

Manchester City Council Report for Resolution

Report to: Communities and Equalities Scrutiny Committee – 12 October 2016

Subject: Economic and Social Impact on Culture Report

Report of: Director of Culture

Summary

The report details the economic and social impact of cultural organisations in Manchester.

Recommendations

Members are recommended to note the contents of the report.

Wards Affected: All

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Background documents (available for public inspection):

The following documents disclose important facts on which the report is based and have been relied upon in preparing the report. Copies of the background documents are available up to 4 years after the date of the meeting. If you would like a copy please contact one of the contact officers above.

The Impact Of Manchester's Cultural Organisations 2016 - ekosgen

1.0 Context

- 1.1 In 2014 Manchester City Council and Ekosgen carried out an independent assessment of the economic and social impact of 16 cultural organisations based in Manchester City Centre and Salford Quays to set out strategic priorities for the future development of the sector.
- 1.2 The report highlighted the economic and social impact of cultural organisations in Manchester in 2013/14 and is a useful baseline against which we can evaluate the performance of the cultural sector in Manchester.
- 1.3 The data included in the 2016 report relates to the impact of cultural organisations in 2014/15 with some headline data from 2015/16. Year on year analysis of this data will allow Manchester City Council to set strategic priorities and target activity to areas of greatest need or opportunity.
- 1.4 The Executive Member (Culture and Leisure) has identified widening access to cultural provision as a key priority this year. Findings from the report, alongside intelligence from officers and councillors about delivery at a city and ward level will inform activity that supports this priority.

2.0 Introduction

- 2.1 The culture sector plays a key role in the economy of Manchester. From permanent attractions to annual and one off events, the sector generates a range of economic and social impacts as well as making a significant contribution to place making activities that increase the attractiveness of areas as places to live and visit.
2014/15 was a significant year for culture in Manchester, as the city continued to develop infrastructure, high-profile cultural events, cementing Manchester's reputation as a major cultural player.
Lonely Planet ranked Manchester 8 out of the 10 best cities to visit, beating Nashville and Rome, citing its 'role as a cultural dynamo of British culture' as the reason for its inclusion. London didn't make that list, showing just how far Manchester has come in establishing itself as a cultural player of international stature.
- 2.2 Particular artistic highlights for 2014/15 include Maxine Peake in the Royal Exchange's Hamlet, The Sensory War at Manchester Art Gallery, marking the Centenary of the First World War and Chaos to Order at the Central Library.
- 2.3 In just two weeks in 2015 Manchester International Festival¹ welcomed more than 250,000 visitors, 85,000 of those were from outside Greater Manchester. More than 60% said the festival was the main reason they came to Manchester.
Bury-born chef Mary-Ellen McTague created a magical Alice In Wonderland-themed food event at the Manchester Museum. Acclaimed composer Arvo Part and visual artist Gerhard Richter collaborated on a unique project,

¹ file:///Users/mzwssmd4/Downloads/4_MIF_2015.pdf

working with choirs from across the city. Damon Albarn worked with the National Theatre on a contemporary take on Alice In Wonderland and FlexN Manchester saw 10 emerging street dancers from Manchester take part in an international exchange and deliver a performance as part of the 2015 Festival Programme. A further 251 dancers benefited from local dance workshops and 165 from opportunities to attend preview performances free of charge.

The impact of this work isn't just felt by those who experience it. The message that is then communicated to the world about Manchester's unique cultural offer is important too. The 2015 festival attracted more than £27m equivalent value press coverage, spreading the message of Manchester as the original modern city across the world. In its coverage of the festival, the New York Times called MIF 'an important player on the international cultural stage.'

2.4 As well as high quality cultural provision there is also recognition that to maintain and enhance the competitiveness of the Manchester cultural offer, development within the sector needs to continue and a commitment to this agenda has been underpinned by further plans and investments over the past 12 months, including:

- The reopening of the Whitworth Art Gallery in February 2015 following a £15m redevelopment programme, to extend out into its neighboring park with 10 opening exhibitions, new commissions indoors and out and new spaces. In its opening year, the Whitworth welcomed 440,000 visitors. The gallery won almost 20 prestigious international, national and local awards in its opening year too, including the Art Fund Museum of the year Award, Visit England's Large Visitor Attraction Gold Award.
- The opening of **HOME** in spring 2015. HOME was formed by the merger of two well established organisations - Cornerhouse and Library Theatre Company - to create an international centre for contemporary visual art, film and theatre, engagement and creative learning, creative industries and digital innovation. The new purpose built venue at First Street includes two new theatres which are a platform for new, commissioned work and five film screens. HOME welcomed more than one million visitors through its doors and sold more than 211,000 tickets in its first year.
- The success of securing substantial government investment in new and existing facilities announced as part of the Autumn Statement and Spending Review. This includes £78m of capital investment from the Government to develop **Factory** to establish a new type of venue which can commission, produce and present the widest range of new and existing lyric work, visual arts and popular culture for a much wider audience which is due to open in 2019. The Government has also announced £3.5m of investment for **Museum of Science and Industry** and £5m for a new South Asia Gallery at **Manchester Museum** which will be delivered in partnership with the British Museum.

- 2.5 As well as development of high quality artistic product and infrastructure, cultural organisations in Manchester are leading the way in developing best practice ways of increasing social impact of cultural work. Organisations in the city work with a wide range of participants including mothers and babies, children and teenagers and adults with health or skills needs and older people including those with dementia. This significant work has been recognised nationally and internationally, with representatives from cultural organisations across the city giving keynote speeches, delivering workshops and publishing research on their work around the world.

3.0 The Impact of Manchester's Cultural Organisations

- 3.1 In June 2015 Manchester City Council's Culture Team sent a survey to cultural organisations working in the city to capture the economic and social impacts of the sector. The survey built on Ekosgen's 2014 study into the economic and social impact of sixteen cultural organisations.

Ekosgen have created a report using that data that appraises the performance of the cultural sector between 2014 and 2015. The full report, which comprises data from sixteen of the city's largest cultural organisations, is included for review.

Headline findings from the 2014/15 Manchester Cultural Impact Report are as follows:

- Between 2013/14 and 2014/15 there has been a **7% increase** in visitors to the top 16 cultural attractions in Manchester.
- Headline data for 2015/16 shows a further **16% increase** in visitor numbers to cultural attractions in the city.
- Cultural organisations in Manchester employed 1002 FTE staff in 2014/15, a 4.3% increase from 2013/14.
- Direct employment across the 16 organisations surveyed generates an estimated £39.9m of gross value added per annum, an increase of £1.6m from 2013/14.
- Subsequent indirect and induced impact and GVA impact increases too, from £48.6m and £86.9m to £50.7m and £90.6m respectively.
- Expenditure related to visits to cultural organisations in the city has increased too, from £1.6m in 2013/14 to £2.2m in 2014/15.
- Gross additional tourist visitor expenditure has increased, from £232m in 2013/14 to £256m in 2014/15.
- There has been a significant increase in the number of volunteers working in cultural organisations in Manchester between 2013/14 and 2014/15, from 1,377 to 1,662. This increase has resulted in volunteer hours worked, from 113,344 to 128,337 and the value of volunteer hours,

from £1.36m to £2.01m. While motivation to volunteer can vary, from philanthropic volunteering to 'give something back' to using opportunities to develop skills or connect with other residents, the economic and social value of volunteering, to organisations and individuals is well-evidenced.

- Cultural organisations offer many opportunities for residents to engage more deeply with the work they produce. These can include non-formal learning activities, outreach work and special events. In 2014/15 there were almost 14,000 non-school related engagement sessions, with 687,167 people attending specially designed sessions. These sessions are often targeted at residents in most need, including people at risk of social isolation, young families and people with particular health needs so impact is significant.
- Engaging with schools is a key priority for the sixteen cultural organisations surveyed.

In terms of state schools, the organisations surveyed collectively worked with:

- 110 of the 135 primary schools (81%), with ten organisations working with between 3 and 76 primary schools;
- 20 of the 27 secondary schools (74%) with ten organisations working with between 1 and 11 secondary schools;
- 10 of the 17 special schools (59%) with seven organisations working with between 1 and 5 special schools.

- 3.2 While survey results present a largely positive picture about engagement in all Manchester wards, there are two key areas for future focus.

Increasing visits from residents from the following wards:

- Charlestown
- Moston
- Cheetham
- Ancoats & Clayton
- Brooklands
- Northenden
- Woodhouse Park

Increasing engagement with schools in the following wards.

Brooklands	Old Moat
Ardwick	Burnage
Gorton South	Ancoats & Clayton
Higher Blakely	Bradford
Fallowfield	Baguley

4. Conclusion

- 4.1 The diverse group of organisations, including museums, galleries, performance venues and production groups combine to provide a complete and well-rounded offer covering fine art, historical events, natural history, visual arts, performing arts and popular culture. This is displayed through new products, award winning productions and nationally recognised exhibitions.

- 4.2 Visitor numbers to cultural organisations continue to increase, by 7% in 2014/15 and a further 16% in 2015/16. These numbers are significant and indicative of the improving quality and reputation of Manchester's cultural offer.
- 4.3 The city's cultural offer is boosted every two years when the artist-led commissioning Manchester International Festival is held. As the world's first festival of original work and special events, MIF also makes a very important contribution to the city's cultural brand.

Generating in excess of 4.7 million visits per annum, plus an additional 259,000 attendances every two years when MIF is held, the cultural organisations covered by this study form a central part of the city's wider cultural and tourism offer.

- 4.4 The overall employment and GVA impact of the organisations is considerable at some **4,045 FTEs**, generating **an annual GVA contribution of £135.9m**. These overall impacts are higher than the FTE and annual GVA contribution reported in the 2014 Impact Report (of 3,784 and £127.99m), reflecting the increase in impacts associated with higher visit numbers.
- 4.5 The impact of the organisations extends well beyond economic benefits and includes a range of social and regeneration impacts that reflect the diversity of engagement activities that are offered by the venues. The Cultural Impact Survey primarily focuses on demonstrating the scale and reach of these activities, highlighting that there is a high level of engagement across Manchester and that significant activities are also undertaken to engage residents from the wider Greater Manchester conurbation and in many cases nationally.
- 4.6 Partners in Manchester are committed to maintaining and enhancing the competitiveness of the City's cultural offer and this has been underpinned by further plans and investment that have been developed at pace and attracted national attention. In particular, over the past 12 months, HOME has opened and the Whitworth redevelopment was unveiled. Significant investment has also been secured for the establishment of Factory – a new type of cultural venue that will capture the creative vision of MIF – and for developments at MSI and Manchester Museum.
- 4.7 Each of these developments will continue to support the expansion of Manchester's culture offer. In particular, securing funding for Factory is a milestone and a major success for cultural partners in Manchester. Once delivered, the venue will be a game changer for the sector, diversifying the City's artistic offer and attracting national audiences as a genuine counterweight to London.
- 4.8 While the report evidences the significant impact of cultural organisations across the city it also highlights areas where activity could be focused.

