

**Manchester City Council  
Report for Resolution**

**Report to:** Communities and Equalities Scrutiny Committee – 7 November 2019  
Executive – 13 November 2019

**Subject:** Manchester International Festival 2019

**Report of:** Deputy Chief Executive & City Treasurer and Strategic Director (Neighbourhoods)

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**Summary**

This report provides the Executive with a positive picture of the outcomes of the evaluation of the Manchester International Festival 2019 and re-confirms the funding arrangements for 2021 Festival as approved by the Executive on 18 October 2017.

**Recommendations**

The Communities and Equalities Scrutiny Committee is invited to comment on the report and endorse the recommendations to the Executive as detailed below.

The Executive is recommended to: -

1. Note the substantial achievements of the 2019 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;
  2. 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;
  3. Delegate responsibility to the Strategic Director of Neighbourhoods and City Treasurer in consultation with the Executive Member for Finance and Human Resources and Executive Member for Skills, Culture and Leisure to finalise the financial arrangements.
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**Wards Affected:** All

<b>Environmental Impact Assessment</b> - the impact of the issues addressed in this report on achieving the zero-carbon target for the city
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From ensuring that all projects are resourced efficiently and produced responsibly, through to partnering on sustainable initiatives with our sponsors, suppliers, venues and co-commissioners, we work hard to guarantee that the Manchester International Festival has a minimal impact on the environment.
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Manchester Strategy outcomes	Summary of how this report aligns to the OMS
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 Manchester as a leading cultural city with an ability to showcase major large-scale events. The economic impact of the Festival grew to £50.2million in 2019.
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 496 staff contracted to work on the 2019 Festival committing significant resources to diversifying our staff base, encouraging transferable skills into the sector and targeting regions and demographics which have not previously engaged with the Festival.
A progressive and equitable city: making a positive contribution by unlocking the potential of our communities	Manchester International Festival has introduced youth and community advisory groups with community co-design and co-production models deployed to shape programmes at an early stage. The Festival has active participation across the City and increased levels of participation and volunteering from BAME, disabled and youth communities with more community-led projects giving greater agency to Manchester residents to plan and deliver events and develop their own creative skills.
A liveable and low carbon city: a destination of choice to live, visit, 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 (1,774) to the 2019 audience survey. The Festival also attracts visitors to the city, with national and international audiences increasing in 2019.
A connected city: world class infrastructure and connectivity to drive growth	There was significant online editorial activity across the Festival programme, within the UK and around the world, with our international reach now at a total of 199 countries. We also created different forms of content during the festival this included podcasts, immersive experiences and web experiments this saw a 68% increase in digital content consumption compared to 2016-17. This translates to 6.6 million views across all platforms, 1,315,169 interactive users, and a reach of 25,134,763 million.

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

- Equal Opportunities Policy
- Risk Management
- Legal Considerations

**Financial Consequences – Revenue**

As outlined in report to Executive in 2017 and recommendation

**Financial Consequences – Capital - None**

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**Background documents (available for public inspection):**

None

## 1.0 Introduction

1.1 Manchester International Festival (MIF) 2019 was the seventh edition of the biennial festival, running from 4th July 2019 to 21st July 2019. In order to evaluate the 2019 Festival, MIF's board requested that its Executive prepare a detailed report examining MIF's performance in 2019 against both its agreed aims and objectives. In order to prepare this report, the MIF executive commissioned external evaluators.

1.2 A number of Key Performance Indicators and targets were identified for MIF 2019 and highlights are as follows with fuller detail contained within the body of the report:

Economic Impact of the Festival	£50.2 million (£42.2m MIF 2017)
Local travel and hotels	1214 taxi journeys 5357 hotel and apartment nights
Total suppliers	766
Employment opportunities	496 staff contracted specifically to work on MIF 19
Trainees (6-month programme)	6
Engagement and co-design	Youth and Community Advisory Grps
Volunteers	507 volunteers contributing 16,000 hours
Community Connector	free access to productions for 2,531 people from communities who wouldn't normally attend.
Diversity of those who participated in Creative Engagement projects	27% BAME 21% Disability 43% under 20yrs
Attendees	302,161
% audiences rating performances "Excellent or Good"	90%
Digital Content Consumption	6.6 m views and reach of 25m

