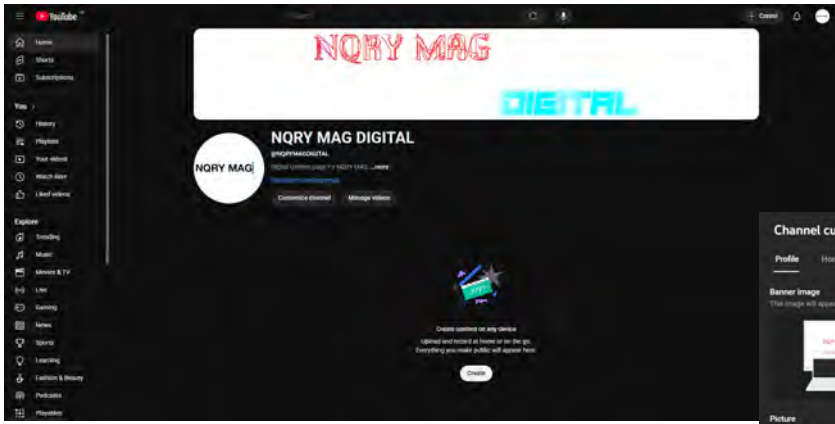
FG 406:

FG 407:

Description:

Molly Lines - also known as Mags
The rising creative shares a glimpse into her story and her illustrations.

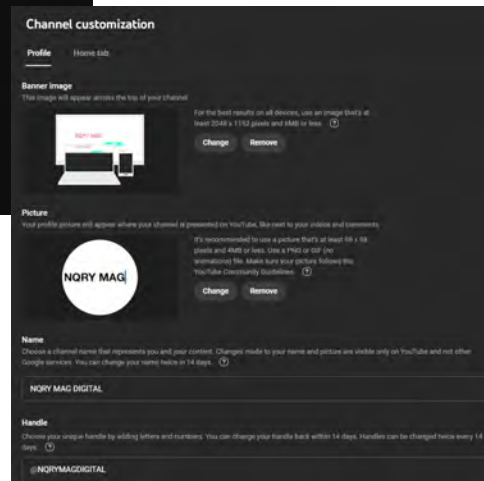
"I've always drawn. It gets me out of my head. And then I realised, I'm actually okay at it."



FG 408:

Created a YouTube account to post long form content. Allowing viewers to access it there.

FG 409:



FG 411:

FG 410:



For the last two (inside) pages of my magazine, I wanted to create something simple. With not a lot of text on Therefore I made seekers from three stories and made a QR code, which is linked to the instagram page. I also tagged the YouTube and mail.

Wanted the front, of the back cover to be the tagline, like the back of the front cover.

APPENDIX

Do you like to watch short (10secs to 3mins) or long form videos (3 mins +)
24 responses



FIGURE A1

Where do you prefer to consume long form videos (3 minute +)
24 responses

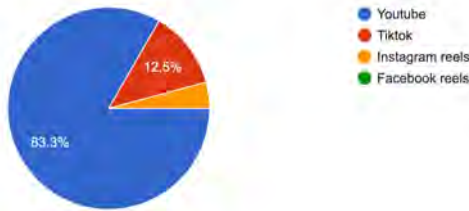


FIGURE A2

How old are you?
14 responses



FIGURE A3

Do you follow brands / companies based on their social media platforms ? e.g amount of followers to check their legitimacy.
14 responses

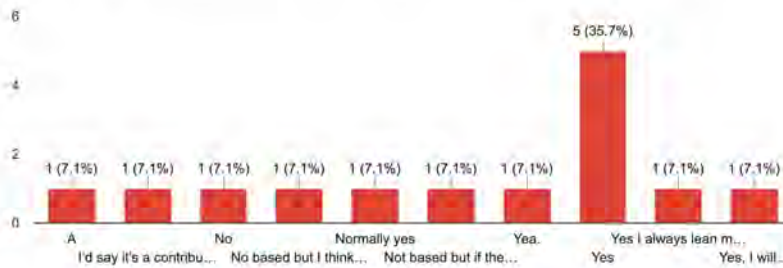


FIGURE A4

Do you believe a brand / company should be on social media?
14 responses

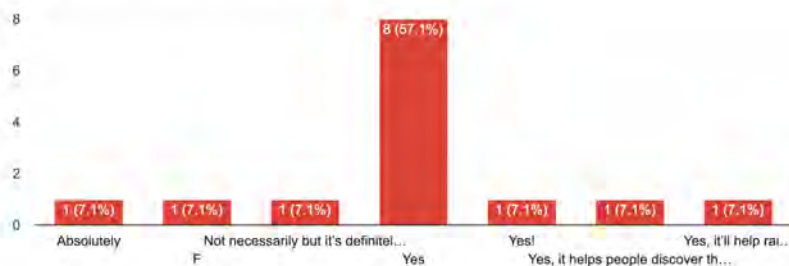


FIGURE A5

Figures:

FG 1: Own image

FG 2: Own image

FG 3: Own image

FG 4: Own image

FG 5: Own image

FG 6: Own image

FG 7: Own image

FG 8: Fazer, M. (N.D) *Deadlines or Depth? The model of 'slow news' startups*. Available at: <https://press.rebus.community/media-innovation-and-entrepreneurship/chapter/slow-news-startups/> (Accessed 13.03.2024)

FG 9: Grindle, M. (2024) *In the Age of Instant Information, We Need Slow Media*. Available at: <https://medium.com/illumination-curated/in-the-age-of-instant-information-we-need-slow-media-1475d1ecb68e> (Accessed 13.03.2024)

FG 10: Own image

FG 11: Own image

FG 12: Own image

FG 13: Own image

FG 14: Own image

FG 15: Own image

FG 16: Own image

FG 17: Own image

FG 18: Own image

FG 19: Own image

FG 20: Own image

FG 21: Own image

FG 22: Sandra (2025) *We love editorial*. Available at: <https://vm.tiktok.com/ZNdkytNJ8/> (Accessed 24.03.2025)

FG 23 and 24: Paintersvs (2023) *How to make spray paint effect*. Available at: <https://vm.tiktok.com/ZNdky4qrD/> (Accessed 24.03.2025)

FG 25: Ari (N.D) *No Title*. Available at: <https://uk.pinterest.com/pin/474355773270857444/> (Accessed 26.03.2025)

FG 26: Amerson (N.D) *No Title*. Available at: <https://uk.pinterest.com/pin/474355773270857443/> (Accessed 26.03.2025)

FG 27: Grey (2025) *Threshold*. Available at: <https://vm.tiktok.com/ZNdke2ys/> (Accessed 24.03.2025)

FG 28: Thomas Joakim (N.D) *The Dance Company - Thomas Joakim*. Available at: <https://uk.pinterest.com/pin/474355773270857888/> (Accessed 27.03.2024)

FG 29: Tom Years (N.D) *No Title*. Available at: <https://uk.pinterest.com/pin/474355773271449905/> (Accessed 27.03.2025)

FG 30: Own image

FG 31: Howard, E and Klekot, A (2025) 'Editor's Letter', *Dial In Mag*. Issue 1. Pp 3

FG 32: Murray, R (2023) 'Welcome', *Clash*. Autumn 2023. Pp 11.

FG 33: Kane, H (2025) 'Editor's Letter', *STRAT*. Issue 2, pp15.

FG 34: Own image

FG 35: Own image

FG 36: Own image

FG 37: Own image

FG 38: Own image

FG 39: Own image

FG 40: Own image

FG 41: Own image

FG 42: Own image

FG 43: Own image

FG 44: Own image

FG 45: Own image

FG 46: Own image

FG 47: Own image

FG 48: Own image

FG 49: DAZED (2024) *Central Cee answers fan questions about love, social media and being a gemini*. 12.06.2024. Available at: <https://www.youtube.com/watch?v=6OyNUzn-DJw&t=220s> (Accessed 10.04.2025)

FG 50: I-D (2016) *I-Cons: Vivienne Westwood*. 02.06.2016. Available at: <https://www.youtube.com/watch?v=ECZJE16uyPw> (Accessed 10.04.2025)