- 4.9 Findings from this report will inform focused activity to increase engagement in wards less well served by surveyed organisations. This activity will be decided and agreed by the Widening Access Board, convened by Executive Member (Culture and Leisure). Targets based on data in this report will be agreed and performance monitored in subsequent reports.

More detail on the impact of Manchester's Cultural organisations and recommendations resulting from survey data is available in an independent report prepared by consultants Ekosgen, provided as a supporting document to this paper.

The Impact of Manchester's Cultural Organisations

September 2016

1 Introduction

1.1 The culture sector plays a key role in the economies of major cities and forms an important part of the national economy. From permanent attractions to annual and one off events, the sector generates a range of economic and social impacts as well as making a significant contribution to place making activities that increase the attractiveness of areas as places to live and visit.

1.2 In 2014, ekosgen carried out an independent assessment of the economic and social impact of 16 cultural organisations based in Manchester City Centre and Salford Quays to set out strategic priorities for the future development of the sector. The organisations included a mix of galleries, museums, performance venues and production groups which combine to provide a well-rounded offer covering fine art, historical events, natural history, visual arts, performing arts and popular culture. The study also included Manchester International Festival – the world's first festival of original work and special events that provides a unique cultural event and attracts hundreds of thousands of visitors over a two week period.

Organisations Covered by the Research	
Museums and Galleries	<ul style="list-style-type: none"> • Museum of Science and Industry (MSI) • Manchester Art Gallery • Manchester Museum • Imperial War Museum North (IWM) • National football Museum • Whitworth Art Gallery • People's History Museum • Centre for Contemporary Chinese Arts (CfCCA)
Performance Venues	<ul style="list-style-type: none"> • Hallé • Royal Exchange Theatre • Manchester Camerata • Inner City Music (Band on the Wall)
Combined Venues	<ul style="list-style-type: none"> • The Lowry • HOME • Contact Theatre
Festival	<ul style="list-style-type: none"> • Manchester International Festival (MIF)

1.3 The research concluded that Manchester's cultural offer matches and often exceeds that of other leading cities in the UK and that collectively the constellation of attractions and venues place the city as a leading European centre of culture. The following three opportunities to increase the economic opportunities from culture were identified:

- Increasing the commissioning, production and performance activities – increasing the size of the artistic and creative community in the city.
- Improving existing facilities and introducing new facilities which bring in large numbers of attendees from a wide catchment, based on continuing to secure external investment in cultural and heritage facilities and activities.
- Increasing visitor numbers and the length of stay, broadening the city's appeal to visitors and enhancing its reputation as a place to live and invest.

1.4 Over the past 12 months, Manchester's cultural scene has continued to develop at pace and attract attention nationally. This has included the headline announcement that the Government will invest in the development of Factory and announcements have been aligned with the wider Northern Powerhouse Agenda and the re-balancing of the national economy.

1.5 This report provides an opportunity to reflect on the developments over the past twelve months and draws upon responses to the 2014/15 Cultural Impact Survey undertaken by Manchester City Council to provide an updated assessment of the collective impact of the 16 organisations¹. 2015/16 headline visitor data for ten of the sixteen organisations is also included.

¹ Manchester City Council's 2014/15 Cultural Impact Survey was completed by 55 cultural organisations including 14 of the 16 featured in this report. Figures for the Lowry are based on figures provided to Marketing Manchester while figures for Manchester International Festival are based on a report prepared for Manchester City Council Executive in October 2015.

2 Executive Summary

2.1 Since the 2014 report the cultural sector in Manchester has continued to increase visitors, economic and social impact. This performance is particularly commendable given the continued challenging financial climate in which all cultural organisations are operating where, many organisations have had a real term reduction in funding due to standstill arrangements or reductions in public investment. Organisations are finding new and innovative ways to diversify income and maximise impact, making Manchester a better place to live, work and do business.

Visits to Manchester's Cultural Organisations

- Between 2013/14 and 2014/15 there has been a **7% increase** in visitors to the top 16 cultural attractions in Manchester.
- Headline data for 2015/16 shows a further **16% increase** in visitor numbers to cultural attractions in the city.
- This means that, between 2013/14 and 2015/16 there has been an almost **24% increase** in visitors to cultural attractions in Manchester.
- While ward-level visitor data was not provided by all organisations, data collected indicates that audiences come from all wards in Manchester.
- Seven of the 32 wards have a total annual audience of between 2,000 and 2,999, significantly lower than neighbouring wards. Strategic activity should be focussed on the following wards to improve engagement throughout the city;
 - Charlestown
 - Moston
 - Cheetham
 - Ancoats & Clayton
 - Brooklands
 - Northenden
 - Woodhouse Park

The Economic Impact of Manchester's Cultural Organisations

4,045 FTEs including:

- 1,002 FTEs directly employed by the organisations
- 1,243 FTEs supported by expenditure of wages and on suppliers within the North West
- 1,800 FTEs supported by net additional expenditure through tourist visits

£135.9m GVA per annum including:

- £39.9m from the FTEs directly employed by the organisations
- £50.7m from the FTEs supported by expenditure of wages and on suppliers within the North West
- £45.3m from the FTEs supported by net additional expenditure through tourist visits

- Cultural organisations in Manchester employed 1002 FTE staff in 2014/15, a 4.3% increase from 2013/14.
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The Social Impact of Manchester's Cultural Organisations

- There has been a significant increase in the number of volunteers working in cultural organisations in Manchester between 2013/14 and 2014/15, from 1,377 to 1,662. This increase has resulted in an increase in volunteer hours worked, from 113,344 to 128,337 and the value of volunteer hours, from £1.36m to £2.01m. While motivation to volunteer can vary, from philanthropic volunteering to 'give something back' to using opportunities to develop skills or connect with other residents, the economic and social value of volunteering, to organisations and individuals is well-evidenced.
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- Engaging with schools is a key priority for the sixteen cultural organisations surveyed. In terms of state schools, the organisations surveyed collectively worked with:
 - 110 of the 135 primary schools (81%), with ten organisations working with between 3 and 76 primary schools;
 - 20 of the 27 secondary schools (74%) with ten organisations working with between 1 and 11 secondary schools;
 - 10 of the 17 special schools (59%) with seven organisations working with between 1 and 5 special schools.
- Figures for similar engagement were not included in the 2014 report but there is significant opportunity to increase the level of school engagement across Manchester with a particular focus on wards where schools exist but engagement does not take place or is limited. The ten wards that require particular attention are;

Brooklands	Old Moat
Ardwick	Burnage
Gorton South	Ancoats & Clayton
Higher Blakely	Bradford

Fallowfield

Baguley

3 A New Context for Manchester

3.1 The Northern Powerhouse and the introduction of the Combined Authority provide a new context for Greater Manchester, with significant implications for the cultural and creative sectors. There is now an explicit recognition of the need to re-balance the national economy and this includes the need to rebalance cultural investment. The commitment of Leaders in the north to culture and the cultural economy is linked to the need to ensure that towns and cities are attractive places to live, work and visit, to help meet the economic objectives of accelerated economic growth.

3.2 The Northern Powerhouse has provided a rationale for cultural organisations across the north to collaborate more closely, share experience and best practice and develop new approaches to growing the cultural economy and providing innovative solutions to investment and sponsorship. Manchester, as a leading centre of cultural activity and good practice, has a leading role to play in this work.

3.3 The Greater Manchester Combined Authority has agreed a detailed devolution deal with Government. This transfers responsibility and influence over skills and training, business growth, and transport. Greater Manchester also has devolved powers for health and social care and a strong commitment to finding new solutions to many long-standing social challenges facing communities and to look at new and innovative ways to provide health and care services.

3.4 Cultural organisations in Manchester are working with a wide range of participants including mothers and babies, children and teenagers and adults with health or skills needs and older people including those with dementia. There is both a willingness and interest in ensuring that cultural organisations increase their contributions in these areas.

3.5 There are a number of new developments which provide the opportunity to increase the contribution of the cultural economy in Manchester:

Factory will have a significant producing budget, allowing a long term commissioning process to be established, with the potential to further reinforce Manchester's role as a creator and producer of culture, as well as consumers.

Investment in **Factory, MSI and the new South Asian Gallery** at Manchester Museum will continue the process of improving and strengthening the cultural product, and Factory is of international significance. There are other opportunities to invest in cultural attractions in the city, and increase the contribution of culture to the national and international perception of Manchester as a place to invest and work.

The success of Manchester's cultural organisations has been an important factor in increasing demand for **artist, studio and artisan space** in the city, including an increasing number of talented people priced out of London. This opportunity to broaden and diversify the cultural economy will make both an economic contribution and add to the vibrancy which now characterises living and working in the city. It will also contribute to the increasing competitiveness of Manchester's offer against that of other creative cities.

3.6 All of these factors combine to provide a climate for the cultural economy to grow and diversify in Manchester, providing more jobs, supporting the visitor economy, and providing a greater contribution to some of the most important social, care and health challenges facing the city and its communities. Case studies exploring some of this work are provided as an appendix at the end of this report.

3.7 While it's difficult to know exactly how many cultural organisations operate in our city at any given time, we do know that there are around 150 theatres, galleries and cultural organisations in regular contact with Manchester City Council. Each one of these creates, curates, shows and tours work in venues across the city.

3.8 Similarly, given the hugely different interpretations and definitions of artists, it's almost impossible to quantify the number of artists working across the Greater Manchester region.

A recent study by MMU and Castlefield Art Gallery, exploring the number and location of visual artists in Greater Manchester, found 501 self-defined visual artists practicing in the region². Widening beyond visual arts, to music, theatre, literature and dance, as well as non-traditional artforms, would increase that number significantly.

3.9 A NESTA and Creative England report recently found more than 43,000 people working in creative industries in 8,220 creative businesses in Manchester, making it the third highest cluster of creative professionals in the country³.

² <http://www.castlefieldgallery.co.uk/wp-content/uploads/2015/05/Artists-in-Greater-Manchester-Slater-2014.pdf>

³ <http://applications.creativeengland.co.uk/assets/public/resource/302.pdf>

4 Developing Manchester's Cultural Scene

4.1 As set out in the 2014 report, Greater Manchester has significantly strengthened its cultural offer over the past fifteen years by developing and attracting new attractions (such as the Bridgewater Hall, Lowry, National Football Museum and Imperial War Museum North); successfully establishing Manchester International Festival; and investing in redevelopments and extensions.

4.2 The combination of new cultural attractions and the enhanced facilities at a number of the longer established venues has resulted in cultural facilities that offer both residents and visitors an outstanding cultural offer. High quality work commissioned and created in Manchester have received critical acclaim and attracted audiences from all around the world. Particular artistic highlights for 2014/15 include Maxine Peake in the Royal Exchange's Hamlet, The Sensory War, marking the Centenary of the First World War, Chaos to Order at the Central Library and numerous events at Manchester International Festival (mentioned in more detail in section 5).

