
**Manchester City Council
Report for Resolution**

Report to: Communities and Equalities Scrutiny Committee –12 October 2017
Executive – 18 October 2017

Subject: Manchester International Festival 2017

Report of: Deputy Chief Executive (Growth and Neighbourhoods)

Summary

This report provides the Executive with a positive picture of the outcomes of the evaluation of the Manchester International Festival 2017 and seeks approval to new funding arrangements for the Festivals which will take place in July 2019 and 2021.

Recommendations

Members are asked to:

- a) Note the substantial achievements of the 2017 Festival in overachieving its objectives, particularly in continuing to grow its international reputation, increasing co-commissioning partnerships, record attendance levels and increased involvement by Manchester emerging artists;
 - b) Recognise and support the importance of maintaining public sector funding commitments in order to attract significant match funding from other public and private sector partners;
 - c) Approve revenue support for both the 2019 and 2021 Festivals of £2million, together with the underwriting of £0.5million for each Festival subject to continuing support from other Public Sector partners, notably Arts Council England; and
 - d) Delegate responsibility to Deputy Chief Executive (Growth and Neighbourhoods) and City Treasurer in consultation with the Executive Member for Finance and Human Resources and Executive Member for Schools, Culture and Leisure to finalise the financial arrangements.
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Wards Affected: All

Our Manchester Strategy outcomes	Summary of contribution to the Strategy
A thriving and sustainable city: supporting a diverse and distinctive economy that creates jobs and opportunities	Manchester International Festival supports economic growth by substantially raising the city's profile, drawing in national and international visitors, and attracting inward investment by positioning the Manchester as a leading cultural city with an ability to showcase major large-scale events. The economic impact of the Festival grew to £40.20million in 2017.
A highly skilled city: world class and home grown talent sustaining the city's economic success	Manchester International Festival continues to maximise employment opportunities, with 504 staff contracted to work on the 2017 Festival and two new talent development programmes introduced to increase the involvement of Manchester artists.
A progressive and equitable city: making a positive contribution by unlocking the potential of our communities	Manchester International Festival has a Creative Learning programme, which was grown significantly for the 2017 Festival. The programme worked with 68 different education partners and local people were involved in 57 Festival performances. The Festival also runs a growing volunteer programme, with just under half of the volunteer places being taken up by Manchester residents.
A liveable and low carbon city: a destination of choice to live, visit and work	Manchester International Festival plays a significant role in making Manchester a liveable city and a great place to live, work and study - as recognised by a high number of respondents to the 2017 audience survey. The Festival also attracts visitors to the city, with national and international audiences increasing in 2017.
A connected city: world class infrastructure and connectivity to drive growth	Over the 18 days of the 2017 Festival over 10.3million people were reached through social media channels and websites, including 1.6million people engaging with the Creative Digital offer, including watching livestreams and documentaries. This digital offer extends the Festival's reach significantly, with people from 168 different countries visiting the website during the Festival period.

Full details are in the body of the report, along with any implications for

- Equal Opportunities Policy
- Risk management
- Legal considerations

Financial consequences – Revenue - Current allowance for revenue support is £2m for each biennial Festival. A further £500,000 is provided in an earmarked reserve which can be drawn down every other year and provides underwriting for the Festivals in 2019 and 2021, subject to being able to secure funding from other public sector partners at a similar level to investment in the 2017 Festival. This is consistent with MCC future budget plans.

Financial consequences – Capital – None

Contact Officers:

Name: Sara Todd
Position: Deputy Chief Executive (Growth and Neighbourhoods)
Telephone: 0161 234 3119
E-mail: s.todd@manchester.gov.uk

Name: Carol Culley
Position: City Treasurer
Telephone: 0161 234 3406
E-mail: c.culley@manchester.gov.uk

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.

Report to the Executive 13 January 2010 – Manchester International Festival
Report to the Executive 26 October 2011 – Manchester International Festival
Report to the Executive 23 October 2013 – Manchester International Festival
Report to the Executive 7 October 2015 – Manchester International Festival 2015

1 Introduction

- 1.1 Manchester International Festival (MIF) 2017 was the sixth edition of the biennial festival, running from 29 June 2017 until 16 July 2017. It was the first festival programmed by John McGrath, who succeeded Alex Poots as Artistic Director and CEO of MIF in September 2015.
- 1.2 The Festival's international reputation as a leading world incubator for cutting-edge art continues to grow. Additionally in the 2017 festival key growth areas were the active participation of local people in productions, increased attendances through free outdoor events, and a significantly stronger global on line presence (using digital to stream events and open up access to carefully curated content about artists and the creative process).
- 1.3 Turnover increased by just under £1m for the MIF 2017 two year festival financial cycle, compared to the equivalent cycle for MIF 2015. This was due to income received to cover Factory costs, a successful bid for Arts Council Ambition for Excellence funding to support increased participation in the Festival, and increases in income from Trusts and Foundations, Individual Giving and Co-commissioning. This additional income enabled a broader, larger artistic programme encompassing the enhanced digital strand of work, the free outdoor work with increased participation opportunities, the MY Festival community engagement strand of work and the Factory trailblazer programme.
- 1.4 MIF has completed the evaluation of the 2017 Festival against agreed objectives and Key Performance Indicators (KPI's). Key highlights from the evaluation include an increase in international co-commissioning partners, record attendance levels, and an increased involvement by Manchester emerging artists. Perceptions of quality remained high with 86% of people ranking the work as excellent or good. MIF also continued to attract high levels of non-public investment, with the number of non-public sector relationships continuing to grow.
- 1.5 Manchester International Festival is committed to ensuring that all people – including all children and young people – are able to access and experience the festival's work and draw benefit from it. MIF's vision is that all Greater Manchester's children and young people – regardless of background or circumstance – have access to and feel welcomed, inspired and nourished by the presence of MIF in their city. Through enabling young people to experience the work, and to imagine and create new work of their own, this will generate the festival's (and the sector's) future audiences, employees and artists, as well as giving young people extraordinary creative experiences here and now.

2 Background

- 2.1 In order to evaluate the 2017 Festival, MIF's board requested that its Executive prepare a detailed report examining MIF's performance in 2017 against both its agreed aims and objectives and a set of KPIs. In order to

prepare this report, the MIF executive commissioned external evaluators.

- Morris Hargreaves McIntyre (MHM) was once again engaged to conduct an online audience survey of a sample of ticket buyers and attendees and analyse the responses according to an agreed set of metrics.
- New Economy were engaged to analyse the economic impact of the Festival and their findings are incorporated within the MHM report.

The findings were presented to MIF's board in outline on 27 September 2017 and will be discussed in full in December 2017.

2.2 The following aims and objectives were set for the 2017 Festival:

- To build on Manchester International Festival's position as the leading festival of original, new work, created by a wide range of significant international artists;
- To help secure Manchester's reputation as a leading cultural city and showcase its ability to deliver major large-scale events;
- To help build the engagement and creative potential of Manchester's diverse communities through a series of innovative, high quality commissions in the public realm and new community-based commissions and creative development programmes; and
- To ensure that the Festival is a sustainable event – financially and environmentally.