FG 51: Own images

FG 52: Own images

FG 53: Own images

FG 54: Own images

FG 55: Own images

FG 56: Own images

FG 57: Own images

FG 58: Own images

FG 59: Own images

FG 60: Own images

FG 61: Own images

FG 62: Own images

FG 63: Own images

FG 63: Own images
FG 64: Own images
FG 65: Own images
FG 66: Own images
FG 67: Own images
FG 68: Own images
FG 69: Own images
FG 70 and 71: I-D (N.D) *maggie marilyn, georgia alice and claire hammon on the spirit of kiwi design*. Available at: <https://i-d.co/article/maggie-marilyn-georgia-alice-and-claire-hammon-on-the-spirit-of-kiwi-design/> (Accessed 09.04.2025)
FG 72: Dazed Digital (2025) *Ekkstacy: The tortured artist seeking salvation in post-punk*. Available at: <https://www.dazeddigital.com/music/article/66778/1/ekkstacy-interview-forever-album-release-review> (Accessed 09.04.2025)
FG 73: DAZED AND CONFUSED (2024) *A Research Project in 100 questions. Autumn issue*.
FG 74: Own image
FG 75: Own image
FG 76: Own image
FG 77: Own image
FG 78: Own image
FG 79: Own image
FG 80: Own image
FG 81: Factory International (2025) *Manchester International Festival 2025*. Available at: <https://factoryinternational.org/about/manchester-international-festival/> (Accessed 18.04.2025)
FG 82: Factory International (2025) *Fale SA Sacred space*. Available at: <https://factoryinternational.org/whats-on/fale-sa-sacred-house/> (Accessed 19.04.2025)
FG 83: Own image
FG 84: Own images
FG 85: Paper (2024) *Théâtre Rialto* Available at <https://www.papermag.com/pop-montreal-preview#rebellitem2> (Accessed 20.04.2025)
FG 86: Dazed Digital (2023) *Sign up to attend the last Gucci Cosmos Live talk series with Afua Hirsch* <https://www.dazeddigital.com/event/article/61327/1/gucci-cosmos-live-talk-series-london-afua-hirsch-molly-manning-walker> (Accessed 20.04.2025)
FG 87: Own image
FG 88: Own images.
FG 89: Ignazio Ruzzi (N.D) *No Title*. [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271413084/> (Accessed 09.04.2025)
FG 90: No Author (N.D) *No Title*. [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271413098/> (Accessed 09.04.2024)
FG 91: Tolatheonly1 (N.D) *crtz rtw !* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271413095/> (Accessed 09.04.2025)
FG 92: Trendflex (N.D) *No Title*. [Pinterest] Available at: <https://uk.pinterest.com/pin/5699937023294833/> (Accessed 09.04.2025)
FG 93: Jarren Barboza (N.D) *BMX in NYC*. [Pinterest] Available at: <https://uk.pinterest.com/pin/3377768467760562/> (Accessed on 09.04.2025)
FG 94: Culture City (N.D) *Culture shooting in Milan*. [Pinterest] Available at: <https://uk.pinterest.com/pin/7177680651278493/> (Accessed 09.04.2025)
FG 95: ARES (N.D) *No Title*. [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271412271/> (Accessed 09.04.2025)
FG 96 and 97: Own images
FG 98: Own images
FG: 99: own images
FG; 100 Own images
FG: 101: Own Images
FG 102: Own image
FG 103: Own image
FG 104: Own image
FG 105: Own image
FG 106: Own image
FG 107: Own image
FG 108: Own image
FG 109, 110 and 111: Own image
FG 112: Own image
FG 113: Own image
FG 114: Image provided by Jess O'Riley
FG 115: : Image provided by Jess O'Riley
FG 116: Image provided by Jess O'Riley
FG 117 : Image provided by Jess O'Riley
FG118: Image provided by Jess O'Riley
FG119: : Image provided by Jess O'Riley

FG120: Image provided by Jess O'Riley

FG 221: Manjerica (N.D) *A new Manjerica will be available on our website on 4 February!* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559524/> (Accessed 29.04.2025) Rose Concept (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559530/> (Accessed 29.04.2025)

FG 222: Sopring (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559573/> (Accessed 29.04.2025)

FG 223: Rahilzni (N.D) *Jacquemus Bag Collection* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559533/> (Accessed 29.04.2025)

FG 224: Birute Paulsytė (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271569705/> (Accessed 30.04.2025)

FG 225: Ignazio Ruzzi (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/3166662232652055/> (Accessed 30.04.2025)

FG 226: Zantz (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559544/> (Accessed 29.05.2025)

FG227: Sadie Reidy (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559580/> (Accessed 29.04.2025)

FG228 and 229: Images provided from Jess O'Riley

FG 230: Adanola (N.D) *Adanola Soft Blue* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271569708/> (Accessed 30.04.2025)

FG 231: Maame (N.D) *Maty Fall for British Vogue* [Pinterest] Available at: <https://uk.pinterest.com/pin/379991287327635527/> (Accessed 30.04.2025)

FG 232: Neville James Forbes (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/17310779812864562/> (Accessed 30.04.2025)

Maame (N.D) *Maty Fall for British Vogue* [Pinterest]

FG 233 and 234,335: Image provided by Jess O'Riley

FG 236: Lisa Schmerold Photographer (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559442/> (Accessed 29.04.2025)

FG 237: Viktoria Vika (N.D) *Tibi Resort 2022 Fashion Show Collection* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559466/> (Accessed 29.02.2025)

FG 238: Nhu Xuan Hua (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559481/> (Accessed 29.04.2025)