It is reasonable to ask why Manchester should be so fervently supporting the arts, regarded by many austerity-pressured British cities as a nice-to-have rather than a necessity. The reason is that Manchester sees culture as part of its growth strategy.

There is an understanding in Manchester that investing in culture makes it a better place for all its inhabitants. When HOME opens its doors it will do so not with a funding grant from the council but with a service contract stating that it will provide social benefit to the community, especially the most disadvantaged. Places such as The Whitworth work with children, and with sufferers from dementia. The view in Manchester is not that cultural organisations divert cash from society's most pressing problems but that they are the bodies best placed to help. Many other communities – and the government – could learn from that.

Charlotte Higgins, The Guardian, 2015

Lonely Planet ranked Manchester 8 out of the 10 best cities to visit, beating Nashville and Rome, citing its 'role as a cultural dynamo of British culture' as the reason for its inclusion. London didn't make that list, showing just how far Manchester has come in establishing itself as a cultural player of international stature.

4.3 As well as high quality cultural provision there is also recognition that to maintain and enhance the competitiveness of the Manchester cultural offer, development within the sector needs to continue and a commitment to this agenda has been underpinned by further plans and investments over the past 12 months, including:

- The reopening of the Whitworth Art Gallery in February 2015 following a £15m redevelopment programme, to extend out into its neighbouring park with 10 opening exhibitions, new commissions indoors and out and new spaces. In its opening year, The Whitworth welcomed 440,000 visitors. An independent report produced by The Audience Agency found that The Whitworth reopening had a significant affect on visitors to other cultural attractions in the city, including Manchester Museum, Manchester Art Gallery and HOME. Described as 'The Whitworth Effect', the report states that the high-profile opening of a prestige new venue puts a city in the spotlight, creating an enormous buzz and visibility which generates much larger audiences than anticipated, not just for the venue itself but for its neighbours as well. The gallery won almost 20 prestigious international, national and local awards in its opening year too, including the Art Fund Museum of the year Award, Visit England's Large Visitor Attraction Gold Award.
- The success of securing substantial government investment in new and existing facilities announced as part of the Autumn Statement and Spending Review. This includes £78m of capital investment from the Government to develop **Factory** to

establish a new type of venue which can commission, produce and present the widest range of new and existing lyric work, visual arts and popular culture for a much wider audience which is due to open in 2019. The Government have also announced £3.5m of investment for **MSI** and £5m for a new South Asia Gallery at **Manchester Museum** which will be delivered in partnership with the British Museum.

- The opening of **HOME** in spring 2015. HOME was formed by the merger of two well established organisations - Cornerhouse and Library Theatre Company - to create an international centre for contemporary visual art, film and theatre, engagement and creative learning, creative industries and digital innovation. The new purpose built venue at First Street includes two new theatres which are a platform for new, commissioned work and five film screens. HOME welcomed more than one million visitors through its doors and sold more than 211,000 tickets in its first year.

4.4 Each of these developments will continue to support the expansion of Manchester's cultural offer. In particular, securing funding for Factory is a milestone and a major success for cultural partners in Manchester. Once delivered, the venue will be game changer for the sector, diversifying the City's artistic offer and attracting national audiences.

4.5 Factory is where the art of the future will be made. Designed by leading international architectural practice OMA, Factory will combine digital capability, hyper-flexibility and wide open space, encouraging artists to collaborate in new ways and imagine the previously unimagined. It will be a new kind of large-scale venue that combines the extraordinary creative vision of Manchester International Festival with the partnerships, production capacity and technical sophistication to produce and present innovative contemporary work year-round as a genuine cultural counterweight to London.

4.6 Factory will be a building capable of making and presenting the widest range of art forms and culture plus a rich variety of technologies: film, TV, media, VR, live relays, and the connections between all of these – all under one roof. With a total floor space in excess of 13,000 square meters, high-spec tech throughout and very flexible seating options, Factory will be large enough and adaptable enough to allow more than one new work of significant scale to be shown and/or created at the same time, accommodating combined audiences of up to 7,000. It will be able to operate as a 1,600 seat theatre space as well as a 5,000 capacity warehouse for immersive, flexible use - with the option for these elements to be used together, or separately, with advanced acoustic separation. It will be a laboratory as much as a showcase, a training ground as well as a destination. Artists and companies from across the globe, as well as from Manchester, will see it as the place where they can explore and realise dream projects that might never come to fruition elsewhere.

4.7 For audiences and users of the building there will be a tangible sense that this is a place where art is being made; that as they move around the building they encounter not the polish and glitz of a temple to high art but the down to earth hum of a 21st century cultural factory. And because its programme and design will be different to that of any other type of cultural space, its audiences will be more diverse and reflective of contemporary Manchester.

4.8 Factory is the centre piece of St John's, the 15 acre site around the former ITV:Granada studios, which is being developed by Allied London in partnership with Manchester City Council to deliver a creative enterprise and production district. St John's will be a seismic catalyst for beneficial economic and social change, driving economic growth by clustering creative industries, digital and HE partners. It will promote cultural innovation, growth, skills development and talent retention across the Northern Powerhouse (Liverpool, Manchester, Leeds). Factory will play a critical role in this. As well as being a major new force in the UK and international arts ecology, it will also springboard promising local talent into successful future careers. Working with a consortium of publically funded and commercial industry partners and FE and HE providers, Factory will be a new centre of excellence for training the next generation of technicians, producers and creatives for the performing arts and events industries.

5 Manchester International Festival

5.1 Manchester International Festival is the world's first festival of original, new work and special events and takes place biennially. It launched in 2007 as a commissioning Festival presenting new works from across the spectrum of performing arts, visual arts and popular culture. The fifth edition of the Festival took place over 18 days in July 2015.

MIF15

5.2 MIF15 brought together the best of the region's talent and internationally significant artists. For the first time MIF featured several dance-based commissions and major digital commissions were also at the heart of the programme. The 2015 Festival worked with a broad range of co-commissioning and co-producing partners bringing significant inward investment into the City and building on MIF's reputation for creating world class productions that will have significant future life outside Manchester. 22 original commissions and special events were delivered through 230 performances.

Economic Impact

5.3 A report by Morris Hargreaves McIntyre (which uses a consistent method to assess the Festival each year) showed that yet again in 2015, the total number of attendances continued to grow, exceeding over a quarter of a million. This has led to a significant increase in the immediate economic impact of the Festival on the city economy, which reached £38.3m in 2015 – the increase of £0.8m in economic impact between 2013 and 2015, was double the increase between the 2011 and 2013 Festivals. The cost of the festival increased by £100,000 (less than 1%), increasing the overall return for investment (from £2.4 of GVA per £1 of investment to £3.2 of GVA).

MIF Key Statistics

	MIF 2007	MIF 2009	MIF 2011	MIF 2013	MIF 2015
Total cost	£9.0m	£9.2m	£11.3m	£11.9m	£12m
Number of attendances	200,930	231,455	231,598	246,820	259,648
Economic impact (gross value £m)	£28.8m	£35.9m	£37.6m	£38.0m	£38.8m

Source: MHM

5.4 Audience satisfaction ratings for the festival continue to be highly positive, with 92% rating the quality of events as either 'excellent' or 'good', and, as in 2013, 96% would be 'very likely' or 'quite likely' to attend the Festival in the future and 94% are ready to recommend the Festival to others.

5.5 The role of the Festival in helping to generate future visits for cultural venues in Manchester was highlighted by 91% of respondents reporting that they were 'very likely' or 'quite likely' to want to return to venues they had visited for the first time during MIF, and 91% reporting that would experiment with new types of art following their attendance at the festival. This will help to increase the economic impact of culture across Manchester.

5.6 The Festival also has a direct employment impact, creating and sustaining a significant number of jobs. 20 staff work for the Festival all year round and a further 35 are contracted by the festival for a minimum of 3 weeks during the festival period. In addition, MIF contracted a further 551 people who worked as performers, stage managers, front of house or technicians on MIF commissions and 268 suppliers from Greater Manchester also supported the festival.

Raising the Reputation of Manchester as a Leading Cultural City

5.7 Post-festival evaluation measured the 2015 advertising equivalent value from print and broadcast media at more than £27million – an increase of 5% on MIF13. Pre-festival features and show reviews were extensive and generally positive.

5.8 National broadcast coverage almost doubled from 12 hours during MIF13 to 22.5 hours and regional coverage increased from just under 10 hours to over 16 hours as a result of a closer partnership with the BBC. International coverage was also positive, with previews, features and reviews from outlets including the New York Times and The Australian. As

demonstrated by the extracts below, the coverage reported on the ingenuity of the Festival and the speed at which it has established a strong reputation that captures the values of the Festival.

"Few cultural events have established themselves with such clarity and self-confidence as the Manchester International Festival...MIF has quickly taught audiences to expect the unexpected. They don't quite know what they will find during the biennial fortnight of brand new commissions, other than improbable collaboration and a fiery sense of ambition." Peter Aspden, Financial Times

"In just under a decade the Manchester International Festival has earned an enviable reputation for presenting world premieres by some of the leading artists of our time." Matthew Westwood, The Australian

"MIF is an important player on an international cultural stage." Roslyn Sulcas, New York Times

Generating a Social Impact

5.9 MIF's commitment to creative learning and to inspiring, supporting and developing local creative talent continues to be an area of significant activity, contributing to the Festival's sense of place, local connection and long term legacy.

5.10 The Festival delivers a wide range of activities with groups of all ages across Greater Manchester to increase engagement in cultural activities, nurture and develop local talent and generate social benefits. This ranges from offering volunteering opportunities to engagement in formal learning activities and opportunities to be involved in MIF commissions. In 2015, 436 volunteers were involved in delivering the Festival.

5.11 The learning activity is centred upon two flagship Creative Learning Programmes – MIF Creative and MIF Learning – which brings international artists together with local communities.

MIF Creative

Each Festival, MIF commissions a series of leading artists or thinkers to create ambitious new work in partnership with local people. These commissions, called MIF Creative, sit at the heart of the Festival, and share MIF's principles of innovation, originality and internationalism, whilst offering unique opportunities for residents to engage with MIF in different ways.

MIF Learning

Sitting alongside MIF Creative is MIF Learning, featuring other skills development and engagement activity outside of MIF's commissioning structure. MIF Learning consists of three strands: **Create** (bespoke learning and enrichment programmes), **Engage** (presentations, masterclasses and In Conversation events) and **Train** (placement opportunities and talent development).

5.12 The 2015 Creative Learning programme involved over 2,850 participants and 50 educational partners working with some of the world's leading artists, resulting in over 70 of the Festival's performances including creative contributions from local people. This was in addition to the MIF's Festival Square programme which showcases a range of new, local talent.