3 Assessment of Delivery of Aims and Objectives for 2017

An overview of analysis by objective is provided below. The table of KPI's showing performance against target is attached at Annex 1.

3.1 Objective 1: Building on Manchester International Festival's position as the leading festival of original, new work, created by a wide range of significant international artists.

- 3.1.1 Overall, 87% of those responding to the audience survey agreed that MIF lived up to its name of introducing new original work and 88% said that they believed the Festival continues to contribute to strengthening Manchester's status as a world-class cultural city. Media analysis supported this view.

"One of the world's best arts festivals"

The Guardian, 24 June 2017

"One of the leading worldwide incubators for new, cutting-edge art. Though the festival has an international outlook and reputation, it also showcases Manchester stories and talent"

Christopher D. Shea, New York Times, June 2017

"MIF has established a reputation for big-hitting world premieres [and]"

envelope-pushing new work”
The Times, 15 April 2017

- 3.1.2 MIF 2017 was a truly global festival with artists from China, Pakistan, Egypt, Iceland, United States, France, Germany, Austria, Canada, India and more. This reach is further strengthened by the wide range of national and international co-commissioning partners for the work and the planned touring schedule for productions originally created and produced for Manchester, which will be presented at venues and festivals across the world over the next two years, from Vienna to Sydney, from Lahore to Hong Kong.

The number of commissions, co-productions and special events created with leading international artists was 32, a fifty percent increase on the target KPI of 20. Venues ranged from established galleries, theatres and concert halls in the wider city – the Royal Exchange Theatre, HOME, Manchester Art Gallery, the Whitworth, the Bridgewater Hall, Centre for Chinese Contemporary Art (CfCCA) and the Lowry - through to site-specific spaces including Mayfield Depot, Stage 1, Upper Campfield Market, Adelphi House and public spaces including Piccadilly Gardens, Whitworth Park and Tony Wilson Place.

Partnerships with regional organisations continued to grow and strengthen the cultural ecology. Co-commission/producing partners included HOME, the Royal Exchange Theatre, Manchester Art Gallery, The Whitworth, BBC Philharmonic and for the first time CfCCA and Z-Arts. New co-commissioning relationships were also formed with Super Slow Way - one of the Arts Council's Creative People and Places organisations based in Lancashire - and Salford University. National partners included Sadler's Wells Theatre, LIFT, Lyric Theatre, Barbican, Frantic Assembly, 14-18 NOW, the British Council, and Shoreditch Town Hall.

International co-commissioning and co-producing relationships continued to develop. Relationships were formed and strengthened with Aarhus European Capital of Culture, Ruhrtriennale, Sydney Opera House, Volksbühne in Berlin, West Kowloon Cultural District, Weiner Festwochen, Ruhrtriennale, OGR Torino and the British Council Pakistan.

New international commissions and co-productions created by the Festival included:

- **Boris Charmatz – 10,000 Gestures** – with a reputation as one of Europe's most exciting choreographers, this was a new work made for Mayfield Depot. Receiving 4* and 5* reviews, this piece was a co-production between MIF, La Musee de Dance, Volksbühne Berlin, Théâtre National de Bretagne-Rennes, Festival d'Automne à Paris, Wiener Festwochen, and Sadler's Wells London. Following its presentation in Manchester it will be presented around Europe at the co-producers' venues and Festivals

10000 Gestures - scale, ambition, innovation, surprise, quality of performance, felt it was exactly what I want out of an international arts festival

Audience member

"A thrilling blizzard of movement" 4 STARS. Judith Mackrell, The Guardian, 14 July 2017

- **New Order + Liam Gillick – So it goes** – MIF bought together this iconic band with visual artist Liam Gillick and composer-arranger Joe Duddell to create series of intimate shows in a specially designed immersive environment in Granada Studio's Stage 1. The band rethought and rebuilt material from throughout their career and performed five live sold out performances joined by a twelve-strong synthesizer ensemble from the Royal Northern College of Music. Co-commissioners included Wiener Festwochen and OGR Torino and the production will be presented in Austria and Italy over the next year.

"A brilliantly theatrical mix of Rear Window and Tomorrow's World." 4 STARS

Bernadette McNulty, The Independent, 4 July 2017

- **True Faith – curated by Matthew Higgs and Jon Savage** – co-commissioned by Manchester Art Gallery this was a partner piece to the live shows by New Order. The exhibition explored the ongoing significance and legacy of New Order and Joy Division through the wealth of visual art their music has inspired. It brought together four decades worth of extraordinary contemporary work from artists such as Jeremy Deller, Kathryn Bigelow, Liam Gillick, Julian Schnabel and Mark Leckey and also featured Peter Saville's seminal cover designs, performance films, music videos and posters.

"True Faith is a terrific, somnolent, and exhilarating exhibition" 5 STARS
Adrian Searle, The Guardian, 4 July 2017

- **Theatre-Rites - The Welcoming Party** – an immersive show about migration for over-eights and their families, created by one of Europe's most imaginative theatre companies in the historic 1830 warehouse at Museum of Science and Industry. Co-commissioners included Z-Arts and the Ruhrtriennale International Festival of the Arts and the production will be remounted in Germany in 2018.

"An astonishing piece of theatre... This is vital – in every sense of the word"
5 STARS

Matt Trueman, WhatsOnStage, 7 July 2017

- **Music for a Busy City** – a pioneering project siting music specially composed by six leading composers from across the world in public spaces around the city. Artists included Mohammed Fairouz, Matthew Herbert, Huang Ruo, Anna Meredith, Olga Neuwirth, and Philip Venables. The pieces were created in response to a specific space and recorded with partners including Manchester Camerata. Audiences were encouraged to journey around the city to listen to the compositions at sites ranging from

The Town Hall, St Anne's Square and Victoria Station.

"Unexpectedly bittersweet and affecting"

Kitty Empire, The Observer, 9 July 2017

- **Sharmeen Obaid-Chinoy – HOME1947** – two-time Academy Award-winning filmmaker Sharmeen Obaid-Chinoy reflected on Partition, which took place 70 years ago this year and put a human face on history by filming the personal stories of Partition and creating an installation in the Lowry Studio. Co-commissioners included the British Council and Super Slow Way and the piece was co-produced by The Lowry. Following the Festival, the installation was transferred to Brierfield Mill in Lancashire. Elements of the installation are due to be remounted in Lahore this Autumn.
- **Harshdeep Kaur - Sangam 2017** – a special performance at The Lowry from the brilliant Indian singer Harshdeep Kaur and her band. This performance was programmed alongside HOME 1947 and used as an opportunity for the festival to connect with a more ethnically diverse audience. Co-produced with The Lowry.
- **Jóhann Jóhannsson – Last and First Men** – a new multi-media work by Oscar-nominated Icelandic composer Jóhann Jóhannsson (Blade Runner 2049). This piece, based on Olaf Stapledon's science fiction novel, combined music, film and Tilda Swinton's narration with music performed live at the Bridgewater Hall by the BBC Philharmonic. Co-commissioned with the Barbican and Sydney Opera House, this piece will be presented in London and Australia over the next year.
- **Samson Young – One of Two Stories or Both** – a radio broadcast and installation. Fresh from representing Hong Kong at the Venice Biennale, artist Samson Young, marked the 20th anniversary of the UK's handover of Hong Kong to China by premiering a major new work at MIF 2017. Inspired by tales of 17th-century Chinese travellers making their way to Europe on foot, this piece started as a five-part radio series broadcast on Unity Radio and was followed by a multi-channel sound and visual installation at CfCCA. Co-commissioned with CfCCA, West Kowloon Cultural District, University of Salford, Edouard Malingue Art Gallery and supported by the Hong Kong Economic and Trade Office this piece will be shown in Hong Kong next year.
- **Susan Hefuna – ToGather** – featuring a wide-ranging exhibition at The Whitworth and a public performance featuring dancers from Studio Wayne McGregor and local residents, originally from 15 different countries, at Whitworth Park, this commission addressed potent issues of our time: migration, movement and togetherness. Co-commissioning partners included the Whitworth and the University of Manchester.