FG 239: Zara (N.D) *Everlast X Zara Special Edition* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559468/> (Accessed 29.04.2025)

FG 240: WWD (N.D) *PH5 Resort 2022* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271559428/> (Accessed 29.04.2025)

FG 241: Valentina Diaz (N.D) *No Title* [Pinterest] Available at: <https://uk.pinterest.com/pin/474355773271569710/> (Accessed 30.04.2025)

FG 341: J O Studio (2025) *Home*. Available at: <https://jostudio.co.uk/> (Accessed 30.04.2025)

FG 342: Own image

FG 343: Own image

FG 344: J O Studio (2025) *Home*. Available at: <https://jostudio.co.uk/> (Accessed 30.04.2025)

FG 345: Own image

FG 346: Own image

FG 347: Own image

FG 348: Own image

FG 349: Own image

FG 350: J O Studio (2025) *Home*. Available at: <https://jostudio.co.uk/> (Accessed 30.04.2025)

FG 351: Own image

FG 352: Own image

FG 353: Own image

FG 354: Own image

FG 355: Image provided by Adeola Adelakun

FG 356: Own image

FG 357: Own image

FG 358: Ash the creative (2025) *Home page*. [Instagram] Available at: <https://www.instagram.com/ashthecreative/> (Accessed 19.05.2025)

FG 359: Own image

FG 360: Own image

FG 361: Motion Moth (2025) *Home page*. [Instagram] Available at: <https://www.instagram.com/motionmoth/> (Accessed 19.05.2025)

FG 362: Own image

FG 363: Own image

FG 364: Own image

FG365: Own image
FG 366: Own image
FG 367: Own image
FG 368: Own image
FG 369 and 370: Lydia Credentino Creative (2025) *Home page*. [Instagram] Available at: https://www.instagram.com/lydiacredentino_creative/
FG 371: Digitally Alex (2025) *Home page*. [Instagram] Available at: https://www.instagram.com/digitally_alex/ (Accessed 19.05.2025)
FG 372: Own image
FG 373: Image provided by Ashely Preprah
FG 374: Image provided by Ashely Preprah
FG 375: Image provided by Bee Jones
FG376: Image provided by Lydia Credentino
FG 377: Image provided by Alexandra Kalonji
FG 378: Image provided by Lydia Credentino
FG 379: Image provided by Alexandra Kalonji
FG 380 and FG 381: Own image
FG 382: Own image
FG 383 and FG 384: Manchester Fashion Movement (2025) *About us*. Available at: <https://manchesterfashionmovement.com/about-us/> (accessed 25.05.2025)
FG 384: Image provided by Alison Carlin
FG 385: Image provided by Alison Carlin
FG 386: Image provided by Alison Carlin
FG 387: Image provided by Alison Carlin
FG 388: Image provided by Alison Carlin
FG 389: Image provided by Alison Carlin
FG 390: Image provided by Alison Carlin
FG 391: Beaumont Organic (2025) *Home Page*. Available at: <https://www.beaumontorganic.com/> (Accessed 26.05.2025)
FG 392: Beaumont Organic (2025) *About us*. Available at: <https://www.beaumontorganic.com/pages/company-ethics> (Accessed 23.05.2025)
FG 393: Norah Store (2025) *Home page*. Available at: https://thenorahstore.com/?srsltid=AfmBOope_HmTbZP9L44KYnQRB7iOAg4GDN3jUg-4MvpNa4mqdXbGVljh (Accessed 23.05.2025)
FG 394: Form (2025) *Home page*. Available at: <https://form-shop.com/> (Accessed 23.05.2025)
FG 395: Own image
FG 396: Vie Studio (N.D) *Cotton Plant with Dried Leaves*. Available at: <https://www.pexels.com/photo/cotton-plant-with-dried-leaves-6168150/> (Accessed 23.05.2025)
FG 397: APICHAYA WATTANARSI (N.D) *Bow*. Available at: https://www.vecteezy.com/png/45829108-ribbon-bow-black?autodl_token=9d3df887b5cf0785762146ab5655467b206285188e8c306a2845bb19ec4e9b8f53d13a6cd5959861db05a020ed051b3efb006d7814d804193a170cccc9efcd50 (Accessed 23.05.2025)
FG 398 and FG 399: Own image
FG 400 and FG 401: Images provided by Lily Cawkwell
FG 402: Own image
FG 403: Own image
FG 404: Own image
FG 405: Own image
FG 406: Own image
FG 407: Own image
FG 408: Own image
FG 409: Own image
FG 410: Own image
FG 411; Own image

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