5.13 Key achievements of MIF Creative 2015 included:

- **FlexN Manchester:** 10 emerging street dancers were involved in an international exchange and delivered a performance as part of the 2015 Festival Programme. A further 251 dancers benefited from local dance workshops and 165 from opportunities to attend preview performances free of charge.
- **Sacred Sounds Women's Choir:** 55 members of this amateur choir took up the challenge to devise a new soundscape for Douglas Gordon's Neck of the Woods, gaining a view of the artistic process behind the show and performing to over 3,000 people.
- **The Tale of Mr Tumble:** Just under 400 children and teachers from six special educational and four mainstream primary schools took to the stage alongside CBeebies superstar Justin Fletcher performing Makaton-signed songs to audiences

in excess of 15,000. 78% of children taking part were from the most deprived communities in Manchester and many had little or no previous exposure to arts and cultural institutions prior to the project. MIF also organised a free performance for 1,340 children from SEN and mainstream primary schools across Greater Manchester.

- **The Skriker:** 49 local singers accompanied Maxine Peake in Sarah Frankcom's adaptation of Caryl Churchill's *The Skriker* at the Royal Exchange Theatre.

5.14 Key achievements of MIF Learning 2015 included:

- **Independence:** A two day event of discussion, debate and inspiring thinking with presentations from over 37 leading artists, innovators, performers, scientists, writers and technologists from around the world.
- **Local choir performances:** 238 members of 10 local choirs performed to thousands of audience members at the Whitworth Art Gallery
- **Performance Capture workshops:** 90 participants from 11 colleges, schools and groups were given insight into an exhibition and its cutting edge technology through a series of digital workshops led by Studio Distract and students from the University of Salford.
- **Wonder.land schools engagement:** 361 secondary school students and teachers from 11 schools across Greater Manchester attended a performance of wonder.land with Q&A with members of the creative team exploring themes of identify, virtual worlds and avatars.
- **The Age of Starlight: In Conversation with Brian Cox:** 230 young people aged 11-16 from across Greater Manchester, including science students from seven different schools, were the first to hear about *The Age of Starlight* as Brian Cox shared the scientific ideas and inspirations for the show.
- **Professional Development, Networking and Mentoring:** A series of professional and career development opportunities were offered that included 72 placements, internships or work experience opportunities across MIF's design, technical, marketing, engagement, creative and administrative activities in partnership with local universities, schools and colleges. A further 943 people were engaged via talks, presentations and networking opportunities with MIF directors.

6 Visits to Manchester's Cultural Organisations

Visits

6.1 Across the sixteen cultural attractions included in this report (excluding MIF which is covered in a stand-alone section), there were more than 4.7 million visits to museums, galleries, theatres and music venues in 2014/15. This includes educational visits, a number of repeat visits, and individuals visiting more than one attraction. The Lowry is the most visited venue, with some 891,330 visits per annum, followed by the Museum of Science and Industry and Manchester Art Gallery – both of which received over 500,000 visits.

6.2 The number of visits in 2015 has continued to increase, with over 321,600 additional visits when compared with the 2014 Impact Report, representing an increase of 7%. This is very positive and demonstrates the continuation of the upward visitor trend that was evident in the four years to 2013/14.

6.3 Headline visitor data for 2015/16 shows a significant increase in visits to cultural attractions in the city with more than 741,470 additional visits. The increase is due to full operating years for HOME and The Whitworth and an exceptional year for Manchester Camerata.

6.4 While the overall visitor figure shows significant increase between 2014/15 and 2015/16, seven of the sixteen organisations report a reduction in visitor numbers in 2015/16. Full data returns will be analysed to better understand whether there is a trend emerging that needs to be monitored.

Visit/Audience Numbers

Venue	Total Visits 2013/14	Total Visits 2014/15	Increase from 2013/14	Total visits 15/16	Increase from 14/15
The Lowry	828,000	891,330	8%	888,591	-0.3%
MSI	668,565	679,601	2%	707,425	4.0%
Manchester Art Gallery	526,778	513,119	-3%	519,607	1%
National Football Museum	388,091	480,641	24%	480,641	-
HOME / GMAC	261,638	437,549	67%	888,419	103%
Manchester Museum	417,365	427,552	2%	445,663	4%
IWM	405,396	393,861	-3%	306,417	-22%
Royal Exchange Theatre	199,482	250,000	25%	218,362	-12%
Halle	251,560	244,750	-3%	240,134	-%
Whitworth Art Gallery	167,895	104,242	-37%	382,474	267%
People's History Museum	119,891	100,175	-16%	94,157	-6%
Contact	97,111	123,823	28%	117,846	-5%
Inner City Music	69,000	56,409	-18%	46,953	-16%
CfCCA	25,550	36,836	44%	38,125	3%
Manchester Camerata	26,543	34,577	30%	139,606	304%
Total	4,452,865	4,774,465	7%	5,514,420	16%

Source: Responses to Manchester City Council Cultural Impact Survey 2014/15 and 2015/16

6.5 Visits to exhibits in gallery and museum spaces drive the audience numbers accounting for 69% of the live audience (which excludes those viewing digital products). This is followed by live performances which accounts for a further 24%. The total number of visits in both of these categories has increased when compared to the 2014 Impact Report.

6.6 The audience profile varies significantly by venue reflecting the diversity of the offer and the mix of organisations operating in Manchester. Manchester Art Gallery drives the high numbers of visits to exhibits in gallery and museum spaces, while The Lowry drives visits for live performances. The audience numbers at film screenings are dominated by HOME, reflecting a core part of the organisation's offer.

Visit/Audience Numbers

Venue	Exhibits in gallery and museum spaces	Live performance	Film screening	Events	Corporate hire / closed after hours events	Other
Manchester Art Gallery	499,590	13,529	-	-	-	-
The Lowry	365,445	525,885	-	-	-	-
IWM	146,628	231,315	-	-	14,403	-
MSI	614,487	-	-	-	11,908	-
National Football Museum	470,261	1,330	660	10,151	10,380	-
Manchester Museum	402,768	-	110	-	8,700	-
CfCCA	259,557	744	5,940	4,108	2,715	2,027
Royal Exchange Theatre	-	247,048	-	20,244	-	-
Halle	7,475	226,068	4,342	-	6,865	-
HOME / GMAC	40,344	11,600	132,145	20,663	6,435	-
Inner City Music	10,000	44,583	296	77,474	6,960	-
Contact	84,812	34,865	100	-	4,046	-
Whitworth Art Gallery	106,144	5,529	-	3,574	-	-
People's History Museum	92,025	1,605	122	4,539	10,420	6,280
Manchester Camerata	-	34,577	-	-	-	-
Total	3,845,131	1,344,793	143,715	140,753	82,832	8,307

Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

*Figures do not always add up to total visitor numbers on previous page as some visitors will undertake multiple activity – eg see a performance and visit an exhibition, watch a film screening and attend an event during one visit to a venue

Unique Visitors

6.7 The number of unique, non-educational visitors has been estimated using the benchmarks from the 2014 Impact Report, which drew upon survey data collected by Morris Hargreaves McIntyre. At just over 3 million, the number of unique visitors continues to be impressive. The estimates suggest that 35% of visits are repeat visits, reflecting the popularity of attractions and continued engagement with arts and culture. The numbers below do, of course, continue to include visitors that visit more than one venue.

Unique Visitors		
Venue	Total Visitors	Unique Visitors
The Lowry	891,330	572,690
MSI	679,601	404,558
Manchester Art Gallery	513,119	320,469
National Football Museum	480,641	442,136
HOME / GMAC	437,549	251,688
Manchester Museum	427,552	301,176
IWM	393,861	191,395
Royal Exchange Theatre	250,000	161,669
Halle	244,750	158,587
Whitworth Art Gallery	104,242	72,022
People's History Museum	100,175	71,857
Contact	123,823	68,854
Inner City Music	56,409	36,788
CfCCA	36,836	24,509
Manchester Camerata	34,577	22,223
Total	4,774,465	3,100,621

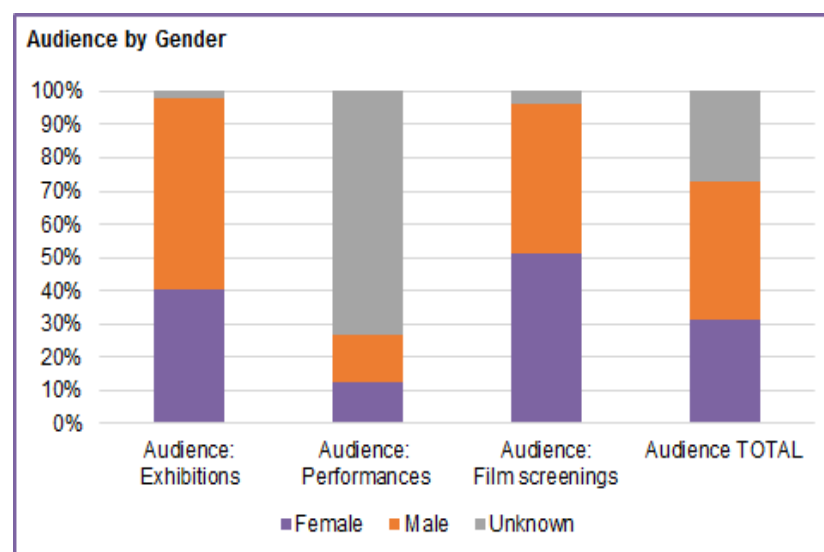
Source: ekosgen calculations based on Manchester City Council Cultural Impact Survey 2014/15 and assumptions from 2014 Impact Report

Unique Visitor figures are based on data received in the 2014/15 Cultural Impact survey. We expect to see similar patterns for 2015/16.

Visitor Profile

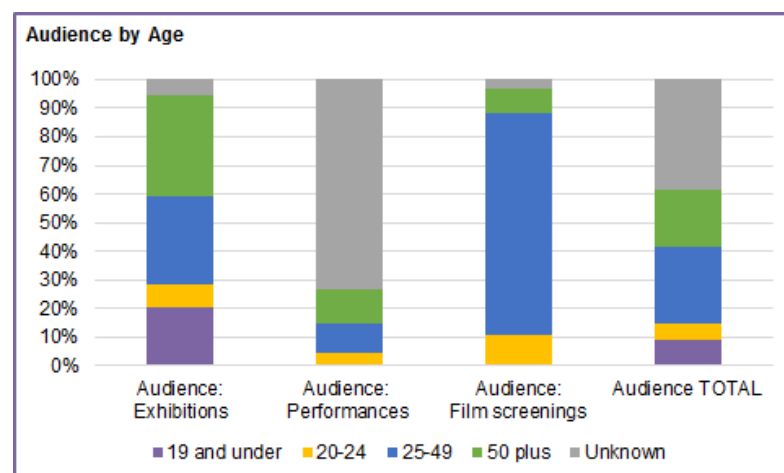
6.8 A limited number of venues were able to provide further details on the profile of their audience. This tended to be organisations that have box office sales, which allow these factors to be tracked more easily than in organisations where there is free entry and open access.