Value of press coverage	£43m
No. of countries deliv press (excl UK)	41
% overnight visitors and av spend	20% - £130 per day

1.3 The following objectives were set for the 2019 Festival as part of MIF's 2018 to 2023 business plan.

- To continue to grow the international reputation of the Festival and the city – with artists, audiences, partners and media coverage from all five continents and from a wide variety of backgrounds – in turn driving reach for the Festival, attracting people to the city and the best staff to our team.
- To bring the most extraordinary artists from around the world to Manchester to create diverse and inspiring new work – made in Manchester and shared across the globe.
- To connect in new and ever deeper ways with the city and region of Manchester, increasing the range and diversity of those engaging with the Festival, with an ever more visible and transformative presence in the city.
- To develop the brand, profile and awareness of MIF/The Factory locally, nationally and internationally in readiness for opening in 2021.

## 2.0 Assessment of Delivery of Objectives for 2019

### Analysis by objective

**2.1 Objective 1: To continue to grow the international reputation of the Festival and the city – with artists, audiences, partners and media coverage from all five continents and from a wide variety of backgrounds – in turn driving reach for the festival, attracting people to the city and the best staff to our team.**

#### 2.1.1 Media Coverage

*“The production [Invisible Cities] is like nothing I have seen before and typical of the MIF tradition of defying genres. If it is a glimpse of what we can expect to see at The Factory, a new hub for MIF being built at the old Granada studios site, Manchester is in for a treat.”*

Alexandra Rucki, Manchester Evening News, 14 July 2019

*“MIF draws on its Mancunian roots. Although it uses a global array of performers, its themes are often truly local.”*

Richard Morrison, The Times, 19 July 2019

The 2019 Festival again attracted a significant amount of media attention locally, nationally and internationally, valued at £43 million Advertising Value Equivalent (AVE).

A significant proportion of coverage was generated through continuing relationships with media partners - BBC, The Guardian and Manchester Evening News - who provided extensive support leading up to and during the Festival period.

Highlights included 45 hours of national and international broadcasts (TV and radio) featuring MIF shows, including major interview slots on BBC Breakfast, BBC Radio 2, 3, 4, 6, World Service and Asian Network, and primetime news bulletins and reports on BBC Radio 4 and 5 Live, Sky News and Channel 4 News. These included five dedicated Radio 6 Music broadcasts from Festival Square by Mary Anne Hobbs and Shaun Keaveny with multiple guest appearances and an entire episode of BBC Radio 4's flagship cultural programme Front Row dedicated to MIF19. Much of this content was also made available to wider national and international audiences online.

A BBC2 special on MIF, *Welcoming the World*, presented by Brenda Emmanus, featuring exclusive behind-the-scenes footage of *Tree*, *Parliament of Ghosts*, *Alphabus* and *Bells for Peace*, was broadcast on BBC 2, providing a great signpost to MIF for national audiences. *Welcoming the World* also had extensive international reach to international audiences, receiving eight repeats on the BBC World News channel across multiple territories.

Significantly increased regional broadcast coverage helped tell the story of MIF's community and engagement work to local audiences. Highlights included 40 hours of live broadcasts from Festival Square, featuring creatives, talents and packages from across the MIF19 programme; live coverage of *Bells for Peace* from Cathedral Gardens; a live special of BBC Lancashire's culture programme; and a live broadcast from the first Festival in My Neighbourhood. There were over ten features and news items on BBC North West Tonight and several on ITV's Granada Reports Print and online editorial activity across the Festival programme also increased, within the UK and around the world, with coverage from 41 countries. A wide range of national and international media was secured, with previews, features, interviews and reviews appearing in titles across the globe, from the US to Africa, Asia to Australia and Europe to Russia. These included a wide range of UK dailies, Sundays and consumer print and online publications such as Easy Jet Traveller, Harper's Bazaar, Conde Nast Traveller, Uncut, Creative Review, Big Issue, The Stage, Art Review, Radio Times, Stylist, Wallpaper, The Face, Time Out, Artnet, Dazed media, and Frieze; as well as New York Times, Vogue US, New Statesman Ghana, Art Review Asia, Financial Times Asia, The Age, Brisbane Times, South Africa Sunday Times and Berliner Zeitung. Press Association pick up meant that several stories were syndicated across the country through local press.

