

STORIES  
FROM HOME  
2015-2016



HOME IN THE MEDIA



**DIRTY, RAUCOUS, AND AGLITTER WITH  
TAWDRY SEDUCTION.**

THE TIMES – *THE FUNFAIR*

**EVEN ON A TYPICALLY BALMY MAY MORNING  
IN MANCHESTER... MY SPIRITS ARE ELATED.  
WE HEAR A LOT FROM GEORGE OSBORNE  
ABOUT A "NEW NORTHERN POWERHOUSE",  
BUT I'VE JUST EMERGED FROM A NORTHERN  
POWERHOUSE THAT'S UP AND RUNNING.**

THE TIMES



**BLANCHE MCINTYRE'S INNOVATIVE  
[PRODUCTION] SPOTLIGHTS THE CHORUS IN  
A WELCOME, RITUALISTIC REINVENTION.**

THE GUARDIAN – *THE ORESTEIA*

**MAGICAL... DIRECTOR WALTER MEIERJOHANN  
SHOULD FEEL JUSTIFIABLY PROUD OF THIS  
FIRST HOME CHRISTMAS PRODUCTION  
WHICH HITS ALL THE RIGHT NOTES.**

THE RIGHT NOTES GAYDIO – *INKHEART*

**THE SHOW EXCELS IN THE VISUALS... IT  
SHOULD ALSO BE LAUDED FOR SUPPORTING  
THE CREATION OF SIGNIFICANT ARTWORKS  
THROUGH THE MANY COMMISSIONS, CLEARLY  
PRODUCED TO A HIGH QUALITY.**

ART MONTHLY – *THE HEART IS DECEITFUL ABOVE ALL THINGS*

**MAGICAL...  
– A TRULY SPECIAL LIVE EVENT.**

HUFFINGTON POST – *ICARUS AT THE EDGE OF TIME*

**IT IS A HUGE FEATHER IN THE CAP OF HOME...  
IT IS ALSO ANOTHER MILESTONE  
IN MANCHESTER'S LONG ASSOCIATION WITH  
FILM-MAKING IN HONG KONG AND LONG  
MAY IT CONTINUE.**

NORTHERN SOUL – *CRIME: HONG KONG STYLE*





## A YEAR OF NEW EXPERIENCES, NEW VOICES AND NEW STORIES

**JONTY CLAYPOLE,**  
**CHAIR OF HOME TRUSTEES,**  
TALKS ABOUT JOINING HOME AT  
THE START OF THE JOURNEY.

I'm lucky to have spent the last ten years seeing at first hand the way arts and culture transform communities and cities across Britain. We have many centres of excellence, but nowhere is the spirit of collaboration and the mark of dynamic leadership so immediately encountered as Manchester. So, needless to say, the launch of a new arts centre in the city last May, following hot on the heels of the re-opening of the Whitworth, was big news wherever you were.

Over the following months, I saw many of the early shows at HOME. From the innovation of *Golem* to the provocative playfulness of Joana Hadjithomas and Khalil Joreige's *I Must First Apologise*, what struck me each time was that HOME was rapidly gathering a range of audiences, with an accompanying loyalty, that most arts organisations would die for. In my conversations with the people who work here, I could feel a tireless passion and shared belief that HOME would soon be known as a place for discovery and new ways of working, but also for its friendliness and authenticity; provocative art in a welcoming setting. And that belief was rapidly vindicated in the obvious desire of audiences to spend time in the building long before and long after they had viewed whichever work of art they came to see.

So when I heard HOME was recruiting a new Chair of the Board of Trustees, I knew it was an opportunity to not only see close-up the unrivalled success of Manchester's cultural mission, but also to join a new organisation at the start of its journey that embodied the values I hold dearest: openness and generosity, an appetite to innovate and take risks, and a belief that great art is something everyone should be a part of.

Since that time, it has been a privilege to see HOME going from strength to strength. Many of the best shows I've seen anywhere over the last year have been nurtured here or passed through our doors: Simon McBurney's masterful *The Encounter*, Carrie Cracknell's inventive *Macbeth*, AL and AL's *Incidents of Travel in the Multiverse*, Dominic Hill's authoritative *Endgame*, to name but a few. Meanwhile, our cinemas have not just championed independence, showing films otherwise impossible to see in the region, but become a destination for those who make them.

These are some of the UK's greatest talents, already seeing HOME as a lynchpin in the national ecology of producing venues that enables the UK to maintain its reputation as a world leader for culture. But our ambition goes beyond this: HOME is a crucible for world-class talent, viewed through a very local lens. Blanche McIntyre's *The Oresteia*, created a Greek chorus entirely out of local volunteers; and our HOME Young Creatives scheme; schools and colleges programme, and commitment to hosting student drama, make HOME one of the few places where young artists from early teens to adulthood will be able to trace the journey of their own developing creativity in a single setting.

It's crazy to think HOME is only a year old. This is an organisation finding its voice fast, with a range of productions and events that even the most established venue would be proud of. As we approach year two, we want HOME to be increasingly associated by artists and audiences alike as a place of discovery and innovation – the home for new experiences, new voices and new forms of storytelling.

On behalf of the Board of Trustees, I would like to thank the HOME team for their passion, commitment and open, generous determination to make this first year such a success; our patrons and supporters for believing in us; and most of all, our audiences for making HOME their own. I'm quickly learning that the old adage (with a little bit of nimble editing) is true: HOME is where the art is.

## WHERE IT ALL BEGAN THE HOMEWARMING

**DAVE MOUTREY,  
HOME'S CEO,**  
LOOKS BACK AT OUR  
MEMORABLE LAUNCH  
WEEKEND IN MAY 2015.



Graeme Cooper: Dave Moutrey

We'd done everything we could to get ready for the HOMEwarming weekend. We had a really good programme in place, we'd spent a lot of time telling people what was going on and what to expect. But you never know how people are going to react. As it turned out, the audience's reception, and the way the whole weekend went, was beyond anything I had imagined.

First of all, to have so many people turn up was phenomenal. Truly amazing. And then to have a really positive response was great. Looking back, what I really liked about the HOMEwarming weekend was that it wasn't just my team's celebration; it really felt like it was the audience's celebration. They owned it. They really owned it.

That weekend really set the tone. It was fantastic that people could access the whole building, they could take a look around and see all sorts of different things. There was leading edge theatre and contemporary film, as well as great street food, young people's theatre, visual arts and community events. That first weekend had the full spectrum of what we're about, it very much set out our stall as HOME.