6.9 Overall, the total audience is slightly skewed towards females, driven by females accounting for a higher share of the film screening audience. In contrast, males account for a higher share of the exhibition audience, while the performance audience is fairly evenly split when the unknowns are excluded.



Source: Source: Responses to Manchester City Council Cultural Impact Survey 2014/15 based on data for HOME, Halle (profile for part of audience), Camerata, Inner City Music, IWM and National Football Museum

6.10 The venues collectively attract audiences of all ages, although the age profile of audiences for each visit type varies considerably. Overall the largest audiences are those aged between 25 and 49 and aged over 50. Exhibitions attract a significant number of older visitors (aged 50 plus) while film screenings are dominated by those aged 25-49.

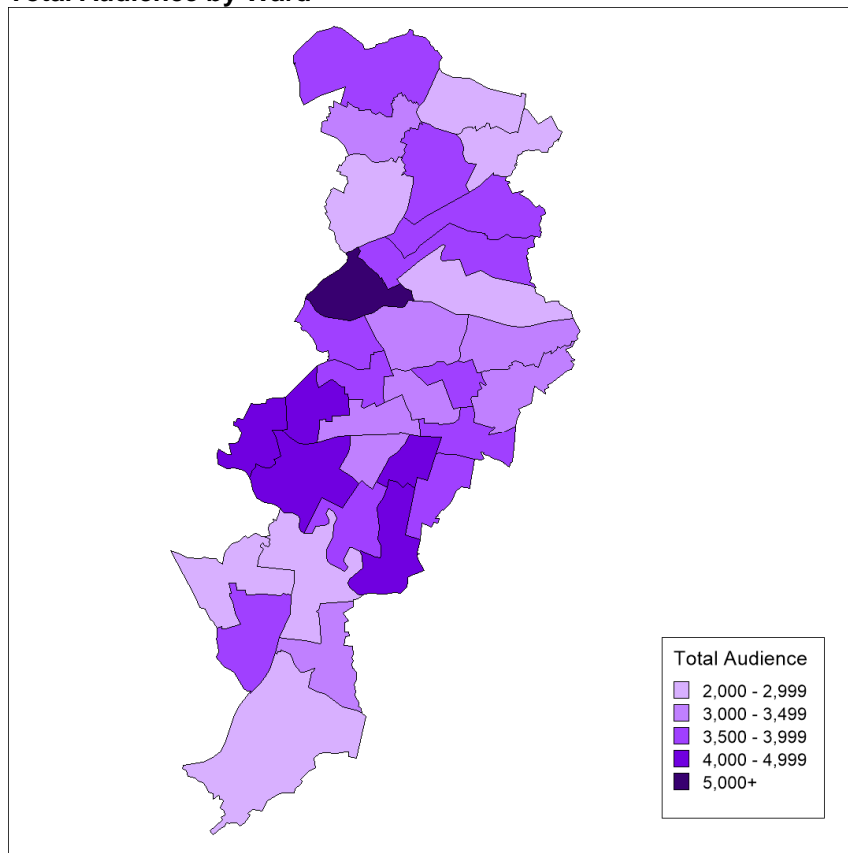


Source: Source: Responses to Manchester City Council Cultural Impact Survey 2014/15 based on data for HOME, Halle (profile for part of audience), Camerata, Inner City Music and IWM

6.11 While it is difficult to comment on the overall proportion which local and sub-regional visitors account for given the significant share of unknowns and the limited number of venues

which the data covers, the data that is available suggests that audiences are drawn from all wards as set out in the map below.

Total Audience by Ward



Source: Responses to Manchester City Council Cultural Impact Survey 2014/15 based on data for HOME, Halle, Camerata, Contact, Inner City Music, Royal Exchange Theatre and IWM

6.12 Seven of the 32 wards have a total annual audience of between 2,000 and 2,999, significantly lower than neighbouring wards. Strategic activity should be focussed on the following wards to improve engagement throughout the city;

- Charlestown
- Moston
- Cheetham
- Ancoats & Clayton
- Brooklands
- Northenden
- Woodhouse Park

7 The Economic Impact of Manchester's Cultural Organisations

7.1 There are two strands of activity that need to be considered to fully capture the economic impact of Manchester's cultural organisations in terms of employment and GVA (MIF is covered in a stand-alone section earlier in the report). These relate to:

- (i) The organisations' role as employers and purchasers of good and local services; and
- (ii) The organisations' role as visitor attractions and the additional expenditure that this generates in the local economy.

7.2 Carrying out a combined assessment of both of these factors allows the full employment and added value contribution of the organisations to be estimated.

Organisations as Employers and Purchasers of Goods and Services

7.3 Collectively, the cultural organisations employed 1,002 FTEs in 2015, which is slightly more than the level of employment reported through the 2014 Impact Study (961 FTEs). This includes people who are working in both full and part time positions, and demonstrates that the cultural organisations collectively constitute a large employer within the city.

7.4 The direct employment across the organisations generates an estimated £39.9m of gross value added per annum, based on an average level of GVA per FTE (£39,857) generated by the North West's wider creative, arts and entertainment sector.

Headline Figures	
Direct Impact	
FTEs	1,002
GVA	£39.9m
Source: Responses to Manchester City Council Cultural Impact Survey 2014/15	

7.5 The organisations also generate induced and indirect impacts through their significant expenditure on wages and supplies, which is then recirculated in the economy supporting further jobs that generate GVA. The results of the 2014 study suggest that a high proportion of the wage and supply chain spend is on employees and suppliers based in the North West.

7.6 The full employment and GVA impact can be estimated by applying sector specific multipliers that capture the indirect and induced impact and which were produced by Cebr's research in their research of the 'The contribution of arts and culture to the national economy'.

7.7 The research concluded that for every one direct FTE job in the arts and culture industry, an additional 1.37 FTE jobs are supported in the wider economy as a result of expenditure on wages and supplies.

7.8 The research also includes regional estimates of these effects that take account of local economic conditions, estimating that the employment multiplier in the North West is 2.24. On this basis, the overall employment impact of Manchester's cultural organisations increases to a total of 2,245 FTEs.

Overall Employment Impact	
Direct Impact	
FTEs	1,002
Indirect and Induced Impact	
FTEs	1,243
Total Employment Impact	
FTEs	2,245
Source: Responses to Manchester City Council Cultural Impact Survey 2014/15	

7.9 In terms of GVA, it is estimated that for every £1 of GVA generated by the arts and culture industry nationally, an additional £1.43 of GVA is generated in the wider economy, resulting in a multiplier of 2.43. At the North West level, this reduces slightly to 2.27.

7.10 On this basis, the total GVA impact of Manchester's cultural organisations increases by £50.7m to a total of £90.6m, higher than the 2014 figure of £86.93m.

Overall GVA Impact	
Direct Impact	
GVA	£39.9m
Indirect and Induced Impact	
GVA	£50.7m
Total GVA Impact	
GVA	£90.6m

Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

The Impact of Organisations as Attractions

7.11 The impact of the organisations as attractions focuses on the level of additional expenditure that visits to the museums, galleries and venues generate. The assessment is carried out at the organisational level and then aggregated to generate a collective impact. Adjustments are then applied to take account of the fact that some visits will involve people going to multiple venues and that some visits will occur when people are in the City for another primary purpose. The key assumptions for these calculations, including average spend, are based on the 2014 impact report as comparable and consistent benchmarks are not available through the latest Cultural Impact Survey.

Number of Visits and Average Expenditure

7.12 The number of visits is the key starting point for this assessment rather than the number of unique visitors, recognising that expenditure will be generated on each visit. The nature of the visit, and essentially whether the visit is a day trip or involves an overnight stay, is a key factor that influences expenditure levels as set out in the table below. On average it is estimated that each day visit results in £16.80 of expenditure outside the venue, while overnight visits generate £97.70 per night of expenditure. The latter includes the average cost of accommodation per night taking account of visitors that stay in paid for and free accommodation.

7.13 It should be noted the average spend figures do not include any expenditure that takes place at the venue, including purchasing tickets. This forms a key part of the organisational turnover that covers the costs of wages and supplies. Consequently, the benefits of this expenditure are captured through the organisational impact assessment.

Average Spend by Category	
Accommodation	£80.90
Food and drink	£7.60
Shopping	£5.50
Entertainment	£2.0
Transport	£1.80
Average per staying visit per night	£97.70
Average per day visit	£16.80

Source: MHM Manchester Museum Partnership Research

7.14 The split between day and overnight visits varies across the organisations and typically reflects the origin of visitors. Organisations with a larger share of visits resulting from outside the North West, such as the National Football Museum, typically have a higher proportion of overnight visits.

Day and Overnight Visits

Venue	Visits	Day	Overnight
The Lowry	891,330	83%	17%
MSI	679,601	83%	17%
Manchester Art Gallery	513,119	81%	19%
National Football Museum	480,641	77%	23%
HOME / GMAC	437,549	85%	15%
Manchester Museum	427,552	89%	11%
IWM	393,861	83%	17%
Royal Exchange Theatre	250,000	75%	25%
Halle	244,750	83%	17%
Whitworth Art Gallery	104,242	84%	16%
People's History Museum	100,175	81%	19%
Contact	123,823	83%	17%
Inner City Music	56,409	83%	17%
CfCCA	36,836	83%	17%
Manchester Camerata	34,577	83%	17%

Source: Responses to Manchester City Council Cultural Impact Survey and assumptions from 2014 Impact Report

Headline Expenditure

7.15 The level of expenditure made by those visiting Manchester's cultural organisations is considerable, with the visits to each venue contributing to at least £2.2m of expenditure within the local economy. Across each of the venues, at least 63% of this contribution comes from overnight visits, and in some cases this is as high as 86%, reflecting the much higher average spend of this group.

7.16 The headline estimates of visitor expenditure are based upon the average level of spend per visit on food and drink, shopping, entertainment and transport outside the venue. In the case of the visits involving an overnight stay, it also takes account of the cost of accommodation and the average length of stay. Across the organisations, the average length ranges from one to four nights, with an overall average of three nights.

Gross Expenditure (All Visitors) £ million

	Day Visits £m	Overnight Visits ¹ £m	Total £m
The Lowry	12.4	44.9	57.4
MSI	9.5	34.3	43.7
Manchester Art Gallery	10.6	32.0	42.6
National Football Museum	6.7	31.1	37.8
HOME / GMAC	3.8	6.4	10.2
Manchester Museum	3.0	17.2	20.2
IWM	5.5	19.9	25.3
Royal Exchange Theatre	3.1	18.5	21.7
Halle	3.4	12.3	15.7
Whitworth Art Gallery	0.9	5.5	6.4
People's History Museum	2.4	7.5	9.9
Contact	1.7	6.2	8.0
Inner City Music	0.8	2.8	3.6
CfCCA	0.5	1.9	2.4
Manchester Camerata	0.5	1.7	2.2

Source: ekosgen calculations based on responses to Manchester City Council Cultural Impact Survey 2014/15 and assumptions from 2014 Impact Report ¹ Include visitors saying several nights

7.17 It is, however, important to recognise that not all of this expenditure is additional to the economy. A proportion of this expenditure is generated by displacing expenditure that would have been made elsewhere in the local economy, for example by local residents who are visiting the attractions and/or visitors that are in the City for another purpose. At this

stage, it also double counts spend where visitors have visited more than one venue as part of the same trip.