3.1.3 The Factory will open in Manchester 2020. MIF 2017 used the opportunity of the 2017 Festival platform to showcase Factory Trailblazers - the type of world

class art that will form part of The Factory's programme. Two works were programmed, supported by Manchester City Council and Arts Council England. These were:

- **Available Light – with music by John Adams, choreography by Lucinda Childs and stage design by architect Frank Gehry.** This seminal dance work from 1983 was revived and presented at The Palace Theatre over 3 nights, receiving 4* and 5* reviews.

"A masterclass in movement from a poet of choreography" 5 STARS
Luke Jennings, The Observer, 9 July 2017

- **Returning to Reims, adapted from the best-selling memoir by Didier Eribon – directed by Europe's foremost theatre director, Thomas Ostermeier, and featuring Homeland's Nina Hoss.** The play, staged at HOME, was written as a response to the global surge of far-right populism exploring the failings of left-wing intellectuals and the abandonment of the working classes. Co-commissioned by the Schaubühne Berlin, and co-produced by the Schaubühne, HOME and Theatre de la Ville, Paris, it tours to Berlin and plans are being made for the tour to continue around Europe.

"A bristling theatrical tension... Political theatre at its most involving" 4 STARS
The Sunday Times, 16 July 2017

- These Factory Trailblazers were accompanied by a talks/discussion programme featuring international artists and the architects of The Factory, discussing cultural spaces and presenting on the new arts facility. These events enabled visiting arts promoters from around the world, audiences and the media to start to develop a real understanding of the importance of The Factory to the global arts community and a sense of the type of international work they will be able to experience there.

Over 140 international artists and promoters attended these Factory events as part of the Festival's Arts Weekend - a significantly high turnout and encouraging as work is undertaken to start to develop work and co-commissioning partnerships for Factory.

3.2 **Objective 2: Helping secure Manchester's reputation as a leading cultural city and showcase its ability to deliver major large-scale events.**

"MIF has put Manchester firmly on the international arts map"
Art Quarterly, June 2017

"Manchester International Festival has claimed its own distinct and valued place in the global arts festival circuit."
Mark Brown, The Daily Telegraph, 7 July 2017

"Manchester International Festival has now become one of the most important

events in the arts calendar.”

Stephen Kelly, The Tribune, 28 July 2017

- 3.2.1 2017 saw a significant uplift in total attendance with visitor numbers increasing by 21% between MIF 2015 and MIF 2017, with a total of 301,870 attending.

There was a continued increase in the proportion of attenders from Manchester. 2015 saw an increase in attendance from Manchester residents from 29% in 2013 to 32%. This trend continued in 2017, with Manchester residents accounting for 34% of attenders. The proportion of visits accounted for by all Greater Manchester residents remained consistent with 2015 at 66%.

The proportion of attenders from the rest of the UK and overseas increased from 19% of attenders in 2015 to 22% in 2017. A further 12% came from the North West and 57% of attendees said that the Festival was the main reason they had come to Manchester.

The majority of attenders had a positive view on future attendance and recommendations. Audience satisfaction ratings for the Festival continue to be highly positive, with 86% rating the quality of events as either ‘excellent’ or ‘good’. 93% would be ‘very likely’ or ‘quite likely’ to attend the Festival in the future and 90% are ready to recommend the Festival to others.

Strong trust in the way the Festival is delivered continues, with 86% of those surveyed rating the quality of the overall organisation as ‘excellent’ or ‘good’. 78% of respondents were ‘very likely’ or ‘quite likely’ to want to return to venues they had visited for the first time during MIF, and 87% once again reported that they would experiment with new types of art events following their attendance of the Festival.

- 3.2.2 The Festival Square site at Albert Square, including the Pavilion Theatre, was used by 150,378 people, 50% of visitors to the Festival in 2017. Festival Square offered a strong mix of live entertainment, street food, bars and corporate entertainment facilities which acted as the vibrant hub of the Festival once again.

- 3.2.3 The response to the survey indicates that the Festival was perceived to be a significant event for Manchester:

- 88% either agreed or strongly agreed with the statement that the Festival helps to make Manchester a world-class cultural city.
- 64% agreed or strongly agreed that the Festival builds national links for the city and 68% agreed or strongly agreed that it builds international links.
- 82% agreed or strongly agreed with the statement that the Festival makes Manchester a great place to live, work and study.

There was a strong perception of the Festival as innovative and unique with 87% believing the Festival lived up to its reputation for staging new work and

63% supporting the view that it creates a variety of events appealing to a cross-section of people. 90% of people agreed that it made Manchester look like a place open to new ideas and innovation and 72% agreed that the Festival encourages and inspires people in the city to be creative in new ways.

- 3.2.4 There was once again strong support for the Festival's contribution to attracting visitors from outside the region to visit Manchester. 83% of audience members agreed or strongly agreed that the Festival builds Manchester as a city break destination, encouraging tourists.

The 2017 Festival again attracted a significant amount of media attention locally, nationally and internationally, valued at over £32 million Advertising Equivalent Value (AEV) - up 20% on MIF 2015. The rise in broadcast media made up all of this increase; the hours of TV and radio featuring MIF shows more than doubled to over 52 hours of national broadcast and 34.5 hours of regional broadcast.

These figures include more than 30 hours of national BBC radio broadcasts live from the purpose-built Festival Square BBC studio, including a full week of 6Music's Radcliffe and Maconie show, BBC 5Live's Phil William's show and 6Music's Guy Garvey show.

Several BBC Radio Manchester shows broadcast live from the BBC studio on Festival Square, featuring Festival guests, performances and reviews; the Radio Manchester team also broadcast live from opening event 'What is the City but the People?' There were over ten features and news items on BBC North West Tonight and several on ITV's Granada Reports.

A BBC2 special on MIF, Everyone Welcome presented by Lemn Sissay, was broadcast at 8pm on the first Saturday of the Festival, providing a great signpost to MIF for a national audience. Everyone Welcome received four repeats on BBC World, the BBC's international news and current affairs channel, with an estimated 76 million viewers weekly. We also secured an unprecedented four features on BBC Breakfast TV to an estimated 2 million viewers.