My overwhelming emotion was huge pride in our team. They'd made it happen. Relief kicked in later. At the time, you're living in the moment. The other emotion was the massive feeling of responsibility towards our audience. So many people turned up and I remember thinking, 'we have to do this right'. The thing is, where else in the UK has spent £25 million building a new contemporary arts centre? There was a huge amount of political capital... and potential risk. It's public money that

**"IT'S QUITE EXTRAORDINARY  
HOW QUICKLY HOME HAS  
BECOME THE HEART AND SOUL  
OF CULTURE AND TALENT IN  
THE NORTH WEST."**

JACKIE KAY MBE, HOME PATRON

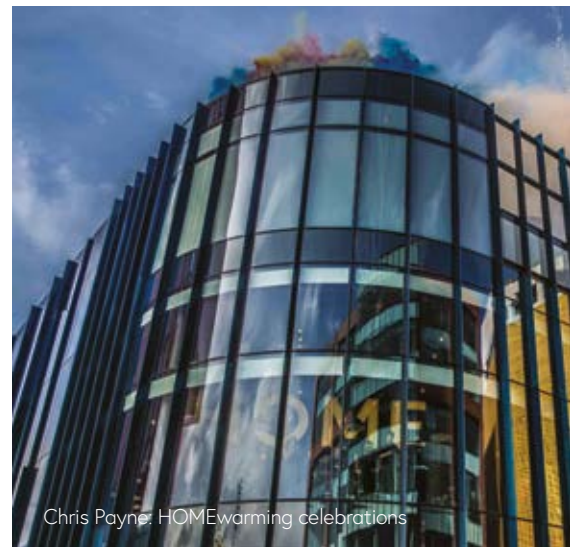
we're dealing with; we have to do a good job. The real stand out challenge was the timing. There were lots of things that had to line up. There were so many contractors, not just for HOME, but also for the hotel, the car park and the public realm outside – you can't get people in the front door if you haven't got paving stones to walk on. The project management of getting everything to this one point, when Danny Boyle and Sir Richard Leese could stand on the steps outside and say, "it's open", that's a massive team effort.

Personally speaking, the moment that the fireworks went off on the roof was great. I loved that. There's a quote attributed Sir Ralph Richardson who said, "I love fireworks, they're so unnecessary". I just loved that moment of explosion, and then we were open and people poured into the building. It was great. And there were lots of other moments over the weekend – I loved what Danny Boyle and Sir Richard Leese had to say. How many politicians would stand up and talk about culture in terms of economic and social development? Richard said something along the lines of, "who wants to live in a city with no culture?" That nailed it for me.

As for the future, we've got exciting times ahead. We're installing new seats into



Chris Payne: HOMEwarming celebrations



Chris Payne: HOMEwarming celebrations

Theatre 2 thanks to the Garfield Weston Foundation. So from autumn 2016, we'll see a really strong programme of small scale and experimental work in there. We've also got some big cross-artform collaborations coming up – I can't say too much about these though, so watch this space!

We're only at the start of what I think is possibly one of the most exciting journeys in the arts in the UK. Our team and our audience have given us a really good start... who knows where the journey is going to take us. But I know it will never be short of interest, and I'm looking forward to seeing where we're going and where we get to.



## SETTLING IN AT HOME

**JO CESTER**, ONE OF HOME'S 283 DEDICATED VOLUNTEERS, RECOUNTS A YEAR OF OPPORTUNITIES.

**It was really exciting to be part of the HOMEwarming weekend in May 2015. The atmosphere was tremendous; there was a vibe that something really interesting was happening in Manchester.**

**I was here on that first evening, when Danny Boyle did his speech, and I worked the Family Sunday. There were all kinds of things going on. It felt chaotic, but in a really good way. That's how it started... and I've been here ever since. In fact, I work here now!**



Chris Payne: HOMEwarming celebrations



Chris Payne: HOMEwarming celebrations

I've never volunteered for anything in my life, so it was quite a big deal. I remember walking past this place as it was being developed and they'd put all the hoardings round the side of the site. It talked about how HOME was coming and what it was going to be and I just thought it sounded like a really interesting place and that I'd like to be involved in it somehow. I used to live in London, so I was used to using places like the Barbican, those multi art centres that

Manchester didn't have. HOME has brought that single venue contemporary art environment.

One of the great things about volunteering is that you often get involved in events and activities that are a little bit different. I've volunteered for so long, there was a point I'd seen virtually everything shown in the theatre. It's definitely taken me out of my comfort zone. I've been watching things that I would never have gone to see. It opens your eyes to

different types of theatre. Some of it is really weird and some of it is amazing, and some of it is just not for me. But that's really what theatre is all about. Why should I like everything? Nobody should like everything. But I love that.

What's next? I don't know! But whatever I do, wherever I end up, I really want to be here. I can't imagine a time when I won't be working at HOME in some capacity. I love it!

## HOMEWARMING IN NUMBERS



**11,000**  
people at the First Street Party on Sunday 23 May



people visited the gallery to see *The heart is deceitful above all things*



**500**  
visitors attended building tours



**500+**  
children took part in *Inkheart* building tours, *The Story That Lived* and *The Incredible Book Eating Boy* theatre shows



estimated number of people who came to HOME over the weekend



artists, filmmakers, musicians and performers joined HOME for the weekend's events



**400**  
pizzas served from outdoor ovens during the First Street Party



## ALL THE FUN OF THE FAIR

**HOME'S ARTISTIC DIRECTOR: THEATRE, WALTER MEIERJOHANN, TALKS ABOUT *THE FUNFAIR* – THE POLITICS, THE HUMOUR AND WHY IT WAS THE RIGHT CHOICE TO OPEN OUR FIRST EVER THEATRE SEASON.**

I was incredibly proud when we did the first preview of *The Funfair*, the first show to be produced for the main stage. We had so many northern actors, a big chunk from Manchester. I really felt like I had a northern company... and they were amazing. There was a real sense of ownership; they just loved being here. The biggest achievement of a performance is whether we created an ensemble and, for me, this was the best ensemble I've ever worked with.



Graeme Cooper: *The Funfair*



Graeme Cooper: *The Funfair*

I think there was a feeling that *The Funfair* was a controversial choice. And maybe it was. But I tried to do two things with it – one was to put on a play that I've always been interested in doing, the other was to get a great writer who could adapt it to Manchester.