Tourist Visitor Expenditure

7.18 The most common and straightforward approach to estimating the *additional* expenditure that can be *directly attributed* to the visits and the cultural organisations, is to remove expenditure that is made by those living within the local area – i.e. Greater Manchester in the case of this study. This allows the estimate to focus on expenditure that has been brought to the local area through tourist visits.

7.19 The estimates of non-Greater Manchester tourist visits are based on the assumptions that were used in the 2014 report which drew on the MHM research that asked both day and overnight visitors where they lived. As would be expected, a much higher proportion of day visits are made by those based in Greater Manchester (approximately 71% on average), while the large majority of overnight visits are made by those living outside the sub-region (with Greater Manchester residents accounting for approximately 3% of overnight visitors on average). Consequently, this considerably reduces the level of expenditure associated with day visits that can be classed as additional.

7.20 However, given that the majority of expenditure is associated with the overnight tourist visits – the large majority of which are made by those living outside Greater Manchester, the overall level of additional expenditure continues to be substantial.

7.21 Each venue typically generates at least £1.8m of additional expenditure within the local economy annually, and this increases to £47.3m for the city's most frequently visited attraction – The Lowry. A further seven of the organisations, each generate expenditure ranging from £13m to £36m each year.

Gross Additional Tourist Visitor Expenditure By Venue £m			
	Tourist Day Visits	Tourist Overnight Visits	Total
The Lowry	3.6	43.8	47.3
MSI	2.7	33.4	36.1
Manchester Art Gallery	3.3	31.8	35.1
National Football Museum	2.1	30.8	32.9
HOME / GMAC	0.9	6.2	7.2
Manchester Museum	0.7	17.2	17.9
IWM	1.6	19.3	20.9
Royal Exchange Theatre	0.9	18.0	19.0
Halle	1.0	12.0	13.0
Whitworth Art Gallery	0.2	5.3	5.4
People's History Museum	1.0	6.9	7.9
Contact	0.5	6.1	6.6
Inner City Music	0.2	2.8	3.0
CfCCA	0.1	1.8	2.0
Manchester Camerata	0.1	1.7	1.8
Total	18.9	237.1	256.0

Source: ekosgen calculations based on responses to Manchester City Council Cultural Impact Survey 2014/15 and assumptions from 2014 Impact Report

Net Tourism Impact

7.22 In order to estimate the collective impact of Manchester's cultural organisations, the fact that some of the tourist trips will involve a visit to more than one (cultural or non-cultural) venue in the City needs to be considered. There are two adjustment factors which need to be taken into account. The first is the double counting of tourists at cultural venues, with a number likely to go to two or more attractions. This is likely to be high given the compact nature of the city centre and the co-location of two major attractions at the Quays. The second is the tourist visitors who have come for another purpose, such as a musical or sports events or a business conference.

7.23 It has been assumed that the overall expenditure will be reduced by some 50% to £128.0m when multiple visits to cultural attractions are taken into account, and thereafter by a further 30% to £89.6m when account is taken of another primary reason or purpose for the visit.

Expenditure attributable to cultural organisations	
Total tourist expenditure	£256.0m
After taking account of multiple visits	£128.0m
Primarily culture related visits	£89.6m
Additional FTES supported	1,800
Additional GVA	£45.3m

Source: ekosgen estimates based on responses to Manchester City Council Cultural Impact Survey 2014/15

7.24 The net additional tourism expenditure attributable to cultural venues support additional jobs in the economy, generating further GVA and increasing the organisations' overall economic impact. It is estimated that the £89.6m of net additional expenditure supports an additional 1,800 jobs, generating £45.3m of GVA per annum. Both the employment and GVA impacts are higher than those reported in the 2014 Impact Report (1,632 FTES and £41.05m of GVA), reflecting the higher numbers of visits and the associated expenditure.

Overall Employment and GVA impact

7.25 The overall employment and GVA impact of the organisations is considerable at some 4,045 FTEs, generating an annual GVA contribution of £135.9m. These overall impacts are higher than the FTE and annual GVA contribution reported in the 2014 Impact Report (of 3,784 and £127.99m), reflecting the increase in impacts associated with higher visit numbers.

4,045 FTES including:

- 1,002 FTEs directly employed by the organisations
- 1,243 FTEs supported by expenditure of wages and on suppliers within the North West
- 1,800 FTEs supported by net additional expenditure through tourist visits

£135.9m GVA per annum including:

- £39.9m from the FTES directly employed by the organisations
- £50.7m from the FTES supported by expenditure of wages and on suppliers within the North West
- £45.3m from the FTES supported by net additional expenditure through tourist visits

7.26 It should also be noted that the impact is boosted every two years through the Manchester International Festival.

7.27 Increased visitor numbers for 2015/16 should result in an even higher GVA figure for that year, with increased economic benefit throughout the city.

8 Social and Regeneration Benefits

8.1 An extensive and diverse range of socially focussed activities take place across Manchester's cultural organisations with an overarching aim to both increase engagement in cultural activities, across all ages and particularly amongst priority groups, and to use cultural activities to generate social benefits. As set out in the 2014 report, the diversity of the activity – of both individual organisations and the organisations collectively - demonstrates the considerable thought, energy and imagination that is put into designing and delivering activities on an annual basis and this results in a wide range of benefits.

8.2 The activities include volunteering opportunities; learning, training and employability initiatives; and support that generates health and wellbeing benefits, and there is often an overlap between these activities and the benefits generated. For example, volunteering may involve and lead to training and employability skills and benefits. The activities in this chapter are in addition to those noted in the MIF section.

Volunteering

8.3 Volunteering is a key aspect of the cultural sector and the scale of volunteering within Manchester's cultural organisations in 2015 was impressive with over 1,600 volunteers contributing over 128,300 hours in roles that range from working front of house in organisations to behind the scenes, including administrative and support roles.

8.4 These opportunities are taken up by diverse groups of individuals, including those who are interested in being involved in the sector as a pastime, to those who are seeking to gain experience in the sector and those looking to develop employability skills and gain valuable work experience. There are also cases where volunteers have been recruited to support the delivery of specific projects.

8.5 Typically the economic contribution of volunteers is calculated by estimating the value of the economic activity/wages that they would generate if they were employees rather than volunteers. Based on the median wage of £15.72 per hour for Greater Manchester, volunteers at Manchester's Cultural Organisations made an economic contribution of over £2million in 2014/15. This has increased since the 2014 Impact Report which set out that there were over 1,377 volunteers making an economic contribution of £1.36m.

Volunteering			
	No. Volunteers	No. Volunteer Hours	Value of Volunteers (£)
The Lowry	265	37,500	589,500
Royal Exchange Theatre	185	23,500	369,420
IWM	67	11,760	184,867
Manchester Museum	190	9,872	155,188
Whitworth Art Gallery	164	7,193	113,074
MSI	164	6,630	104,224
CfCCA	96	6,216	97,716
Halle	117	5,000	78,600
Manchester Art Gallery	136	4,851	76,257
Contact	65	4,606	72,406
People's History Museum	45	4,312	67,793
National Football Museum	35	3,696	58,101
HOME / GMAC	116	2,076	32,627
Inner City Music	2	1,125	17,685
Manchester Camerata	15	-	-
Total	1,662	128,337	£2,017,457

Source: ekosgen calculations based on responses to Manchester City Council Cultural Impact Survey 2014/15

8.6 The Lowry has the largest volunteer programme, followed by the Royal Exchange Theatre. Collectively the two organisations accounted for over a quarter of volunteers and almost half of the volunteer hours and economic value.

8.7 A massively expanded volunteer programme at The Whitworth will see these numbers continue to grow.

8.8 Case Study 1 in appendix A, explores in more detail the positive social impact of volunteering and the increased organisational capacity offered by successful volunteer programmes.

Non-School Related Engagements

8.8 In 2014/15, there were at least **687,000 non-school related engagements** and **13,900 engagement sessions** across Manchester's permanent cultural organisations (excluding Manchester International Festival which is covered separately). The number of engagements includes participants that may have been engaged on more than one occasion at the same or different venues across the city. These engagements are based on sessions that have lasted at least an hour. Case study 2 in Appendix A provides an example of non-school-related engagements, a programme run by Manchester Camerata, working with people living with dementia and their carers.

Non School Related Engagement		
	No. Engagements	No. Sessions
Manchester Art Gallery	170,494	1,523
MSI	166,181	Unknown
Manchester Museum	92,537	1,023
IWM	90,751	2,631
National Football Museum	68,413	3,976
Whitworth Art Gallery	33,624	163
HOME / GMAC	18,013	501
Contact	16,765	1,118
Manchester Camerata	12,082	252
The Lowry	8,400	840
People's History Museum	3,684	223
Royal Exchange Theatre	2,651	117
Halle	1,977	188
Inner City Music	1,057	1,373
CfCCA	538	44
Total	687,167	13,972

Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

Note: number of active participants used as a proxy for engagements at Manchester Art Gallery, IWM and Inner City Music

Working with Schools

8.9 Thirteen of the sixteen organisations surveyed (excluding Imperial War Museum, and The Lowry who focus on activity in Trafford and Salford respectively and Manchester International Festival who feature earlier in this report) provided data on engagement with schools, including a mix of state and private schools, as well as schools both within and outside Manchester. Further data provided by eleven of the organisations shows that 80% of primary, secondary and special state schools (140 of 179) in Manchester were engaged by at least one cultural organisation in 2014/15.

Number of Schools Engaged

	Schools in Manchester	Outside Manchester	Unknown	Total Schools
Halle	24	731	-	755
Manchester Museum	87	443	-	530
National Football Museum	51	351	-	402
MSI	-	-	248	248
Manchester Art Gallery	33	135	-	168
HOME / GMAC	19	93	-	112
Manchester Camerata	6	74	-	80
Royal Exchange Theatre	10	64	-	74
Whitworth Art Gallery	17	45	-	62
People's History Museum	40	-	-	40
Contact	1	24	-	25
CfCCA		18	18	18

Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

8.10 In terms of state schools, the organisations surveyed collectively worked with:

- 110 of the 135 primary schools (81%), with ten organisations working with between 3 and 76 primary schools;
- 20 of the 27 secondary schools (74%) with ten organisations working with between 1 and 11 secondary schools;
- 10 of the 17 special schools (59%) with seven organisations working with between 1 and 5 special schools.