Extensive media coverage was secured over the full range of Festival shows, though with an expanded number of commissions inevitably some events attracted more media attention than others. Key shows for media were Fatherland, Cotton Panic, What if Women Ruled the World and What is the City? but events with much smaller audiences including Manchester Street Poem and HOME1947 also received significant coverage.

Well attended press trips for exhibition openings and first nights resulted in a wide range of reviews from national and regional titles with many events gathering 4* and 5* reviews. It is worth noting that some editorial outlets struggle to review free events and one-off events.

Once again there was significant online editorial activity across the Festival programme, within the UK and around the world, with coverage from 48

countries. Some energy in this area was absorbed by the very successful partnership with BBC digital on MIF Live, a trend that is likely to continue as MIF Digital expands. The AEV and reach of online editorial was measured for the first time this Festival and for June and July only, global AEV measured £29.09m based on 759 clips.

During the 18 days of the festival, **over 10.3million people** were reached through social media channels and websites, with **over 3.5million views** on MIF content, and **over half a million interactions** (comments, likes, shares). Of this number, it is estimated that over 1.6million people engaged with the greatly expanded Creative Digital offer of MIF (watched livestreams, viewed the documentary shorts, played lostmemoriesdotnet, visited the MIF Live Page on BBC Arts). This figure does not include any twitter or Instagram reach, MIF.co.uk website traffic or Marketing focused film trailers / photo content; and is limited to significant engagement (dwell time). We also saw an uplift in international reach, with 168 countries visiting mif.co.uk during the festival period.

MIF's media partners – BBC, The Guardian and Manchester Evening News – offered extensive support leading up to and during the Festival period with the BBC in particular increasing their output online and via TV and radio significantly.

- 3.2.5 The MIF volunteer programme continues to contribute to Manchester's reputation as a leading cultural city, creating an engaged and active community around the Festival who are brilliant advocates for the city. The target of 400 was exceeded by 42 with 201 coming from Manchester itself. Of the 201 volunteers resident in Manchester, 53 (26.37%) came from the target wards in North and East Manchester, Wythenshawe and Moss Side, wards where historically there has been less cultural engagement with the programme. Many volunteers return each year but new recruitment drives in 2017 led to an increased representation from previously underengaged groups including young people aged 18-25 and volunteers from BAME backgrounds (an increase from 5.51% to 12.44% of the total number of volunteers). Many visitors to the Festival continue to comment on the fantastic welcome they receive from volunteers who are exemplar ambassadors for the city and 96% rated their interaction with volunteers as excellent or good.

The volunteers at every event were brilliant - friendly, helpful and enthusiastic.
Audience Survey 2017

- 3.3 **Objective 3: To help build the engagement and creative potential of Manchester's diverse communities through a series of innovative, high quality commissions in the public realm and new community-based commissions and creative development programmes**

- 3.3.1 *"It's been humbling and honest and connected to the city - good job guys."*
What is the City but the People? performer

MIF's Creative Learning programme experienced an unprecedented period of growth and development in MIF 2017. As part of a strategic shift to increase

the depth and range of connections with the Festival across the city, record numbers of residents engaged with MIF 2017 in a range of diverse and innovative ways. This impact was felt not just within the Creative Learning Department but across the whole of the festival as opportunities to interact with the Festival increased across the organisation. This enhanced a sense of place, ownership and legacy for the Festival as communities and artists were brought together in transformative and powerful ways. Skills development, health, wellbeing, education and learning were all evident as key outputs from this programme matched by new investment for this critical programme of work.

The 2017 Creative Learning programme experienced a 47% increase in growth in people participating in the Festival from 2,850 participants in 2015 to 4,128. This was complimented by a 245% growth in engagement hours from 8,000 in 2015 to just over 27,000 in 2017. Creative Learning worked with 68 different education partners and local people were involved in 57 performances across the Festival. Seven of the Festival's key commissions included participatory activity, with three commissions having Manchester residents at their core. In addition, local talent featured across the programme including commissioned activity in Dark Matter, Creative50 and Festival Square.

"Can't describe how this made me feel – blessed with my own life and family and friends. A heart-warming deeper insight into different lives than my own"
Manchester Street Poem Visitor

One of the highlights of Creative Learning's programme was Manchester Street Poem. A unique and innovative collaboration between seven partners across the city including Mustard Tree, Big Change, Inspiring Change, Manchester Homelessness Partnership, Booth Centre, Manchester City Council and MIF, the timely and challenging issue of homelessness in the city was explored. Musician and artist Karl Hyde, and his musical collaborator in Underworld Rick Smith, worked with all of these agencies to create a durational artwork from the stories of people with lived experience of homelessness. For ten days, the artwork took form in a disused shoe store on Oldham Street. It attracted physical audiences of 3,527 people, a further 277,262 listeners on Radio 6 to an hour-long performance of Manchester Street Poem and more than a million viewers for a feature on BBC Breakfast. An ongoing digital archive has been created to continue to collect stories and raise awareness of the human condition behind homelessness. People with experience of homelessness have been at the heart of the project at all stages, and are involved in all decisions about its future.

3.3.2 *"It was a window into a world that I normally have nothing to do with"*
What is the City but the People? performer

"It made me feel more connected to the city"
What is the City but the People? performer

Two major commissions in MIF 2017 were inspired and co-created by the

people of Manchester. *What is the City but the People?* launched MIF 2017 in Piccadilly Gardens and was the first in a series of three public realm commissions, that invited international artists to connect with people in the city. Over 150 people took part in Jeremy Deller's opening event directed by Manchester based Director Richard Gregory. Featuring dog walkers, doctors, protesters and preachers, survivors and icons. its message about the power of individuality and community, and how the two can intertwine was inspired by the participants recruited from all over Greater Manchester.

The second major public realm commission took place as part of Susan Hefuna's exhibition *ToGather* at the Whitworth Art Gallery. Thirty newly arrived refugees and migrants to Manchester took part in a unique collaboration with Wayne McGregor Dance Company to create an outdoor performance in Whitworth Park. MIF's Creative Learning team led on the recruitment and co-ordination of this collaboration over an eight-month period in the run up to the Festival. The group are continuing to meet and are currently developing a follow up project.

- 3.3.3 Four additional commissions in MIF 2017 involved creative participation, ranging from improvised collaboration in poetry/dance sharing with FlexN to volunteer performers teaching audiences *Party Skills for the End of the World*. One of the key participatory successes of the Festival involved the recruitment of 90 men of very wide-ranging backgrounds to create a musical and physical chorus as part of *Fatherland* at the Royal Exchange. The chorus were so inspired by this new-found relationship with other men in the city, they have continued to meet and are a currently working on a new project at the Royal Exchange.

"I think it's very interesting to have created a group of men that are not linked by work or football or old school friendships, kind of rare. Non artists (mostly) brought together by art. The potential is huge"

Fatherland participant

Often the key driver and motivation to take part in participatory projects was to build confidence, meet new people and develop new skills, demonstrating the vital social and civic role of arts within a city.