The original was called *Kasimir and Karoline* and written by a Hungarian, Ödön von Horváth. The idea was to have a modern European classic and marry it with probably the most prominent Manchester, or Stockport, writer, Simon Stephens. So, we were doing a play that was over 80 years old, but talking about Manchester today. Horváth wrote *The Funfair* for non-theatre goers, he had

this idea of creating a new theatre for a non-literary audience, and I really wanted to tap into that. As a new organisation, we could have done so many things – but I felt that this choice showed a strong intention, right from the opening night, which is part of our mission statement, to be bold, provocative, challenging, international, poetic. I felt *The Funfair* ticked all these boxes.

The other reason I chose *The Funfair* was because I love the humour of it; it's a funny piece. But it also has a very political side. At the time, we knew the elections were coming up. In fact, we opened just after the election, so no-one knew what the outcome would be. After

**"I'VE NEVER HAD A PROFESSIONAL EXPERIENCE THAT LIVES UP TO THE EXCITEMENT OF WORKING ON *THE FUNFAIR* AT HOME."**

ACTOR MAX RUNHAM  
– MUSICIAN, *THE FUNFAIR*





Sarah Leech: Simon Stephens



Graeme Cooper: *The Funfair*



Graeme Cooper: *The Funfair*



Graeme Cooper: *The Funfair*



**"AS ONE OF THE FIRST PEOPLE TO EVER STAND ON THE MAIN STAGE IT WAS INCREDIBLE AND SUCH AN HONOUR IN THE HISTORY OF THIS BEAUTIFUL VENUE. HOME IS SUCH A WELCOMING AND ACCESSIBLE PLACE FOR EVERYONE, THE ATMOSPHERE HERE IS ALWAYS BUZZING, POSITIVE AND IT'S SOMEWHERE WHERE YOU KNOW YOUR SPIRITS WILL BE LIFTED AND WALK OUT WITH A SMILE FROM EAR TO EAR."**

ACTOR JAMES LUSTED – NARRATOR/TINY, *THE FUNFAIR*

living in the UK for ten years, I felt that the mood had quite dramatically changed from when I arrived. Unemployment in young people is rising, and this piece is about a young man losing his job. It felt like the right production at the right time. In *The Funfair*, the characters are put under immense economic pressure. They are not themselves anymore, they become almost like monsters. They lose their jobs and become ugly. It's an interesting take, a parallel representation of what is going on beyond our doors.

Horváth was a contemporary of Brecht. I find these writers of the 1920s and 30s really inspiring. Horváth's language – his aesthetic language – is anti-naturalism.

I chose him stylistically because it was challenging in the style of content but also challenging in the way that it is a very different approach, it's not traditional British playwriting. On the Continent it's recognised as a masterpiece of anti-naturalistic writing, and Simon Stephens did a tremendous job adapting the original into a Manchester environment.

There was a long build up to that first production at HOME. We were based in First Street for almost a year, and being over there, rehearsing, programming and offering around 40 different companies rehearsal and development space, was great. It was like a lovely aperitif for what happened in here. I also think the preview season was really important, it was energising. I felt like I was really arriving in Manchester and we'd all been very welcomed.

And so to that opening weekend. It was a proper celebration. After that first performance, the company went to a bar 'til 3am and then we all woke up to the

five-star review in *The Times*. That was great. There were other, more critical, reviews, but waking up to those five-stars was amazing, it was like people understood what we were trying to do.

I really do think that the offer at HOME should be different to any other regional theatre. Here, we embrace a new form of theatre, one that doesn't all have to be about literature, it can also be a theatrical experience. We've been actively looking at those companies that fuse artforms. We're not the only ones doing that, but as we're in building with those other artforms, it's a big part of us, and part of our mission statement.

It's important for us to find a balance between great writing and finding the next generation of challenging theatre-makers. It's not programming just to be different, it's about programming the titles and the companies we believe in, to create a distinct voice for Manchester audiences.

# INSPIRING COMMUNITIES

Since May 2015, over 600 £1 theatre tickets have been shared with local communities via the Inspire scheme, funded by the Oglesby Charitable Trust.

**PHIL LUKES, FROM ONE MANCHESTER HOUSING TRUST, EXPLAINS HOW INSPIRE IS HELPING ITS TENANTS TO EXPERIENCE THE POSITIVE IMPACT OF ART AND CULTURE.**

**How would I sum up Inspire? In my opinion, Inspire is about lowering the step and helping people to come across the threshold. We're using culture to try and help people improve their lives, their prospects and their outlooks. A lot of our customers are genuinely interested in the culture that this city has to offer, but some face real challenges and don't have this on their horizons. They either haven't got the money, they think 'it's not for me' or just have other things in their life that take precedence. There are lots of barriers, but if we can help to break through them, they'll be able to see for themselves that HOME can be their home too.**

them, because often people value things they've contributed to that bit more. You might say £1 doesn't seem like much, but it's the start of something. You could say that Inspire is inspiring!

Our culture offer is one of many opportunities that One Manchester can, and does, provide. Others include our Steps 2 Success service, which helps people into work; Money Mentors who support people to manage their money; and youth projects to help give children and young people new skills and confidence. It's a broad approach to supporting people to improve their lives and that's where culture can come in. Partnerships with organisations like HOME are invaluable in helping us provide a wide range of opportunities so there really is something for everyone.

We are currently trying to find out more about who our customers are and what help they might need, as well as asking whether they're interested in discounted theatre trips and other cultural activities. It's all about widening the reach. We still have work to do in convincing



Simon Webb

The Inspire programme was HOME's idea. It was presented to us as an opportunity to attract people who might not usually go to the theatre by offering tickets for just £1. For the communities on HOME's doorstep in and around Manchester I think it's a great opportunity, but I still think a lot of people aren't taking advantage of it and I can understand why. Before I started getting people to the theatre, I hadn't been for about thirty years. I thought it wasn't for me, I always preferred film. Then I took some people to a HOME show, really enjoyed it and haven't looked back since. It's a common barrier to overcome, but it's made that bit easier to get over when you can get a ticket for just £1.

The initial win for us is when people come to see a show, come out and say, "that was fantastic". That's happened so many times. Sometimes, they come out and say, "I didn't like that", but they're still nattering on about it and I love that too. When I ask them if they'd come again, they almost always say "yes".