Engagement by State School Type

	No. Primary Schools Engaged	No. Secondary Schools Engaged
Manchester Museum	76	9
National Football Museum	33	8
People's History Museum	28	10
Manchester Art Gallery	27	5
Halle	20	2
Whitworth Art Gallery	9	8
HOME / GMAC	6	11
Royal Exchange Theatre	6	3
Manchester Camerata	5	1
CfCCA	3	1

Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

Engagement with Schools in Manchester

8.11 The activity in schools translated into a significant number of engagements in Manchester, which includes individuals who may have been engaged by one organisation on several occasions and/or by multiple organisations. The organisations worked with both state and private school to deliver 865 sessions resulting in over 19,400 engagements. The large majority of these were in state schools.

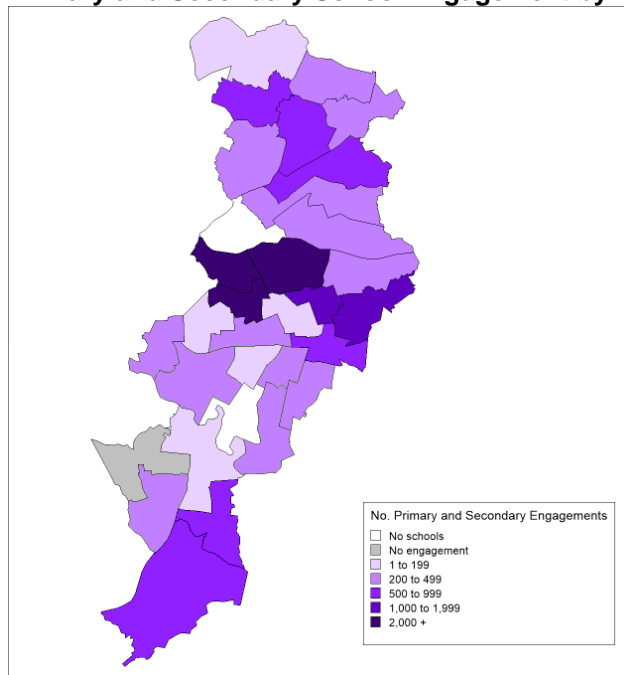
Engagement by State School Type

	No. Sessions	No. Engagements
Manchester Museum	226	6,300
Halle	166	5,338
Manchester Camerata	132	4,010
People's History Museum	101	Unknown
National Football Museum	53	1,735
Whitworth Art Gallery	32	916
HOME / GMAC	29	960
Royal Exchange Theatre	41	411
Manchester Art Gallery	74	3235
Contact	1	30
CfCCA	18	Unknown
Total	865	22,935

Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

8.12 The state schools which have been engaged are located across Manchester, demonstrating the reach of the organisations. As set out in the map overleaf when engagements with primary and secondary schools are combined, the cultural organisations carry out activities with schools based in 29 out of the 30 wards where schools are located (and it may increase to cover all 30 wards when the data gaps are taken into account).

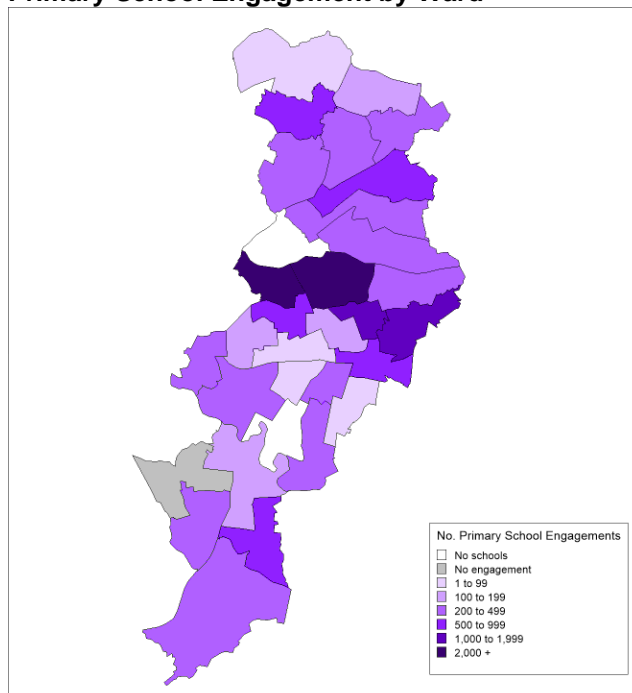
Primary and Secondary School Engagement by Ward



Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

8.13 The reach is widest across primary schools, where there were at least 15,832 engagements across 110 schools. The schools were located in 29 of Manchester's 30 wards where schools are located.

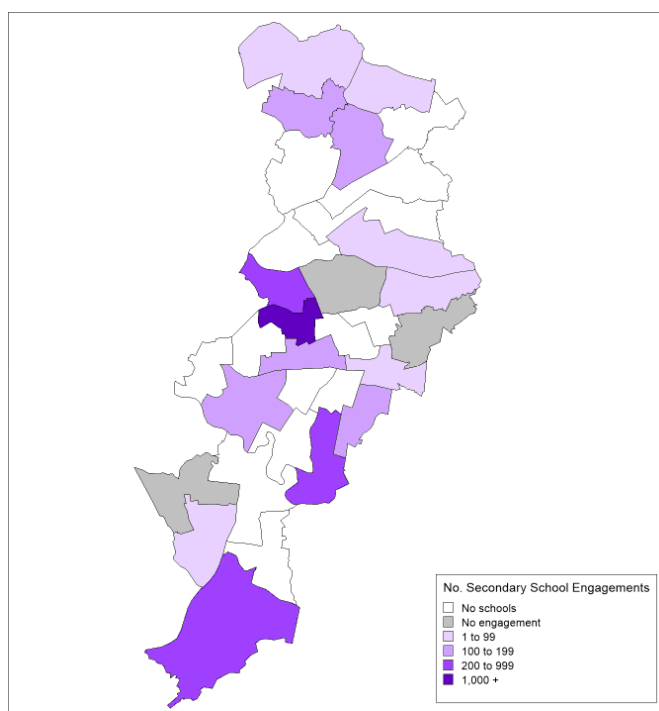
Primary School Engagement by Ward



Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

8.14 Across the 20 secondary schools, there were over 3,481 engagements. These occurred with schools located in 15 of the 18 wards where there is at least one secondary school.

Secondary School Engagement by Ward



Source: Responses to Manchester City Council Cultural Impact Survey 2014/15

8.15 In terms of the 10 special schools, there were just under 100 engagements with schools located in 5 of the 10 Manchester wards where there is at least one special school.

Engagement with Schools outside Manchester

8.16 The level of engagement increases significantly when considering the work the organisations undertake with schools outside Manchester, including some areas in Greater Manchester. The organisations delivered over 1,500 sessions and 96,967 engagements outside the City, taking the total number of school sessions to 2,413 and engagements to some 116,300.

Engagement Non Manchester		
	No. Sessions	No. Engagements
Halle	252	33,528
Contact	24	17,280
Manchester Museum	358	14,801
Manchester Camerata	207	13,355
National Football Museum	376	9,967
Whitworth Art Gallery	85	3,634
Royal Exchange Theatre	76	2,240
HOME / GMAC	27	1,830
Manchester Art Gallery	143	332
Total	1,548	96,967

Source: Responses to Manchester City Council Cultural Impact Survey
2014/15

9 Concluding Remarks

A Competitive and Diverse Cultural Offer

9.1 The diverse group of organisations, including museums, galleries, performance venues and production groups combine to provide a complete and well-rounded offer covering fine art, historical events, natural history, visual arts, performing arts and popular culture. This is displayed through new products, award winning productions and nationally recognised exhibitions.

9.2 Visitor numbers to cultural organisations continue to increase, by 7% in 2014/15 and a further 16% in 2015/16. These numbers are significant and indicative of the improving quality and reputation of Manchester's cultural offer.

9.3 The city's cultural offer is boosted every two years when the artist-led commissioning Manchester International Festival is held. As the world's first festival of original work and special events, MIF also makes a very important contribution to the city's cultural brand.

9.4 Generating in excess of 4.7 million visits per annum, plus an additional 259,000 attendances every two years when MIF is held, the cultural organisations covered by this study form a central part of the city's wider cultural and tourism offer.

Recommendation

Strategic action should be taken to improve engagement with residents in wards not accessing cultural provision to the same levels as neighbouring wards.

A Year of Significant Developments

9.5 Partners in Manchester are committed to maintaining and enhancing the competitiveness of the City's cultural offer and this has been underpinned by further plans and investment that have been developed at pace and attracted national attention. In particular, over the past 12 months, HOME has opened and the Whitworth redevelopment was unveiled. Significant investment has also been secured for the establishment of Factory – a new type of cultural venue that will capture the creative vision of MIF – and for developments at MSI and Manchester Museum.

9.6 Each of these developments will continue to support the expansion of Manchester's culture offer. In particular, securing funding for Factory is a milestone and a major success for cultural partners in Manchester. Once delivered, the venue will be game changer for the sector, diversifying the City's artistic offer and attracting national audiences as a genuine counterweight to London.

A Significant Economic Impact

9.7 Employment and GVA impacts are generated through the organisations' role as employers and purchasers of goods and local services, and through their role as visitor attractions and the additional expenditure this generates in the local economy. The overall employment and GVA impact of the organisations is considerable at some **4,045 FTEs**, generating **an annual GVA contribution of £135.9m**. These overall impacts are higher than the FTE and annual GVA contribution reported in the 2014 Impact Report (of 3,784 and £127.99m), reflecting the increase in impacts associated with higher visit numbers.

4,045 FTES including:

- 1,002 FTEs directly employed by the organisations
- 1,243 FTEs supported by expenditure of wages and on suppliers within the North West
- 1,800 FTEs supported by net additional expenditure through tourist visits

£135.9m GVA per annum including:

- £39.9m from the FTEs directly employed by the organisations
- £50.7m from the FTEs supported by expenditure of wages and on suppliers within the North West
- £45.3m from the FTEs supported by net additional expenditure through tourist visits

9.8 The impact is boosted every two years through the Manchester International Festival. In 2015, the festival employed 20 staff all year round and a further 35 were contracted by the Festival for a minimum of 3 weeks during the festival period. MIF also contracted a further 551 people who worked as performers, stage managers, front of house and technicians on MIF commissions and 268 suppliers from Greater Manchester also supported the Festival. Independent evaluation of the Festival estimated the overall economic impact (based on visitor activity) as £38.8m.

Wide Reaching Social and Regeneration Activities

9.9 The impact of the organisations extends well beyond economic benefits and includes a range of social and regeneration impacts that reflect the diversity of engagement activities that are offered by the venues. The Cultural Impact Survey primarily focuses on demonstrating the scale and reach of these activities, highlighting that there is a high level of engagement across Manchester and that significant activities are also undertaken to engage residents from the wider Greater Manchester conurbation and in many cases nationally.