"I feel more involved with the city I live in. I met lots of incredible people that I would never have had chance to meet otherwise. I learned fun new things that will keep me occupied beyond MIF. I enjoyed being part of a performance and it made me think that I might have something to contribute to this kind of theatre/performance art moving forward"

Party Skills participant

Overall 738 people took part as participants in the seven, major commissions during the Festival including *What is the City but the People?*, *Party Skills for the End of the World*, *ToGather*, *Fatherland*, *Manchester Street Poem*, *Ceremony* and *FlexN*. In total, there were 57 performances that involved participation with local people.

- 3.3.4 *"I have loved it and it has genuinely changed how I think about work and what I want to do in life. Amazing opportunity, thank you all"*
Creative50 participant

Two new talent development programmes were introduced as part of MIF 2017. Creative50 involved an open call to emerging Manchester-based artists and creatives to be part of a new network, training in digital skills and developing an enormous range of online responses to MIF 2017. 50 artists generated almost 100 creative responses throughout the festival which were shared and amplified through BBC Live. A showing of their work will take place at MIF's offices in October alongside the launch of a new website showcasing all the work generated through the project. The selected artists have built a new community of interest around the project and have continued to meet and collaborate independently post-festival.

The Jerwood Fellows was a new initiative attaching six Manchester artists to Festival commissions to observe the creative process over a period of six months, alongside mentoring and training. This initiative developed from MIF's process of consultation with Manchester artists, who asked for opportunities to share and learn from the international artists that were coming to the Festival. Since completing the Fellowship, the cohort has continued to collaborate together; two members recently spoke at a World Health Organisation seminar in Copenhagen and another Fellow, Amy Lawrence has just been appointed to join MIF's board.

"Unforgettable. I feel like I am in a different place now and more confident. Thanks for the bursary ...and so much for the opportunity. Happy to be an ambassador of the festival. Oh, one thing I loved was mixing with the volunteers - they are brilliant! and knew so much about everything"
Jerwood Fellow

- 3.3.5 Both in the run up and during MIF 2017, a series of socials, film nights and mini Festivals commissioned in people's houses took place across Manchester. The aim of these events is to bring the Festival to people in Manchester who might not have engaged with it before. Socials took place before the festival at the Moston Miners Club with a film screening Jóhann Jóhannsson's work, The Miners' Hymns, at Jabez Community Centre in Longsight with a community iftar and screening of Sharmeen Obaid Chinoy's Song of Lahore and at several other venues. Welcome events took place during the festival including a special invitation to Lowry to experience Sharmeen Obaid Chinoy's installation about partition, HOME1947, a range of events in Chinatown with artists Samson Young and Raymond Yiu, and a programme for young people from diverse communities, tied in with the FlexN residency.

Festival in My House events took place throughout Manchester and were a unique opportunity for people to apply to stage mini Festivals in their own homes. From a Grime Festival in Hulme, a chamber concert in Ancoats, a Dholki Festival in Cheetham Hill and a Parisian girl-band camp in Whalley Range, Festival in My House has created deeper connections with people and

place across the city. Participant numbers for Festival In My House show that the most engaged wards were Ancoats and Clayton, Cheetham Hill, Chorlton, Levenshulme and Moss Side.

3.3.6 *“The Welcoming Party was the most inspirational, stunning yet poignant piece of theatre that I have seen for a very long time.”*

Manchester School

MIF Creative Learning engaged with just under 900 people through its learning activities in MIF 2017. This included a total of 68 partnerships with schools, a series of digital skills workshops for adults, workshops and visits with schools across Greater Manchester as part of The Welcoming Party, a film and photography competition for *HOME 1947*, Furniture Making sessions for Festival Square with MMU students, 80 student placements and traineeships and just over 700 people attending talks by Festival staff in the run up to the Festival.

3.3.7 The diversity of audiences, participants, and volunteers is encouraging. MIF would like to find better ways to evaluate this information and benchmark, especially for audiences. For audiences, statistics are based on the survey sample which relies on audiences responding to the survey after the festival whereas participants are asked for data at the time of their engagement.

The audience survey indicates no change in ethnicity or disability profile with the majority of the audience (92% of the survey sample) identifying as White ethnic, 3% as from Mixed or Other ethnic origin and 3% preferring not to say. In reality *HOME1947* and *Sangam 2017* both had very mixed audiences but this is not clear from the survey results. In term of disability, 11% identified as having a disability (MIF 2015 12%) with a higher proportion 5% (MIF 2015 3%) preferring not to say (See Annex 4).

With an extended participation programme, responses indicate higher rates of ethnic diversity. 42% of those participating in the opening event identified as non-White and 8% as disabled. For *ToGather*, in Whitworth park, 100% identified as non-White. For the Festival in My House programme, 42% of participants identified as being of Mixed or Other ethnic origin.

Of the Volunteer programme, volunteers from Black and Minority Ethnic backgrounds saw an increase from 5.51% to 12.44% of the total number of volunteers, as a result of a key strategy to diversify engagement.

Annex 2 provides data on What is the City But the People and *ToGather* participants broken down by Manchester ward, gender and ethnicity.

3.4 **Objective 4: Ensuring that the Festival is a sustainable event – financially and environmentally.**

3.4.1 **Economic Impact and Overall costs**

MIF 2017 continues MIF's performance record of growing the Economic Impact it returns each festival with an economic impact of £40.20m, which compares to £38.8m in 2015 and £38m in 2013. The KPI target for this year was £35m.

Delivering 32 original commissions and special events through 381 performances over 18 days, the Festival attracted over 300,000 attendees, and 34% of the ticketed audience came from outside Greater Manchester. The Festival also received press coverage (excluding online) of £32.8m compared to £27m in 2015.

The cost of the Festival (including the new area of transition costs for The Factory) is £12.4m, a rise of approximately £400,000 on 2015. Excluding Factory income (apart from Trailblazers, which were part of the Festival programme), MIF received £5.48m from the public sector and £5.76m from private sector and earned income.

3.4.2 Revenue & Contributions in kind

The Festival was again successful in attracting strong levels of funding from sponsorship and individual donations, on the back of public sector funding from Manchester City Council and Arts Council England, and also from strategic funds from Arts Council England.

Arts Council England continues to support the Festival as one of its National Portfolio organisations and invested almost £1.5m over the two-year cycle.

Co-commissioning income and coproducing value in kind support met target, contributing £980,000 in cash and over £250,000 value in kind towards the cost of the artistic programme. In addition, several international co-producers (Schaubühne, Musée de la Danse) brought their own co-commissioning funds and partners to the festival, increasing in-kind value by approximately £1million). Income from managed tours and MIF touring also remained strong, with a net contribution of over £100,000. This came mainly from two projects: MIF's role as producer of Bjork Digital which opened in Sydney in 2016 and continues to tour the world; and the ongoing life of Tree of Codes, one of the highlights of MIF 2015, which has toured to co-commissioners venues around Europe and will visit the Melbourne and Sydney festivals this Autumn/Winter.

The Creative Learning programme of activity generated additional financial support from ACE strategic funds through the Ambition for Excellence programme and from a range of Trusts and Foundations including Paul Hamlyn Foundation, Esmée Fairbairn, The Baring Foundation and the Granada Foundation. This brought new resources to the organisation that has enabled the expansion of this programme of work. In total £568,930 has been raised through trusts and foundations in this Festival cycle alongside a successful £640,000 Ambition for Excellence. Some of the Foundation support is multi-year, so will benefit future festivals beyond 2017.