The other thing I like about the Inspire scheme is getting people to pay the £1 themselves, rather than us paying it for



Simon Webb

**"A BIG THANK YOU TO YOURSELF AND THE HOME TEAM FOR MAKING MYSELF AND THE YOUNG PEOPLE I WORK WITH FEEL VERY WELCOME AND AT HOME."**

COMMUNITY GROUP LEADER





## A HOME FOR EVERYONE

"AS AN OLDER CITIZEN, I DON'T GET TO GO OUT MUCH. GOING TO HOME WAS A GREAT DAY OUT FOR ME TO SOCIALISE WITH MY FRIENDS AND SEE A FABULOUS THEATRE SHOW. THANK YOU!"

INSPIRE PARTICIPANT

people that getting involved might help them in unexpected ways; to overcome challenges they face; to add some colour to their days and break up the grey. There isn't much these days that gives people the chance to get out for a bit and meet some new friends for just £1.

I really do think that Inspire is a fantastic scheme, but I guess I've made that pretty obvious. Most of my working history is in social housing, and I've never been able to use something like this before now. We're just really pleased to be part of it. It's radical, especially in the housing world, so long may it continue!



Simon Webb

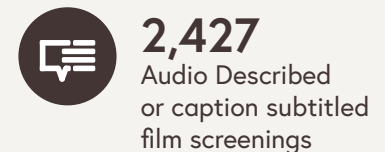
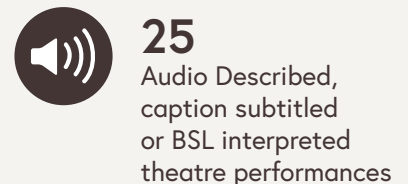
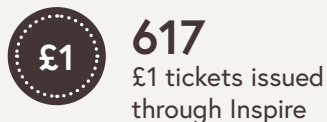


15 Digital Reporters recruited and now receiving digital skills training and mentoring



9675 pupils engaged from 163 schools and colleges

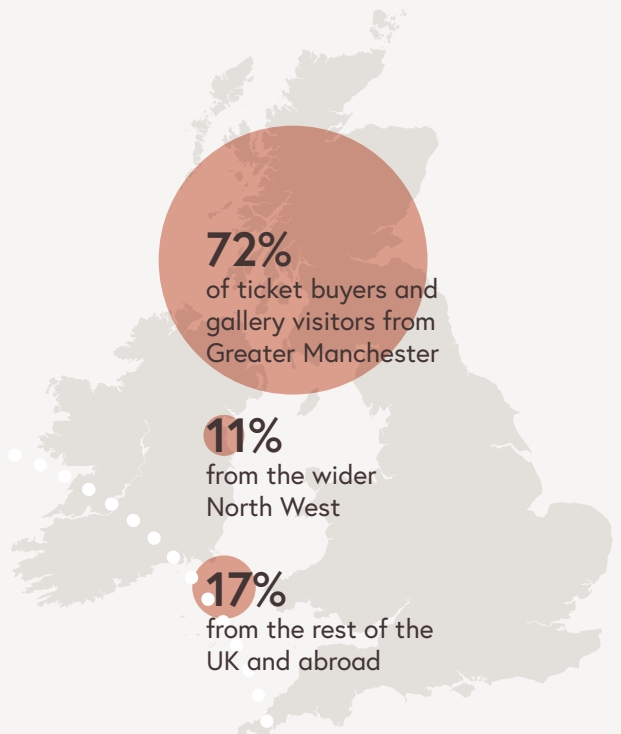
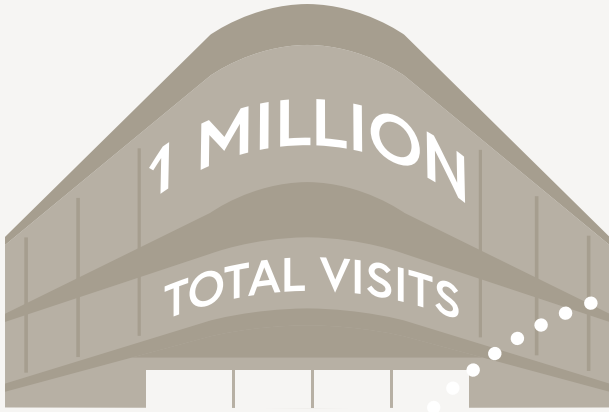
7,700+ theatre tickets sold to schools



### HOME family-friendly programme

We launched a new family-friendly programme including monthly film screenings, theatre workshops and shows, relaxed performances and screenings, and baby-friendly screenings.

# SINCE APRIL 2015...



## VISITS



**55,828**  
visits to our exhibitions

**211,000+**  
tickets sold



**1,191,604**  
visits to the HOME website

**29,117**  
Twitter followers

**£10**  
**13,356**  
theatre tickets for £10 or less (25% of all theatre tickets)

**£5**  
**19,069**  
£5 student tickets issued



**45,801**  
views for HOME trailers, behind the scenes films and online Q&As

## ECONOMIC IMPACT

2.4% AGMA 1.5% BFI

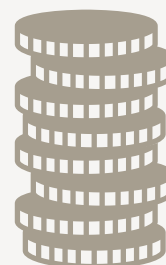
22.2% Arts Council

23.4% Manchester City Council



50.6% Box Office, Earned Income and Fundraising

**£6m**  
total income







**61**  
film Q&As with  
writers, directors,  
producers and actors



**531**

FILMS

from over  
40 different  
countries

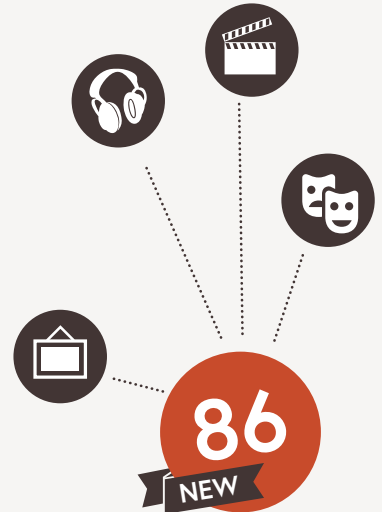
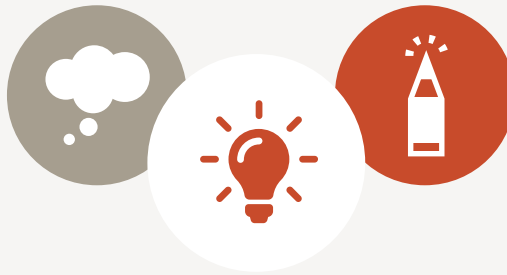
**24**  
theatre talks,  
intros and  
workshops