As part of their partnership, the Guardian once again produced a special MIF themed supplement, distributed nationally and also published online. This

content was complemented by a number of high-profile interview features in the Guardian and Observer and online with the likes of Philip Glass, Yoko Ono, David Lynch, and Ibrahim Mahama and reviews across the programme.

Key shows for all media included Tao of Glass, Tree, The Nico Project, Invisible Cities, Bells for Peace, and David Lynch at HOME, but Parliament of Ghosts, Maggie the Cat, To the Moon and School of Integration were amongst other commissions that achieved significant coverage. Well attended press trips for exhibition openings and first nights resulted in a wide range of reviews from national and regional titles.

### **2.1.2 Audiences**

2017 saw a significant uplift in total attendance with audience numbers increasing by 21% from MIF15 with a total of 301,870 attending. 2019 maintained this trend with 302,161 visitors, a record number.

For MIF19 we developed our audience evaluation methodology to ensure we gathered feedback from a wide range of audiences across all ticketed and free Festival events. This included an audience survey, both emailed to ticket bookers and conducted face to face at a range of free events and Festival Square; Vox Pops, family friendly feedback, post Festival focus groups and telephone interviews; and video diaries and written surveys from young reviewers.

Additionally, for the first time MIF19 implemented its own ticketing system and as well as selling tickets directly it also allowed for the development of a CRM (Customer Relationship Management) strategy for the first time. This involved creating distinct groups within the MIF customer dataset and testing different tactics and approaches to each group. This resulted in a 4.3% conversion rate to tickets sales, the strongest across all conversion channels. We will continue to develop and test an earned income CRM strategy in the lead up to The Factory.

The evaluation carried out by the survey indicates 30% of attendees to MIF 2019 came from Manchester with a further 35% from other Greater Manchester boroughs. This remains consistent with the 2017 figures. 10% of visitors were from elsewhere in the North West and 19% from the rest of the UK. 5% of visits were from international attendees.

To grow audiences and awareness for MIF and The Factory, we increased our publicity across the North of England and in London and ran a tourism campaign in partnership with Marketing Manchester and Creative Tourist.

Audience satisfaction continues to go from strength to strength, with 93% rating their whole experience as 'very good' or 'good', up from 86% in MIF17, 90% rating the quality of events either 'very good' or 'good', up from 86% in MIF17 and 92% saying they would recommend the Festival to others.

Festival Square (in Albert Square) was once again the home of the Festival in the heart of the city, and it was more popular than ever this year. Boosted by an unprecedented programme of free live music and DJs, which saw more than 100 acts perform, day and night, across the Festival's 18 days; Festival Square attracted a record 165,000 visitors during MIF19 – an increase of 15,000 people (10%) over MIF17's previous record attendance.

Response to the face to face and e-survey indicates that the Festival was perceived to be a significant event for Manchester 93% either 'agreed' or 'strongly agreed' with the statement that the Festival helps to make Manchester a world-class cultural city. Up from 88% at MIF17.

- 86% 'agreed' or 'strongly agreed' that the Festival offers a unique experience unlike anything else available in the area.
- 82% 'agreed' or 'strongly agreed' with the statement that the Festival builds a sense of excitement in Manchester in the run up to and during the Festival
- there was a strong perception of the Festival as innovative and unique with 88% believing the Festival lived up to its reputation of championing the unique and unexpected and 75% supporting the view that it welcomes everyone and listens to audiences.
- 82% 'agreed' or 'strongly agreed' with the statement that the Festival makes Manchester a great place to live, work and study and 75% agreed that the Festival encourages and inspires people in the city to be creative in new ways.

*'What Manchester International Festival means to me is that it shows as a city what a global leader we are in arts and cultural events that bring people living in Manchester and beyond together.'*

(interview respondent)

We continued to offer a discounted ticketing scheme to Greater Manchester residents on a lower wage, but for MIF19 the ticket price was further reduced from £12 to £10, making the Festival more accessible to a wider range of people. For MIF19, 10% of all tickets for events over £10 were offered exclusively at £10 to GM residents on a lower wage. Additionally, 2531 free tickets were given to community groups across GM through the Cultural Connector programme.