For 2017 the Festival raised a total of £2,632,500 across corporate sponsorship, Value in Kind, individual giving and donations. This sum was achieved, in challenging times (including Brexit), by reaching many more new supporters (donors and corporates) with a total of 149, a 25% increase on 118 in 2015.

MIF 2017 was supported by a total of 89 corporate sponsors and media partners, growing from 70 in 2015. Continuing to support at top tier were Official Partners Bruntwood, Manchester Airport Group and NCP alongside Media Partners BBC, Guardian and the Manchester Evening News. MIF 2017 attracted 42 new organisations, supporting at every other level with new hotel and apartment Official Providers the Principal and CitySuites.

MIF 2017 was also supported by a total of 60 donors growing from 48 in 2015, with half new to the festival and many giving larger amounts. These individuals, combined with Members, donations and Gift Aid gave the festival a total of £345,500 which is nearly a 50% increase on 2015.

As part of the strategic plan to increase local participation and engagement with the Festival through low cost admission and free outdoor events, a lower box office target was set for MIF 2017. MIF achieved 89% of this target, a level consistent with previous festivals. In addition MIF partnered with two companies, the Royal Exchange and SJM, on projects (Fatherland and Arcade Fire) which ran through their box offices rather than MIF's. These two projects represent an additional £468k of Box Office, that will not appear in MIF's accounts. With these sales, sales against target were 91%.

MCC's financial support acts as a lever for generating additional funding and this diversity of support creates a resilient financial foundation for the festival supporting its international and local ambitions and each programme of new original work.

3.4.3 Ticketing & £12 ticket scheme

The discounted ticketing scheme whereby 10% of all tickets across all price ranges are priced at £12 and reserved for Greater Manchester (GM) residents on a lower wage was a success. For MIF 2017, 10.7% (5,831) of all sellable tickets were offered exclusively at £12 to GM residents. A total of 48% of all discounted tickets sold were purchased by residents within Manchester, of which 37% were from North Manchester, East Manchester, Moss Side and Wythenshawe (See Annex 3).

In addition to the tickets sold at £12 to GM residents through the scheme:

- All tickets for *Live at the Pavilion Theatre music series* were priced at £12.
- Many *Machynlleth Comes to Manchester* tickets were priced at £12 or less
- Tickets for *Interdependence: We Need to Talk, One of Two Stories, or Both, BambinO, What is the City but the People?* were priced at £5.

Overall, this means that a total of 32.1% (17,553) of all sellable tickets for MIF 2017 were available at £12 or less to GM residents.

In addition, there was free admission to four exhibitions and three large scale public events, attended by a total of 85,227 people, while more than 150,000 people visited Festival Square. This equates to 78% attending a free event at the Festival.

3.4.4 Employment and contracts

In addition, the Festival creates and sustains a significant number of jobs. 28 staff work for the Festival all year round and a further 83 are contracted by the Festival for a minimum of three weeks during the Festival period. In addition, MIF contracted a further 504 people who worked as performers, stage managers, front of house or technicians on MIF commissions. 274 suppliers from the Manchester city region also supported the Festival.

Three Manchester City employees were seconded to work on the delivery of the Festival (responding to an open application process within the Council) – working in the Administration Team and Festival Square team. All three of the secondees were essential team members and contributed significantly to delivery of the Festival, going beyond the call of duty to make sure things ran smoothly.

3.4.5 Environmental Sustainability

From ensuring that all projects are resourced efficiently and produced responsibly, through to partnering on sustainable initiatives with sponsors, suppliers, venues and co-commissioners, MIF works hard to guarantee that the Festival has a minimal impact on the environment.

For the 2017 Festival several steps were taken to maintain a high standard of sustainability at MIF. In partnership with Transport for Greater Manchester, four hire bikes were made available for staff, volunteer and artist use during the festival – reducing the use of taxis/other public transport for short journeys within Manchester city centre. Electricity North West provided three electric cars, meaning there was a significant reduction on carbon emissions for necessary journeys taken to transport artists and equipment. Reusable water bottles were made available for all staff, volunteers, artists and participants at an increase of 20% compared to MIF 2015. The number of Festival Brochures printed for MIF 2017 was reduced by 20% in comparison to MIF 2015. Much more was invested in digital marketing and advertisement, with the aim of reducing print.

As well as these Festival-wide initiatives, individual commissions took sustainable actions during MIF 2017. For example the set for *Manchester Street Poem* was made of recycled cardboard largely from the Manchester office. Staff were also encouraged to save old water bottles, tins, glass jars etc which were then used for props in *Party Skills for the End of the World*. MIF worked with suppliers, co-commissioners, venues etc to ensure engagement with companies with excellent sustainable practices where possible. MIF also aimed to source local suppliers where possible, for MIF 2017 the Festival worked with 287 Greater Manchester suppliers.

Other steps taken during the 2-year MIF 2017 cycle include continued work with wider Green networks including Julie's Bicycle, Positive Impact and Manchester Arts Sustainability Team (MAST) – which MIF co-founded in 2010. Through MAST MIF funded the training of one staff member to work with The Carbon Literacy Trust and become Carbon Literate, something which MIF will endeavour to continue looking ahead to MIF 2019.

4 Future Planning

4.1 MIF 2019

Over the next 4 years, MIF will deliver two biennial festivals in the second and fourth years - June/July 2019 and June/July 2021, and will also open The Factory in 2020. Detailed planning for MIF 2019 is underway and a transition plan and Business Plan have been developed for 2018-2022.

At this stage in the planning it is anticipated that MIF 2019 will follow a similar format to previous festivals, running over 18 days, with a programme of original commissions and special events, using a mix of found spaces, and creative environments in the city, and building on a strategy started in 2017 of more work, free at point of access, in the public and digital realms.

The Festival will continue to produce new interdisciplinary work across performance, visual arts and popular culture, working with international artists and partnering with arts organisations at home and across the world to commission new work.

The new engagement programme, My Festival, will continue to grow and to innovate – building a network of creative citizens across the Manchester region. Activity will range from community-led arts projects such as Festival in My House, to innovative participation opportunities around major commissions, providing opportunities for talent and skills development and learning.

Over the period, MIF also intends to:

- become a leader in explorations and uses of technologies – offering a richer audience experience, and new artistic experiments via digital;
- contribute to the development of Manchester as a home for artists from across the world and to support international networks for Manchester-based creatives; and
- ensure an ever-greater diversity of work across the Festival, achieving a truly global international perspective, and encouraging deep reflection while also inspiring wonder, delight and laughter.

Year-round, MIF will continue to tour work internationally and develop the My Festival programme. International touring will be driven by co-commissioning partnerships developed for MIF 2017, and MIF 2019. Shows will visit co-commissioner venues and festivals, taking work to live audiences around the world.

The My Festival programme, initiated in Manchester, will grow into other GM districts. The work will develop the skills and talents of practitioners and community members based in the region to: gain experience in producing and curating; develop digital knowledge and networks; access innovative, international arts practice; and build community leadership models, while also creating advocates for MIF and its work.