CREATIVITY



**9** theatre premieres



**86**  
NEW  
commissions  
across theatre,  
visual art, music  
and film

**5**  
Manchester School of  
Theatre performances  
presented in HOME's  
Theatre 2 space

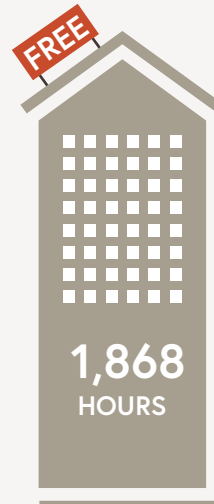


**£30m**

Generated **£30 million** GVA for  
the Greater Manchester economy  
and supported the equivalent of  
**125** full time jobs in the region



**216** jobs created for technicians,  
directors, actors and writers,  
**189** work experience opportunities  
and **2** apprenticeships



local creatives showcased

worth of free rehearsal  
space provided to theatre  
companies, worth over  
**£93,000** at commercial  
hire rates

## HOME ON FILM: YEAR ONE

ARTISTIC DIRECTOR: FILM, JASON WOODS, WITH SPECIALIST CURATOR AND SALFORD UNIVERSITY READER IN FILM STUDIES, DR ANDY WILLIS, LOOK BACK ON A MOMENTOUS FIRST YEAR OF FILM AT HOME

Having been asked to select a key moment from the film programme since we opened our doors in May 2015 I quickly realised that to fully capture the breadth, diversity and excitement of what the HOME film programming team has presented so far was an impossible task. And so, I used my renowned negotiating tactics to persuade our Director of Communications to give me special dispensation to choose three key moments. Given that we have screened over 530 titles and had numerous filmmakers, artists, academics and other guests on hand to interact with audiences, this also didn't seem nearly enough. And so I then employed subterfuge to select four moments in the hope that the aforementioned Director of Communications couldn't count or would be too flustered to edit.

artists recognise that their work is being presented with love and attention. As the subsequent visits of Terence Davies, John Boorman, Jeanie Finlay, Carol Morley, Andrew Kotting, Julien Temple, Danny Boyle and many others can attest.

The screening was a huge success, partly due to the interaction between the director and the Manchester crowd. The film, which screened with us before any UK reviews had run, went on to achieve critical and commercial acclaim.

The HOME launch was beneficial for everyone involved. There was one minor blemish. At dinner after the event it became clear that John Maclean owned a much-coveted 7-inch Japanese only



Slow West

I'm going to start at the beginning, and HOME's opening May weekend when we secured the UK premiere of John Maclean's *Slow West*. An existential western/road movie that marked the feature debut of a founding member of the Beta Band, the film ticked every box when I saw it at Berlin, striking me as the perfect film for our Saturday evening HOMEwarming centrepiece. Entertaining, irreverent, whip smart and defying (genre) convention, it's the mark of an artist of singular vision. The fact that the film's UK distributor agreed to provide it when other UK festivals had courted the premiere was testimony to the esteem in which Manchester is held and the hopes and aspirations that existed for HOME.

The screening quickly sold out and as director John Maclean approached the screen and saw the cinema and an expectant crowd I noticed the look of wonder, thrill and excitement on his face. From that moment on I knew HOME was going to be a success and that people would respond to our philosophy of presenting engaging and provocative work. I also knew that we wouldn't have trouble attracting filmmakers we admired. Word spreads fast when film



Days of Hope

pressing single of the soundtrack from *The Conversation*. Bastard.

One of the things that we have always wanted to ensure we did with the film programme at HOME was to showcase work that engaged with political ideas. None does that more so than that of Manchester screenwriter, Jim Allen. From his 1960s and 1970s TV work with the likes of Tony Garnett, Ken Loach and Roland Joffé to his later film scripts in the 1990s, Allen's work is a blueprint for hard-nosed, politically driven writing. The continued respect in which Allen is held was reflected by the willingness



Chris Payne: Danny Boyle in conversation with Andy Willis





of his collaborators to assist in our January 2016 retrospective. Producers Tony Garnett and Rebecca O'Brien joined us for Q&As to not only remember Jim Allen but to also remind us of the importance of his work, whilst Ken Loach found time to record a series of special introductions which recalled the power of Allen's writing and his vital contribution to British film and television. But perhaps the highest commendation came from a Spanish audience member during the discussion with Rebecca O'Brien after the screening of Allen's Spanish civil war epic, *Land and Freedom*. She asserted that in her opinion this was still the best, most politically relevant film about the Spanish civil war that has been made. Most of

lost, and most likely never regained. From the outset we have been committed to specialised film (documentary, artist film, archive, experimental) and have been particularly a cinema in all its diversity. HOME remains a venue that cherishes a sense of discovery.

Many of the foreign language films we have screened have met with success – critical, commercial and anecdotal – but I was particularly gratified to see audiences flocking to Grimur Hakonarson's *Rams*. The tale of frosted relations between two estranged sheep-farming brothers, Hakonarson's touching, and gently comic humanist work struck an immediate chord with cinemagoers at HOME. The film played for six successive weeks, with audience numbers consistently increasing. A relatively low-key work given largely perfunctory broadsheet reviews, *Rams* offered a much-needed tonic for the notion of a viable foreign language cinema culture.

As *Rams* was finding its audience, we closed our first year with a major film season, *CRIME: Hong Kong Style*. Showcasing the contribution and influence of Hong Kong cinema on global genres such as the crime film, the season brought together classics from the 1960s, 70s and 80s with the latest action packed crime escapades from the former British colony. Our very special guest during the season was the A list writer/director Felix Chong. Responsible for a slew of box-office hits across Asia, including the classic *Infernal Affairs*, Chong regaled audiences with insider tales of the Hong Kong industry and his interactions with a certain Mr. Scorsese as the latter adapted *Infernal Affairs* for his own *The Departed*. Reflecting HOME's position as one of the UK's leading independent cinemas, *CRIME: Hong Kong Style* attracted widespread interest across the UK and 21 other venues screened films from the season.



the audience agreed, reflecting on how Allen's work still teaches us political lessons that we should take note of today.