In addition to the tickets sold at £10 to GM residents through the scheme, there were a number of events sold with tickets at £10 or less:

- All tickets for *Alphabus* and *A Drunk Pandemic*, created by and aimed at young people, were priced at £10.
- Atmospheric Memory, an interactive art installation aimed at families, was priced at £8 for adults, £1 for children and free for school groups.
- The Anvil, a concert to commemorate the 200-year anniversary of Peterloo, was priced at £10.
- A number of talks and walking tours were priced at £10 or less.
- Laurie Anderson's VR experience was priced at £5.

- Overall, this means that a total of 35% of all sellable tickets for MIF19 were available at £10 or less to GM residents.
- In addition, there was free admission to three exhibitions and three large scale public events, attended by a total of 64,647 people, plus, as noted above 165,000 people who visited Festival Square.

### 2.1.3 Digital reach

There was significant online editorial activity across the Festival programme, within the UK and around the world, we extended our international reach to include 5 additional countries, now at a total of 199. We also created different forms of content during the festival this included podcasts, immersive experiences and web experiments. This saw a 68% increase in digital content consumption compared to 2016-17 and translated to **6.6 million** views across all platforms, 1,315,169 interactive users and a reach of **25,134,763 million**.

A number of factors can be attributed to such a significant increase; in particular, the creation of more content due to a dedicated team and the integration of the CRM to the MIF website. Twitter engagement has seen the most dramatic increase since 2017, with 400% more video views. While our production videos tend to perform better on Facebook and YouTube, we received strong engagement on Twitter during 'live' moments, particularly using content captured on a staff member's smart phone. The 5 best performing video tweets contributed almost 75,000 views alone.

The festival's live broadcast offer celebrated the best in music, theatre, film and contemporary art opening with Yoko Ono's Bells for Peace and closing with DYSTOPIA987 by Skepta. This increased audience for MIF Live by 45% with key broadcasts in partnership with the BBC.

New innovations included an editorial partnership between MIF and the global video channel NOWNESS, which saw Emmy-nominated director Fx Goby create a short film special, Icaria, in response to Alphabus, inspired by the Greek myth of Icarus featuring Yandass Ndlovu, a local artist that has been working with MIF since 2015. This has now exceeded 86,400 views and it was viewed in most countries around the world, the top being 30% UK, 17% US, 16% France. On average it was viewed for the full length of the video 02:28, which is extremely rare.

### 2.1.4 Artists and Partners

*'The festival's hospitality and organisational brilliance is second to none. I felt so well looked after and I know all of my close colleagues did too. MIF is one of the world's greatest festivals not only because of its dynamic programme of new commissions, but also because of the warmth of those who work so hard behind the scenes to make it memorable.'*

Michael Morris, Art Angel

Arts Weekend, held on the middle weekend of each festival offers the opportunity to artists and partners from around the world to come to Manchester to visit the city, the festival and find out more about The Factory.

We had a total of 152 attendees, the highest number ever, including representatives from 22 co-commissioning organisations. All attendees were leaders in significant national and international arts and culture organisations, and included some of the world's leading presenters, curators and producers. The attendees were from more than 20 different countries and travelled from 50 different cities including Adelaide, Amsterdam, New York, LA, Paris, Helsinki, Vienna, Brisbane, Melbourne, Moscow, Warsaw, Hong Kong, San Paulo and Zurich.

Guests saw a range of work and many took up the opportunity to visit The Factory site with a view to supporting work that will be programmed there following its opening.

Co-commissioning partners: We raised just under £3m from co-commissioning partners for MIF 2019, an increase of around 200% from MIF 2017 and the most that has ever been raised from this income stream. This increase is due to a building the capacity of MIF's international resource in order to fulfil our targets for The Factory when it opens and MIF 2021.

Over 45 organisations from around the world co-commissioned world premieres with MIF. 15 productions in the festival programme were invested in. These organisations covered 4 continents including Melbourne, Brisbane, and Perth Festivals in Australia, Abu Dhabi's NYU Arts Centre, Carriage Works in Sydney, Hong Kong Festival, University of North Carolina's Performing Arts venue, National Theatre Scotland, the Barbican Centre and Sadlers Theatre in London, various other European festivals and venues and Manchester Cultural organisations including HOME, Future Everything, Science and Industry Museum, Manchester Art Gallery, Halle Orchestra, BBC Philharmonic and Contact.