9.10 The activities include volunteering opportunities; learning, training and employment initiatives; and support that generates health and wellbeing benefits. Activities are targeted at individuals of all ages, resulting in high levels of participation amongst primary and second pupils and adults.

9.11 The headline findings relating to these activities in 2014/15 are:

- There were over **1,600 volunteers** making an **economic contribution of over £2m** – this has increased since the 2014 Impact Report which set out that there were over 1,377 volunteers making an economic contribution of £1.36m;
- There were at least **687,000 non-school related engagements and 13,900 engagement sessions**;
- The majority of organisations work with schools, **engaging 80% of primary, secondary and special state schools in Manchester**, as well as a range of private schools and schools located outside Manchester;
- **At least 865 sessions were held with state and private schools** in Manchester, resulting in over **19,404 engagements** which are distributed across **29 of the 30 Manchester wards** where schools are located.
- The level of engagement increases significantly when considering the work the organisations undertake with schools outside Manchester, including areas in Greater Manchester, taking the **total number of schools sessions to 2,413 and engagements to over 116,300**.

9.12 As with the economic impact, this activity is boosted by the activities of MIF, which also offers volunteering opportunities, formal learning activities and opportunities to be involved in MIF commissions. In 2015, 436 volunteers were involved in delivering the festival and the Creative Learning programme involved over **2,850 participants and 50 educational partners** working with some of the world's leading artists. This resulted in over 70 of the Festival's performances including creative contributions from local people.

Recommendation

There is significant opportunity to increase the level of school engagement across Manchester with a particular focus on wards where schools do exist but engagement does not take place or is limited. It is recommended that this activity focuses on the following ten wards.

Brooklands	Old Moat
Ardwick	Burnage
Gorton South	Ancoats & Clayton
Higher Blakely	Bradford
Fallowfield	Baguley

Continuing to Capture the Value of the Sector

9.13 The Cultural Impact Survey is a positive step forward in terms of developing an approach for consistently capturing the scale and impact of the sector. Overall, it provides a wide range of useful data covering a range of activities. As with all new approaches, there is a need to continue to refine the survey to ensure that robust and representative data is provided. Understandably, the data that organisations are able to provide is driven by data that is already collated and this varies from venue to venue.

9.14 Generally, organisations that operate via box offices that collate audience data are able to provide the most comprehensive and detailed data, although this does mean that parts of the analysis presented in the report are potentially skewed by the results being based on a small number of organisations. In this sense, the assessment misses the inputs that were previously provided through regularly visitor surveys at free and open access venues, where it is difficult to monitor visitor characteristics.

Developing the Contribution of Culture

9.15 The Northern Powerhouse has provided a rationale for cultural organisations across the north to collaborate more closely, share experience and best practice and develop new approaches to growing the cultural economy and providing innovative solutions to investment and sponsorship. Manchester, as a leading centre of cultural activity and good practice, has a leading role to play in this work.

9.16 There is now an explicit recognition of the need to re-balance the national economy and this includes the need to rebalance cultural investment. The commitment of Leaders in the north to culture and the cultural economy is linked to the need to ensure that towns and cities are attractive places to live, work and visit, to help meet the economic objectives of accelerated economic growth.

9.17 There are a number of new developments which provide the opportunity to increase the contribution of the cultural economy in Manchester:

9.18 The Greater Manchester Combined Authority has agreed a detailed devolution deal with Government. This transfers responsibility and influence over skills and training, business growth, and adult social and health policies to the new body. There is a strong commitment to finding new solutions to many long standing social challenges facing communities and to look at new and innovative ways to provide health and care services.

9.19 Cultural organisations in Manchester are already working with mothers and babies, young people of all ages, and increasingly with the elderly, including older people with dementia. There is both a willingness and interest in ensuring that cultural organisations increase their contributions in these areas.

9.20 All of these factors combine to provide a climate for the cultural economy to grow and diversify in Manchester, providing more jobs, supporting the visitor economy, and providing a greater contribution to some of the most important social, care and health challenges facing the city and its communities.

Appendix 1

CASE STUDY 1

the Whitworth

"I managed to get this new job! So thanks so much again."

Catherine Todd. Collection Centre Volunteer

Summary

The Whitworth wanted volunteers to help visitors find out more about the selections of works on display, to explain how visitors can move beyond engagement via exhibitions and the more informal participation within the Collections Centre, to make use of the Study Centre facilities and gain even more in-depth experience of the Whitworth's collection

There are 55 volunteers from students to retirees, creating an intergenerational volunteering where volunteers learn from each other.

The volunteers now assist with The Whitworth's Tactile Too workshops. The secondary and sixth form coordinator has trained a number of volunteers to deliver these sessions, which gives the volunteers further insight in to the handling of collections.

Volunteers have ownership of the space engaging with curators and the learning and engagement team helping provide insights to diverse groups across Manchester.

Outcomes

The Whitworth started working alongside a team of the Friends of Whitworth during our closure in developing how the Collection Centre was going to work in engaging its collection more with visitors and their involvement as volunteers.

The volunteers attend, alongside staff, the monthly meeting about the progression of the Collection Centre. It is important to involve the volunteers to feedback on the space and be open to their ideas and suggestions.

To improve the connection of the volunteers with the collection and space, in January 2016 The Whitworth introduced a 'Volunteer Work of the Month' which is a piece of art chosen from our collection. Volunteers get the chance to experience connecting an insight to our collection and write a short piece on why they have chosen that particular piece.

One Collection Centre volunteer secured an internship at the Guggenheim for a month in Venice. He credits his volunteer experience and a reference from our Volunteer Manager for helping him achieve this.

Four volunteers have since gone on to work within Collection roles in various galleries across the country

Since reopening 15 volunteers have applied and been successful in securing Casual Visitor Team roles at the gallery. With one previous Collection Centre becoming a permanent member of the Visitor Team.

The Danger Men at Work project, alongside the involvement of the volunteers, has been shortlisted for Outstanding Public Engagement Initiative at the Making a Difference Awards, Manchester University.

CASE STUDY 2



CAMERATA IN THE COMMUNITY— PORTRAITS OF PLACE

Portraits of Place

A creative music and visual art project

An Arts and Science Collaboration with The University of Manchester.

Victoria Park Centre Manchester

Portraits of Place is a creative project with people with young onset dementia and their carers. It explores themes of place, identity (individual, group and community) and connections as the starting point for the creation of a new song cycle and collage piece. The group worked as equals alongside a Camerata composer, musician and visual artist to make their new pieces, sharing them together at a celebration event where the group (no longer participants but now the artists) guided the audience through their creative thinking and new art.

Portraits of Place is not about Dementia, it's not about life story or reminiscence. It's about people living with dementia and carers creating new work together in the present, not defined by their diagnosis but as artists in their own right. The following is one story of many....

MEET ROBBIE AND CHRIS...

"My wife Chris had only recently been diagnosed with early onset Alzheimer's when we were told about a music and visual arts project run by Manchester Camerata. We didn't know what to expect but we liked singing so thought we'd give it a go.

"Over the next 12 weeks or so, we really looked forward to those weekly sessions but still had no clue as to where it was all leading. As the 'mystery tour' unfolded, we had such fun singing and making music with other people – before we knew it, we'd created a fantastic piece of visual art and composed songs to go with it, all with the help and guidance of people from Camerata, who seemed to be enjoying themselves as much as we were!

"What remains as a powerful memory is the smiles on peoples' faces, the laughter and the realisation that this sort of experience can bring forth creativity and energy from people with dementia that they didn't know they had – and actually, it was exactly the same for the carers taking part. We're already looking forward to the next one!"

— Robbie

CASE STUDY 3



Contact is the leading UK arts venue to place young people at the decision-making heart of the organisation. Cited by the International Journal of Arts Management as “the most successful example of participatory decision-making in the arts”, young people are part of making staff appointments, deciding Contact’s public programme and act as board members. The result sees 70% of audiences under age 35, and 30% from Black, Asian and minority ethnic communities.

Over the last 2 years Contact has re-emerged as a major commissioner and co-producer of new professional shows for national touring, with a focus on diversity and pressing social issues relevant to young people. This has seen the extensive touring of Contact commissions and co-productions such as ‘No Guts, No Heart, No Glory’ about the representation of young Muslim women, ‘Rites’ a co-production with National Theatre of Scotland exploring the issue of Female Genital Mutilation (FGM), ‘Big Girl’s Blouse’ presenting the life of transgender artist Kate O’Donnell, ‘Under the Covers’ a Contact Young Company show about teenage sexuality, and ‘The Spalding Suite’ a Contact/Southbank Centre commissioned show about basketball culture. This has led to sharply increased national reach, and a string of awards.

At the same time Contact has developed two of its flagship youth leadership programmes to be ready for national roll-out. The Agency, delivered in partnership with Battersea Arts Centre, is a socially engaged youth entrepreneurship programme, currently delivered in Moston and Harpurhey and two London boroughs. Recently the focus of a celebration event at the House of Commons, it has received major funding from the Big Lottery to grow the programme over the next 3 years. Future Fires, Contact’s community arts leadership project, is similarly poised for national delivery through a range of regional partnerships.

CASE STUDY 4



The Royal Exchange Theatre partnered with City South Housing Trust (now One Manchester) in Photographic Party Time (PPT), a project connecting residents from South Manchester neighbourhoods to cultural opportunities at the Royal Exchange Theatre (RET) and across the City.

A group of One Manchester residents were developed and trained as Cultural Ambassadors to promote participation in cultural activity within their communities. The group devised and shaped the delivery of the project including identifying which community groups to engage, the art forms chosen and the overall theme of the project – to explore loneliness and isolation.

Photographic Party Time (PPT) engaged residents in a series of cultural activities including theatre visits, photography sessions and practical theatre making, culminating in a performance and photographic exhibition within Alexandra Park Pavilion, Moss Side.

One resident who despite trying to remain active within her own community was struggling to remain motivated and suffering from feelings of loneliness, depression and isolation. She reflected that the project had given her the opportunity to try out new interests and opportunities to express herself and that she felt a greater sense of community and belonging.

"I am so proud to have been given the opportunity to take part in the Party in the Park. I have reflected on the content of the play and I am amazed at the way it all came together. The positive aspects have been phenomenal, I've seen people grow, I've seen people who've been isolated and have not wanted to become involved in anything community minded...."

(CSHT Resident, Hulme)

Although no formal qualifications were offered during the project, participants and Cultural Ambassadors feedback indicated that they had improved confidence in:

- Management and organisational skills
- Developing a more creative approach to problem solving
- Exploring ideas and making them happen
- Working as part of a team and independently
- Engaging in confidence building activities

- Liaising with other external agencies, professionals and community members
- Providing in depth knowledge of their own community strengths and need;
- Engaging the skills of the community and promoting positive aspects of involvement in cultural activity.