There has been a lot of talk about the decline of foreign language cinema in the UK. Statistically, more foreign language films are released but, for numerous reasons, audiences are not having the chance to discover these titles. Cinema is a great way of showing us the world and of reflecting different cultures, communities and societies. If foreign language films are allowed to suffer erosion something very valuable will be

**"I HAD A FANTASTIC TIME AT HOME. IT WAS A GREAT PRIVILEGE TO HAVE MY UK PREMIERE OF SLOW WEST AS ONE OF THE OPENING EVENTS OF SUCH A FANTASTIC NEW CULTURAL SPACE. HAPPY BIRTHDAY HOME."**

JOHN MACLEAN. DIRECTOR, *SLOW WEST*



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

MARK COUSINS. DIRECTOR, *I AM BELFAST*

# 2015-2016 PROGRAMME HIGHLIGHTS

## APRIL 15

### DANCE

Beauty of the Beast  
Company Chameleon

### DANCE

Fragments, tHE bAD  
HOME & Hofesh Shechter  
Company

### FILM

Northern premiere /  
The Falling + Q&A

### FILM

Roy Andersson:  
Shorts and commercials

### MUSIC & FILM

Celluloid History Songs  
with live score by  
Josephine Oniyama

### MUSIC & FILM

Lonesome with live score  
by Robin Richards

### TALENT DEVELOPMENT

Creative Careers Week

### THEATRE

The Funfair  
HOME Theatre

### VISUAL ART

The heart is deceitful  
above all things

### FILM

Season / Vera Chytilova UK  
Tour

### FILM

Season / Way out West

### THEATRE

Kafka's Monkey  
Young Vic

### VISUAL ART/FILM

Season / Feature Expanded:  
Artist Film

### VISUAL ART/TALENT DEVELOPMENT

Feature Expanded  
HOME Artist Film &  
Lo Schermo Dell'Arte  
Film Festival

## SEP 15

### ART & BOOKS

Joana Hadjithomas and  
Khalil Joreige: The Rumors  
of the World  
HOME Publications

### CONFERENCE

No Boundaries  
Arts Council England,  
British Council, HOME &  
Watershed, Bristol

### FILM

Season / Onwards and  
Outwards including two  
guest Q&As

### FILM

Horse Money + Q&A

### TALENT DEVELOPMENT

Launch of Digital Reporters  
2015/16

### THEATRE

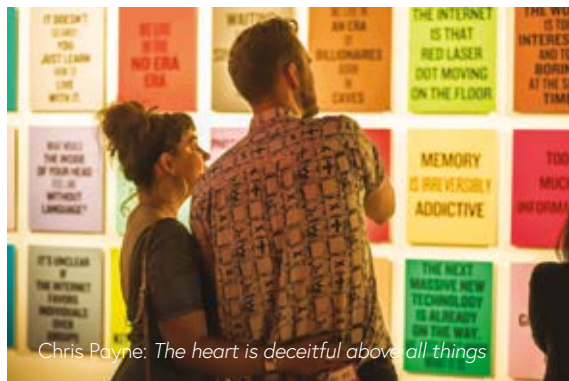
Dead Dog in a Suitcase  
(And Other Love Songs)  
Kneehigh with Liverpool  
Everyman & Playhouse

### VISUAL ART

Joana Hadjithomas  
& Khalil Joreige: I Must  
First Apologise...

### VISUAL ART

Dr. Me: Choice Cuts



Chris Payne: *The heart is deceitful above all things*

## MAY 15

### ART & BOOKS

Transactions of Desire  
Volume 1  
HOME Publications

### DANCE

5 Soldiers  
Rosie Kay Dance Company

### FILM

UK Premiere / Subconscious  
Society + Q&A

### FILM

Preview / Timbuktu

### FILM

UK Premiere / Don't Go Back  
To Sleep + Q&A

### FILM

UK Premiere / Slow West +  
Q&A

### FILM

Carnival of Souls

### VISUAL ART

Magda Archer: Give me  
everything and nothing baby

## JUN 15

### ENGAGEMENT & TALENT DEVELOPMENT

Community Chorus of  
36 people recruited and  
trained over 6 months as  
part of The Oresteia

### FILM

The Damned: Don't You Wish  
That We Were Dead + Q&A

### FILM

Preview / Queen and  
Country + Q&A

### FILM

¡Viva! Presents new Mexican  
Cinema

### FILM

Amy + Satellite Q&A with  
Asif Kapadia

## JUL 15

### FILM

Lost in Music season  
including The Ecstasy of  
Wilko Johnson + Q&A

### FILM

Oberhausen short film  
festival on tour

### THEATRE

Neck of the Woods  
Manchester International  
Festival & HOME

## AUG 15

### FILM

Season / Josephine Decker  
+ Q&A

### FILM

Poutfest including 52  
Tuesdays + Q&A

### FILM

Season / Martin Scorsese  
Presents: Masterpieces of  
Polish Cinema

### FILM

Season / Studio Ghibli  
Forever and Ever

### FILM

Preview / The Wolfpack  
+ Q&A

### TALENT DEVELOPMENT

HOME Young Creatives  
summer creative skills  
workshops

## OCT 15

### FILM

Season / Bonded

### FILM

Season / From Caligari  
to Hitler: Weimar Cinema



HOME Young Creatives  
programming team





Graeme Cooper: *The Oresteia*

## NOV 15

### ART & BOOKS

Transactions of Desire  
Volume 2: Are You Allergic  
to the 21st Century?  
[HOME Publications](#)

### FILM

HOME Artist Film  
Weekender

### FILM

Homeless Film Festival

### FILM

¡Viva! Presents new Spanish  
Cinema

### FILM

Manchester Animation  
Festival

### FILM

[Preview](#) / Sunset Song + Q&A

### FILM

Calling Blighty

### VISUAL ART

Safe

### VISUAL ART

Elle Brotherhood: Manmade  
vs. Nature Made

### VISUAL ART

Brian Taylor: Movie Posters

## DEC 15

### CONFERENCE

This Way Up  
[BFI Film Hubs](#)  
[North West Central,](#)  
[North & Scotland & HOME](#)

### ENGAGEMENT

Adopt an Actor project  
with Wythenshawe schools

### FILM

[Season](#) / James Benning:  
People and Places

### HOME BIG Family Day

### MUSIC & FILM

Haxan [with live score by](#)  
[Josephine Oniyama](#)