Partners investment amounts ranged from £20,000 to £150,000.

Co-commissioners and touring presentations will take place in partners festivals and venues over the next three years, and some will go onto tour further afield beyond this time. Some examples of international co-commission presentations include:

- Invisible Cities (59 Productions and Rambert Dance) started its international tour at the Brisbane Festival in September 2019, to great acclaim and moves on to visit Hong Kong, Kuwait, and London over the next 2 years.
- Utopolis (Rimini Protokol), was presented in St Petersburg in September 2019 and will visit Cologne in 2020 and Coventry in its UK City of Culture year in 2021
- Tao of Glass will visit Australia, Germany, and North Carolina over 2020
- Atmospheric Memories will visit Canada and USA.

## 2.2 **Objective 2: To bring the most extraordinary artists from around the world to Manchester to create diverse and inspiring new work – made in Manchester and shared across the globe.**

*“A showcase for homegrown and international art in this former industrial capital, it is unique in Britain for its interdisciplinary reach.”*

A.J. Goldmann, The New York Times 11 July 2019

The MIF 2019 programme, including 21 new artist commissions, a full 18 day free programme on Festival Square and a range of other special events including music events, talks, supper clubs, walking tours and residencies across the city, was featured in a BBC 2 documentary ‘Welcoming the World’. This 30-minute exploration of what happens behind the scenes as the company prepares to deliver the 18-day festival, focused on the unique international proposition of MIF, artists from 20 nations across the world coming to Manchester to make new work which premieres during the Festival and is then shared across the world.

MIF 2019 was a truly global festival with artists from USA, Europe, South America, Canada, Africa, India and the UK, including artists who live in Manchester. Venues ranged from established galleries, theatres and concert halls in the wider city – the Royal Exchange Theatre, HOME, Manchester Art Gallery, the Whitworth, the Dance House, Stoller Hall, Academy 1, the Bridgewater Hall, and the Lowry - through to site-specific spaces including Mayfield Depot, Upper Campfield Market, and public spaces including Whitworth Park and Cathedral Gardens.

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

**Ibrahim Mahima – Parliament of Ghosts** – this major installation at the Whitworth reflected on the half-forgotten history of Ibrahim’s home country: Ghana, whose journey from British colony to independent nation was completed barely 60 years ago. Lost objects including railway sleepers and abandoned train seats were repurposed to create a parliamentary chamber in the gallery, surrounded by documents from government archives, films, photography, textiles and painting to evoke the history and memories of a country in transition.

*“Textured and provocative . . . A raucous display of sudden colour. . .*

*Mahima’s show is the high point of the visual art offerings”*

Tim Adams, The Observer, 28 July 2019

**Invisible Cities – 59 productions and Rambert** – with an international creative team, this production brings together choreography, video and projection, theatre and music for a large-scale site-specific spectacle made especially for Mayfield Depot which will then be adapted for a future life in Australia, Kuwait, Hong Kong and London.

*“Flamboyant, sweaty, virtuosic and precise”*

The New York Times, 13 July 2019

*“The spectacular Invisible Cities transforms Mayfield . . . into a place of dreams... The visual inventiveness of the piece is dazzling”*

Sarah Hemming, Financial Times, 17 July 2019 – 4 stars

**Maggie the Cat – Trajal Harrell** – forming part of a trilogy inspired by women fighting for power, was a magnetic new dance work created by this American choreographer, considered to be one of contemporary dance’s most inspired artists. MIF will continue this partnership to tour the trilogy around the world to Europe, Abu Dhabi and New York.

*“The catwalk procession, the exuberant self-expression, the transformation of ordinary household objects – are handled by Mr. Harrell with masterly timing and aesthetic flair. Through rhythmic juxtaposition and perfect pacing, he creates alternating states of chaos and calm, of joy and excitement, bewilderment and bathos.”*

Ros Sulcas, The New York Times, 17 July 2019

**Studio Creole** – created by an international team including Adam Thirwell, Hans Ulrich Obrist, Rem Koolhaas and John Collins and featuring seven internationally acclaimed authors from seven countries telling seven new stories in seven different languages translated through a live interpreter into English and performed by one performer.