- 4.2 Between festivals and embedded within each Festival (subject to separate funding), MIF will present a series of large-scale works called 'Factory Trailblazers'. This programme strand has been conceived to develop audiences and profile for the new space.
- 4.3 Based on current analysis the audience development objectives for the next Festival are:
- to retain and build MIF's core audience
 - to attract and retain new audiences
 - to increase national and international audiences
 - to increase engagement with communities of people who currently have little or no relationship to MIF, including:
 - Young people (Ages 15 – 25)
 - Older people (Age 60+)
 - People with disabilities
 - Black and minority ethnic groups
 - Families
 - C2, D, & E graded socioeconomic groups, particularly in Moss Side, Wythenshawe, North Manchester (previously East & North Manchester), and low engagement in all AGMA boroughs.

Manchester International Festival is committed to ensuring that all people – including all children and young people – are able to access and experience the festival's work and draw benefit from it.

MIF's vision is that all Greater Manchester's children and young people – regardless of background or circumstance – have access to and feel welcomed, inspired and nourished by the presence of MIF in their city. Through enabling young people to experience the work, and to imagine and create new work of their own, this will generate the festival's (and the sector's) future audiences, employees and artists, as well as giving young people extraordinary creative experiences here and now. Developing the content of the Festival's programme, to attract a broader range of audiences, is at the heart of the audience development strategy.

4.4 **The Factory**

The Factory will be a new and unique large scale venue in the city, and a permanent home for Manchester International Festival - capable of making and presenting the broadest range of art forms and cultural experiences. Across the flexible performance and presentation spaces Factory will be able to accommodate audiences of up to 7,000.

The objectives for Factory are to contribute to job creation, bolster education and skills and support growth in the creative economy as well as to deliver a high quality cultural destination, provide a unique space to support large scale productions and provide a sustainable future for MIF.

A £12.5million public sector funding package has been secured for the Factory, which includes £9million from the Arts Council England National Portfolio. The £9million revenue funding for Factory forms part of MIF's overall award from the the Arts Council National Portfolio for 2018-22. MIF is working to develop the business plan, audience and engagement plan, digital plan and other requirements from the Arts Council by the end of January 2018 for the National Portfolio award for the Factory and future Festivals to be finalised.

A £750,000 development grant has been provided from Arts Council, drawn down early from the first year's £9m revenue allocation. This enables MIF to grow Factory's profile and build capacity to develop vital areas of work such as the artistic offer, the financial and HR planning, audience and engagement plan and digital plan. The use of these funds is monitored regularly by the Arts Council. This work forms part of the ongoing National Portfolio requirements.

Factory will be operated by a considerably expanded and strengthened MIF. There is a compelling artistic and financial rationale for the programme of both Factory and MIF to be delivered by a single entity with a suitably qualified and experienced board. Moving from a £6m per annum to a circa £34m per annum turnover, with a five-fold increase in core staffing (to 125 people) and management of a year-round venue represents a considerable change. Both the MIF board and Executive are now being expanded to take on this significant transformation and challenge.

To prepare for this MIF has been building board capacity and experience over the past six months. The newly expanded board of 18 people met for the first time in late September 2017. A full list of names is available at Annex 5.

5 Future Manchester City Council support for MIF 2019 and MIF 2021

- 5.1 Building on consistent public funding, MIF has been able to lever in significant funding from non-public funders this year which equals 51.26% of their overall income. MIF is demonstrating more efficiency in their operations and more of this funding is directed into the artistic programming and delivery. The impact of this has demonstrated increasing economic impact for the city and also greater social impact through increasing learning and talent development programmes. MIF 2017 met or exceeded the majority of the Key Performance Indicators and continue to develop new and innovative approaches to delivery. MIF's vision is critical to the future operations of Factory which is projected to have further significant social and economic impacts for the City. It is on this basis that standstill funding is recommended as an investment in future economic growth.
- 5.2 Members are therefore asked to approve funding for both MIF 2019 and MIF 2021 at the same levels as previous years. For each of the Festivals this equates to revenue support of £2million, together with the underwriting of £0.5million, subject to continuing support from other public sector partners,

notably Arts Council England. This funding for Manchester International Festival represents the Council's contribution towards the overall £12.5million public sector funding package for Factory.

5.3 Manchester International Festival has until now been funded through a grant agreement. It is proposed that the grant agreement arrangement is continued for MIF 2019. This will be kept under review to ensure that the most appropriate financial arrangements are in place for future festivals.

5.4 Members are requested to approve this approach.

6 Conclusion

6.1 This report provides the Executive with a positive picture of the outcomes of the evaluation of the Manchester International Festival 2017 and seeks approval to new funding arrangements for the Festivals in July 2019 and July 2021. Recommendations can be found at the front of the report.

7.0 Contributing to the Manchester Strategy

(a) A thriving and sustainable city

7.1 Manchester International Festival supports economic growth by substantially raising the city's profile, drawing in national and international visitors, and attracting inward investment by positioning the Manchester as a leading cultural city with an ability to showcase major large-scale events. The economic impact of the Festival grew to £40.20million in 2017.

(b) A highly skilled city

7.2 Manchester International Festival continues to maximise employment opportunities, with 504 staff contracted to work on the 2017 Festival and two new talent development programmes introduced to increase the involvement of Manchester artists.

(c) A progressive and equitable city

7.3 Manchester International Festival has a Creative Learning programme, which was grown significantly for the 2017 Festival. The programme worked with 68 different education partners and local people were involved in 57 Festival performances. The Festival also runs a growing volunteer programme, with just under half of the volunteer places being taken up by Manchester residents.

(d) A liveable and low carbon city

7.4 Manchester International Festival plays a significant role in making Manchester a liveable city and a great place to live, work and study - as recognised by a high number of respondents to the 2017 audience survey. The Festival also attracts visitors to the city, with national and international

audiences increasing in 2017.

(e) A connected city

Over the 18 days of the 2017 Festival over 10.3million people were reached through social media channels and websites, including 1.6million people engaging with the Creative Digital offer, including watching livestreams and documentaries. This digital offer extends the Festival's reach significantly, with people from 168 different countries visiting the website during the Festival period.

8.0 Key Policies and Considerations

(a) Equal Opportunities

- 8.1 The Festival aims to provide a range of opportunities for participation by local people through the Creative Learning and volunteering programmes. Free and discounted ticketing and audience access programmes provide opportunities for people across the city who have limited access to arts events. In 2017 32.1% of all sellable tickets were available at £12 or less to Greater Manchester residents, complemented by several large scale free public events.

(b) Risk Management

- 8.2 The Festival is managed by an independent charitable company and the Council has representation on the board. A Finance and Audit Committee meets regularly and reports to the board on areas including risk. A full range of performance indicators for each Festival are in place, against which risks are managed.

(c) Legal Considerations

- 8.3 There are no legal issues at the current time.