### TALENT DEVELOPMENT

BAFTA Short Sighted event  
for aspiring filmmakers

### THEATRE

Inkheart  
[HOME Theatre](#)

## JAN 16

### DANCE

Barbarians: A Trilogy by  
Hofesh Shechter  
[Hofesh Shechter Company](#)

### FILM

[Season](#)/ Jim Allen:  
A Retrospective

### FILM

[Season](#) / CRIME:  
Hong Kong Style

### FILM

[Preview](#) / High Rise + Q&A

### TALENT DEVELOPMENT

Creative Careers Week

### THEATRE

Endgame  
[HOME and Citizens](#)  
[Theatre, Glasgow](#)

### THEATRE

Macbeth  
[HOME, Young Vic and](#)  
[Birmingham Repertory](#)  
[Theatre co-production in](#)  
[association with Lucy Guerin](#)

### FILM

[Season](#) / Japan Foundation  
Touring Programme. Ikiru:  
The Highs and Lows of Life  
in Japanese Cinema

### FILM

The Pearl Button + Q&A

### MUSIC & FILM

Celluloid History Songs  
[with live score by](#)  
[Josephine Oniyama](#)

### TALENT DEVELOPMENT / THEATRE

What's Done is Done, young  
people's performance in  
partnership with Community  
Arts North West



Simon Liddiard: AL and AL – *Incidents of Travel in the Multiverse*



Hong Kong Style: The Teahouse –  
Screening as part of CRIME

### FILM & LIVE PERFORMANCE

Delia Derbyshire Day

### TALENT DEVELOPMENT/ THEATRE

Push 2016  
[HOME Theatre](#)

## FEB 16

### ART & BOOKS

AL and AL: Incidents of  
Travel in the Multiverse  
[HOME Publications](#)

### ENGAGEMENT

Community Leader's  
Open Day

### FILM

[Season](#) / Chris Petit:  
Reversing into tomorrow

### VISUAL ART

AL and AL: Incidents of  
Travel in the Multiverse

### VISUAL ART

Brought to Light

### VISUAL ART

Icarus at the Edge of Time

## MAR 16

### FILM

[Season](#) / Wonder Women

### FILM

[Season](#) / CRIME: Hong Kong  
Style continues – includes  
Q&As with Felix Chong

### THEATRE

The Passion  
[Streetwise Opera & The](#)  
[Sixteen Co-production in](#)  
[association with HOME](#)

### THEATRE

Summer.Autumn.Winter.  
Spring. [Quarantine](#)  
in co-production with  
[HOME & Contact](#)

### THEATRE

The Encounter  
[Complicite](#)

### THEATRE

The Beanfield  
[Breach Theatre](#)

### THEATRE

Smoke and Mirrors  
[Ricochet Project](#)

### VISUAL ART

The New Social Presents an  
Evening with Artemy Troitsky

## TRIPPING THE LIGHT FANTASTIC: AL AND AL

HOMES' VISUAL ART PROGRAMME  
MANAGER AND EXHIBITION  
CURATOR BREN O'CALLAGHAN  
REFLECTS ON AN OUT OF THIS  
WORLD EXPERIENCE AT HOME

I lingered in the gallery on the final day of AL and AL: *Incidents of Travel in the Multiverse*, wanting to be the final visitor for what has been a spectacularly successful exhibition run. The invigilators were reluctantly swinging shut the door as the hour turned when a family rushed up to the glass.

"I'm sorry, we're closing..."

"Please, just a few minutes, we wanted to look around one more time!"

We let them in, and the teenage son marched his parents quickly around, taking a route that was clearly familiar to him. He'd been before from the look of it, as had many other visitors. They paused by the neon binary monolith, a work I described in tours as 'a digital Rosetta Stone'; resonant with encrypted meaning, a secular artefact exuding a sacred aura. I couldn't hear what was being said, but I knew to look out for the facial expressions as soon as the code of the most frequently transmitted message on Earth was revealed: *I love you*. Eyebrows jump, mouths curl, barriers crumble.



Simon Liddiard: AL and AL – *Incidents of Travel in the Multiverse*

Representing the culmination of an epic sci-fi trilogy assembled over five years of research and production, the opportunity to host AL and AL's biggest solo exhibition to date here at HOME was a crowning moment in our first year of operation. Originating from and living in the north west but exhibiting internationally, the multi-skilled duo delivered a visionary, cross-disciplinary presentation of film, drawing, installation and a live concert hall performance, blurring perceived boundaries between art and science.

HOME's gallery was transformed into a planetarium-like void reminiscent of a giant starship, humming with sound and steeped in illuminated shafts of gold, turquoise and warm starlight. Moving from The Vestibule to The Drawing Room, through the swimming,

rainbow motes of *To Be Rendered* and the contemplative *RoboTarot of The Divination Chamber*, visitors told us repeatedly they were making return visits to soak up the content and watch all the work from start to finish.

It was in 2011, in our prior incarnation as Cornerhouse, that HOME first commissioned AL and AL in response to an open-call to create an experimental short film on the centenary of Alan Turing's birth. *The Creator* went on to win the Prix du Jury at the Utopiales Film Festival. A sci-fi interpretation of the final days of the father of computer science, haunted by portents and observed by thinking machines from the future, the artists' unique CGI signature style is clearly evident throughout.

"IT'S JUST WONDERFUL  
AND THE GRAPHICS  
ARE AMAZING! I FEEL  
LIKE THEY COULD BE  
IN A CINEMA."

VISITOR



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Simon Liddiard: AL and AL – *Incidents of Travel in the Multiverse*

**"ARTFULLY LIT AND EDITED FILM SEQUENCES ARE FURTHER DRAMATISED BY HAUNTING SOUNDSCAPES."**

THE GUARDIAN GUIDE

For this exhibition, production commenced upon a new premiere, *The Demiurge*, exploring Francis Crick's theories of directed panspermia (the suggestion that the building blocks of life originated elsewhere in the universe). Using our Theatre 2 black-box studio space as a soundstage, it was here we worked with actress Sophie Linfield against blue-screen backdrops as she stepped in and out of the skin and personalities of twelve different roles, the challenge of a lifetime.