*“A bewildering experience, in the best possible way . . . Of all the lessons delivered by a Festival that brings visual art, performance, dance, literature, music and combinations of the above from around the world to Manchester this [Studio Creole] might be the most valuable of them all.”*

Art Review, Ben Eastham

**The Nico Project – co-created by Maxine Peake and Sarah Frankcom** -

Inspired by Nico’s time in Manchester and her 1968 album The Marble Index, now regarded as one of the defining masterpieces of 1960’s counterculture, this music piece explored the artist’s ghosts as she struggled to make herself heard in a field dominated by men. This piece will be seen at the Melbourne Festival in October 2019.

*“A Bacchic climax of cacophonous sound, whirling bodies, whipping hair, anguish and exultation. Wild, demanding, utterly intoxicating.”*

Sam Marlow, The Times, 16 July 2019

**A Drunk Pandemic – ChimPom and Contact Young Curators** – developed by this young company from Tokyo in the tunnels underneath Victoria Station this piece originated from the fact that during Manchester’s cholera epidemic almost 200 years ago, those who drank beer not water, were the ones who survived. Contact Young Curators identified the company and worked with them to shape the piece for Manchester.

*“With its bizarre blend of humour, beer and a unique slant on Manchester’s history, A Drunk Pandemic is not only inventive and educational, but genuinely entertaining.”*

Kevin Bourke, Northern Soul

**Tania Brugera – School of Integration** – co-commissioned with Manchester Art Gallery this new work by the renowned Cuban artist invited local people originally from other countries around the world, from Zimbabwe to Tibet, to share their experiences, skills and culture as part of a wide-ranging curriculum of classes. The art work fostered cohesion and helped build bridges of cultural understanding.

*“The School of Integration humanizes the faceless immigrants that the public are so often taught to fear, spurring a change of outlook. . . If art, as she suggests, can really be a tool for social change, we can hope that this is just the beginning.”*

**Neelam Tailor, Frieze, 29 July 2019**

**Skeptta – Dystopia987** – created by The Mercury Prize winner MC and producer, at Mayfield Depot and supported by the Audience of the Future programme by UK Research and Innovation and by the PRS for Music Foundation. This new commission featured an intimate live set from Skeptta in an environment created by new technology and performance which sold out and attracted a young audience.

*“A resounding and powerful victory for Skeptta, Manchester International Festival and for pop culture itself.”* John Robb, Louder Than War, July 2019

Additionally, MIF programmed a series of special music events with internationally renowned artists from a range of music genres. These included Janelle Monae, who opened the Festival with a concert at the Castlefield Bowl and Abida Parveen, the world’s greatest Sufi singer from Pakistan who performed at The Lowry in a collaboration with Indian Kathak dancer Nahid Siddique. Both these concerts sold out and the latter has been shortlisted for the Asian Music Awards best live event category.

**2.3 Objective 3: To connect in new and ever deeper ways with the city and region of Manchester, increasing the range and diversity of those engaging with the Festival, with an ever more visible and transformative presence in the city.**

*“Extraordinary 18 days...but for me seeing the increasing diversity and inclusiveness of audiences and participants was the highlight of this year’s MIF.”*

**Councillor and portfolio holder for Culture Luthfur Rahman**

*“Huge thank you all your team for such an enjoyable weekend. And especially your red shirt volunteers - everyone I met through the weekend made the whole experience feel cohesive and inclusive.”* **Film Director Danny Boyle**

MIF plays a significant role in making Manchester a liveable city and a great place to live, work and study. Our widening participation work drives local cultural enjoyment and new audience development with skills development,

health, wellbeing, education and learning all evident as key outputs of the programme.

Creative engagement ran throughout this year's festival from the very opening moments of **Bells for Peace** – led by three emerging female artists from the city – to its closing event **Animals of Manchester** - curated with the support of our city's schoolchildren. Over **5,900** people got involved in MIF's volunteering and engagement programmes benefitting from nearly **33,000** person engagement hours and contributing a further **15,793** hours in volunteer time. A further **2,531** community members and groups were given free access to MIF and pre-Factory events with supported follow up via our Cultural Connector.