Annex 1: Manchester International Festival 2017 Key Performance Indicators

No.	KPI	TARGET	FIGURE & EVIDENCE
1	Number of commissions, co-productions and special events created with leading international artists	20	32
2	Number of co-commissioners, co-producing and local organisations	20	46
3	% of audiences rating performances 'excellent' or 'good'	80%	86%
4	Number of performances	200	381
5	Number of attendees	230,000	301,870
6	% of ticketed audiences from Greater Manchester	50%	66%
7	% of ticketed audiences from outside Greater Manchester	35%	34%
8	% of tickets sold against target (sellable capacity)	80%	88%
9	Value of press coverage (print and broadcast)	£25m	£32.8m
10	Number of countries (excluding the UK) delivering digital press coverage	30	48
11	Number of media partners	3	3
12	Number of MIF Creative commissions that feature participants from Greater Manchester	3	7
13	Number of person engagement hours in creative learning projects	6,000	27,790
14	Number of volunteers	400	442
15	Number of paid internships	5	4
16	Number of work/study placements	6	10
17	% of total income from non-public sector sources	55%	51.26%
18	% of waste from Festival Square (Albert Square) going to landfill	15%	20%
19	% of sets/props reused or recycled from MIF17 shows	75%	91.4%
20	Economic impact	£35m	£40.20m
21	Number of staff contracted to work on MIF17	500	504
22	Number of suppliers from Greater Manchester	200	287
23	% of all tickets offered at £12 to Greater Manchester residents on a lower income	10%	10.7%
24	Number of users actively interacting with digital content (e.g. watching films/live streams, reading blogs, downloading/submitting content relating to commissions etc.)	85,000	1,671,970 (1.6m)
25	Number of countries (excluding the UK) reached via the MIF website and digital content	60	160

Annex 2 – Demographic breakdown of participants for What is the City and ToGather

	WITC number	WITC %	ToGather number	ToGather %
Total number of Participants	148		34	
Total number of Participants from Manchester	59	40	19	56
Number of participants living in:				
Ancoats and Clayton	3	5	2	11
Ardwick	0	0	1	5
Baguley	1	2	1	5
Bradford	1	2	2	11
Brooklands	1	2	0	0
Burnage	4	7	0	0
Charlestown	0	0	0	0
Cheetham	11	19	0	0
Chorlton	3	5	1	5
Chorlton Park	0	0	0	0
City Centre	8	14	1	5
Crumpsall	1	2	0	0
Didsbury East	0	0	0	0
Didsbury West	1	2	0	0
Fallowfield	2	3	1	5
Gorton North	1	2	0	0
Gorton South	0	0	1	5
Harpurhey	2	3	2	11
Higher Blackley	0	0	0	0
Hulme	1	2	0	0
Levenshulme	1	2	4	21
Longsight	0	0	2	11
Miles Platting and Newton Heath	0	0	0	0
Moss Side	2	3	0	0
Moston	2	3	1	5
Northenden	0	0	0	0
Old Moat	0	0	0	0
Rusholme	5	8	0	0
Sharston	0	0	0	0
Whalley Range	3	5	0	0
Withington	1	2	0	0
Woodhouse Park	1	2	0	0
Ward Unknown	4	7	0	0

Additional questions:				
Female	27	46	14	74
Male	26	44	5	26
Transgender	1	2	0	0
Gender Unknown	5	8	0	0
BAME	25	42	19	100
White	26	44	0	0
Ethnicity Unknown	8	14	0	0
Disabled	5	8	0	0
Non-disabled	47	80	0	0
Disability unknown	7	12	19	100

Annex 3: Breakdown of £12 ticket scheme bookings by Manchester ward

Area within Manchester	Total Bookers	% of MCC £12 scheme bookers
Chorlton	116	11%
Hulme	103	9%
Whalley Range	97	9%
Ancoats and Clayton	95	9%
City Centre	83	8%
Chorlton Park	78	7%
Levenshulme	47	4%
Didsbury West	42	4%
Old Moat	42	4%
Burnage	38	3%
Ardwick	37	3%
Gorton South	36	3%
Moss Side	36	3%
Rusholme	36	3%
Withington	35	3%
Didsbury East	32	3%
Cheetham	22	2%
Bradford	17	2%
Fallowfield	14	1%
Miles Platting and Newton Heath	12	1%
Northenden	12	1%
Longsight	11	1%
Harpurhey	10	1%
Baguley	8	1%
Higher Blackley	8	1%
Crumpsall	6	1%
Moston	6	1%
Charlestown	4	0%
Gorton North	3	0%
Sharston	3	0%
Brooklands	2	0%
TOTAL	1,091	100%

Annex 4 – Breakdown of bookings by ethnicity and disability profile

Ethnic origin	2009	2011	2013	2015	2017
Base	2,681	2,370	2,655	2,216	2,214
White British	83%	82%	82%	82%	82%
White Irish	3%	2%	3%	2%	4%
Gypsy or Irish Traveller	-	-	-	-	0%
White Other	6%	9%	8%	6%	6%
White & Black Caribbean	0%	0%	0%	0%	0%
White & Black African	0%	0%	0%	0%	0%
White & Asian	1%	1%	0%	1%	1%
Other mixed background	1%	1%	1%	1%	1%
Asian British	0%	0%	1%	1%	-
Indian	0%	0%	0%	0%	1%
Pakistani	0%	0%	0%	0%	0%
Bangladeshi		-	0%	0%	0%
Other Asian background	0%	0%	0%	0%	0%
Black Caribbean	0%	0%	0%	0%	1%
Black African	0%	0%	0%	0%	0%
Other African background	0%	-	0%	0%	0%
Chinese	1%	0%	1%	1%	0%
Arab	-	-	-	-	0%
Other ethnic group	1%	1%	1%	1%	1%
Prefer not to say	4%	3%	3%	2%	3%

Long term illness/ health problem/ disability	2009	2011	2013	2015	2017
Base	2,681	2,370	2,655	2,216	2,214
Yes	8%	10%	10%	12%	11%
No	88%	88%	87%	85%	84%
Prefer not to say	4%	3%	3%	3%	5%

Annex 5 – Manchester International Festival board members 2017

New board members

Maria Balshaw – Director, Tate

Richard Bell – North West Senior Partner, Deloitte

Sir Howard Bernstein – former CEO, Manchester City Council 1998 – 2017

Alan Bishop – former CEO, Southbank 2009 – 2017

Jamil Khalil – CEO and Founder, Wakelet

Amy Lawrence – Young Person’s board representative, Artist

Malcolm Press – Professor and Vice-Chancellor, Manchester Metropolitan University

Lemn Sissay MBE – Author and Broadcaster

Cathryn Wright – Managing Director, Stonewall

Current board members:

Tom Bloxham MBE (Chair) - Founder of Urban Splash, Trustee of Manchester United Foundation

Cllr Luthfur Rahman - Executive Member for Schools, Culture and Leisure, Manchester City Council

Jeremy Deller - Artist

Sir Brian McMaster CBE - Former Artistic Director and CEO, Edinburgh International Festival

Chris Oglesby - CEO, Bruntwood

Richard Paver - Treasurer, GM Combined Authority

Peter Salmon - Chief Creative Officer, Producer and Distributor of Endemol Shine Group

Kully Thiarai - Artistic Director, National Theatre Wales

Edward Pysden (Board Associate and member of F&A sub committee)

David McKeith (Board Associate and member of F&A sub committee)

Ian Tabbron (Board Observer)