The opening weekend heralded the north west premiere of *Icarus at the Edge of Time*, AL and AL's multimedia orchestral performance, scored by Oscar winning composer Phillip Glass, written and narrated live by Pulitzer-Prize nominated physicist, Prof. Brian Greene. We negotiated the involvement

of the BBC Philharmonic Orchestra, playing to a sold-out house at the Royal Northern College of Music Concert Hall to a rapturous response, with ages 8 to 80 in attendance. Commissioned by the World Science Festival, New York, it also formed part of Manchester's European City of Science celebrations and was recorded by BBC Radio 3 for future broadcast.

Not content to rest post-opening, the duo undertook further film production on site with actors Tom Weston-Jones and Katie Moore (the latter talent spotted in our opening theatre production, *The Funfair*), for *Time and the Edge of Destiny*. A further collaboration with Philip Glass, the HOME-enabled work is set to premiere at the New York Metropolitan Opera House in late 2017. Following up a cameo in *The Demiurge*, AL and AL cast me as a blink-and-you'll-miss-me cryptographer in a far-flung future universe. I was directed to type furiously upon an invisible, floating interface. My motivation was to imitate a Lieutenant Uhura level of professionalism, mid Klingon assault, albeit minus lycra miniskirt. We'll see what transpires! When working so closely with the pair, they strap you in their rocket and take you along for the ride.

Our publication to accompany the exhibition, designed by Dan Streat and working with Hayward Publishing, has been submitted to the D&AD international design awards under the Arts and Culture category. Pulling together previously unseen archive

material, including photographs, maps, props, set designs, drawings, correspondence, screenplays and notes, the book features essays by Prof. Brian Greene, legendary graphic novelist Grant Morrison, and renowned author and mythographer Marina Warner.

Summer 2016 sees us begin production on the duo's first feature film as part of HOME Artist Film; our groundbreaking work in the production, presentation and distribution of artist-led features. *The Illumiseed* will be a feature-length production, again combining speculative research with a fantastical narrative.

I'll leave the final word to AL and AL...

"Working with the HOME team on our solo exhibition, *Incidents of Travel in the Multiverse*, has been a huge pleasure. The joy of our working collaboration with the HOME team we believe radiated to the public with the extraordinary response we enjoyed from the 13,106 visitors. From the curators and producers, Bren O'Callaghan and Sarah Perks, who have been an enormous support and a constant source of inspiration and insightfulness, through to the press and marketing and installation and invigilator team who brought together a huge pool of talent and resourcefulness to make our exhibition an amazing event. Every time we go to HOME, the special atmosphere itself transmits how great a team you all are. Thank you all for everything."



Chris Payne: *Icarus at the Edge of Time* at the Royal Northern College of Music

# HOME YOUNG CREATIVES

Designed to inspire young people aged 15–25, HOME's Young Creatives scheme offers opportunities to get involved in different artforms, develop new skills and have a say in our programming.

**JAKE HOWARTH** IS JUST ONE OF THE MANY PARTICIPANTS. HERE HE TELLS US WHAT HE'S BEEN UP TO AS A YOUNG PROGRAMMER.

I can't remember exactly how I found out about HOME Young Creatives. What I do remember is that I wanted to get involved in HOME, mainly because it was a new venue, so I figured there'd be new opportunities. And I liked the fact it was multi artform. I always enjoyed going to Cornerhouse, so HOME was interesting because it was film as well as the theatre and art.



Rosie Stuart: HOME Young Creatives programming team



Ally Davies: HOME Young Creatives BFI Film Academy



Rosie Stuart: HOME Young Creatives programming team

I'm part of something called the Young Programmers. It's a group of young people who look at what HOME can offer and how we can influence the activities. When HOME first opened, we decided what direction we wanted the young programme to go in and the different kinds of things that we would like to happen, including workshop ideas and events.

There was a lot to do at the start. The Young Programmers group met three days in a row. We didn't know each other before but we worked well together. Now, we meet about every two months.

Since the opening weekend, it's been good because there are lots of opportunities to get involved in different workshops, career days, all sorts of things. And those opportunities are across the different artforms – art, drama, dance, spoken word, everything really.

One of the most recent things I did was the 'Careers in the Arts' day with a local artist. The day was partly a discussion, and then we put together a mini exhibition, responding to the art exhibition that was on at the time (AL and AL: *Incidents of Travel in the Multiverse*), so it had a real space theme to it. Bren O'Callaghan, HOME's Visual Arts Programme Manager, came down

and judged it and it was really good. One of the main things I took away from the session was the artist telling us about making a living through art. And that's not just creating art, but also running workshops in schools and things like that.

I like coming to the workshops because you get to find out about others people's experiences and perspectives. It's interesting to meet other young people who have an interest in art. It also offers you a different experience from learning in a classroom, where everyone might not be as engaged. You're giving up your free time to be part of HOME Young Creatives, so everyone wants to be there and wants to get involved.

The best thing for me about HOME Young Creatives is the chance to have a say in what happens. We're meeting really soon to talk about HOME's first birthday and programming something for that, whether it's musical acts or live performances.

If anyone was thinking of getting involved in HOME Young Creatives, do it! It's a great opportunity... especially getting to meet other young people with similar interests as well as industry professionals and people with loads of experience. I'll definitely stay involved.

**"IF ANYONE WAS THINKING OF GETTING INVOLVED IN HOME YOUNG CREATIVES, DO IT! IT'S A GREAT OPPORTUNITY... ESPECIALLY GETTING TO MEET OTHER YOUNG PEOPLE WITH SIMILAR INTERESTS AS WELL AS INDUSTRY PROFESSIONALS AND PEOPLE WITH LOADS OF EXPERIENCE."**



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**"IT'S BEEN AN ENORMOUS  
PLEASURE TO SEE HOME GROW  
INTO THE MAGNIFICENT SPACE IT  
HAS BECOME TODAY, OVER THE  
COURSE OF JUST ONE YEAR.  
ITS PROGRAMME IS INCREDIBLY  
AMBITIOUS AND DIVERSE, AND  
IT IS FANTASTIC TO SEE THAT SO  
MANY PEOPLE HAVE ALREADY  
BEEN TO ENJOY EVENTS ACROSS  
THEATRE, ART AND FILM.  
HERE'S TO YEAR TWO – IT WILL  
BE EXCITING TO SEE WHAT HOME  
WILL ACHIEVE IN THIS NEXT YEAR."**

**DANNY BOYLE, HOME PATRON**