Key progress to addressing Objective 3 has included:

- new **youth and community advisory groups** and board members involved in decision making at every stage with **community co-design and co-production** models deployed to shape programmes at an early stage;
- a **year-round programme of social and creative activity** including **Festival in My House** and **Festival in My Neighbourhood** and targeted programmes with key partners such as libraries, neighbourhood centres and schools;
- **7 major participatory commissions** during MIF19 putting Manchester residents centre stage in internationally significant new artworks; (Appendix 3 for ward breakdown of participants)
- **active participation across the City and increased levels of participation and volunteering from BAME, disabled and youth communities;**
- more community-led projects giving **greater agency to Manchester residents** to plan and deliver events and develop their own creative skills;
- greater visibility of the city's talent during the 18-day Festival through **new community slots programmed every day on Festival Square** and a daily programme of discussion and debate hosted by residents from North Manchester (*Talking Points*);
- enhanced support for the city's artists through **ambitious fellowships and artist development programmes;**
- imaginative school partnerships engaging **27 schools** and **1152 pupils** in active education programmes and a further **1,500** pupils and teachers to experience new artwork as audiences;
- a Volunteer programme with **507** people contributing nearly **16,000** volunteer hours to proudly welcome the world to Manchester (Please see Appendix 2 for a ward breakdown of volunteers from Manchester)
- **2,531** free tickets distributed to over **100 local youth and community groups** across GM that would not usually be able to get involved.

In addressing the need to increase the range and diversity of engagement over the last two years we have seen increases in participants from a BAME background (**to 27%**) and in participants identified as having a disability (**to 21%**) as well as a significant increase in young people as participants with

**43% of participants under 20.** Targeted activity to increase involvement from areas of Manchester with lower previous engagement with MIF saw particular increases in a number of priority wards including Harpurhey, Moston and Moss Side.

In terms of socio-economic classification, MIF participants have an above average percentage of those who identify as 'never worked or on long-term sickness' than the UK population (MIF participants 12% / population average 9%). See Appendix 2 for a full breakdown of people from Manchester wards accessing free or low-cost tickets.

*"Thanks so much for the tickets, our groups have had an amazing time. We work with asylum seekers, refugees, victims of domestic violence and many more people that would never usually have the chance to attend events like this"*

Touchstones, Rochdale

*"[Tree is] a piece of theatre that inspires people, it makes you think about issues that surround our society, things that we don't really question. It makes us revisit the past and present. This is undoubtedly the best performance I have ever seen."*

**Pupils, Manchester Communication Academy, Harpurhey.**

### **2.3.1 Access**

A total of 37 accessible performances/events were delivered during MIF19, across 14 different productions. This represents a significant increase on them 13 access performances across 8 productions that were delivered at MIF17 (before MIF had dedicated resource for access), and an increase on the 25 performances that were announced in March. MIF also provided BSL interpretation at all Festival events which featured speeches. The break down for access provision during MIF19 was as follows:

MIF also provided:

- wheelchair spaces
- seats at standing events
- alternate routes for those with mobility requirements
- alternate formats (e.g. large print / transcripts) at all events as requested
- subtitled video (all video made in-house, and most external content was subtitled as a matter of course)
- concessionary ticket price for disabled people
- free tickets for Personal Assistants as required
- online booking for all access tickets
- member of the ticketing team dedicated to access enquiries and bookings

### **2.4 Objective 4: To develop the brand, profile and awareness of MIF/The Factory locally, nationally and internationally in readiness for opening in 2021/22**

*“The Factory will provide a place for visual artists, theatre-makers, choreographers and digital designers to create work and redefine what it means to be made in Manchester.”*

@freemans\_land, The Sunday Times, 18 August 2019

*“The artistic leaders of the festival, and the people in charge of governance of the city, have vision”*

John Berry, The Times, 25 August 2019

The 2019 festival included a number of pre-Factory events, designed to be indicative of the work at The Factory, to introduce audiences to artists who are developing work for The Factory and to test new partnerships and strategies. These events were:

**Laurie Anderson – To the Moon** – a VR immersive experience of lunar exploration was sited in The Studio in the Royal Exchange. This piece is a taster of a larger project this international artist wants to develop for The Factory. Commissioning partners include organisations in USA, Taiwan, and Europe.

*“Anderson and Hsin-Chien’s infinitely affecting work uses a variety of creative means – sound, symbolism and narrative – to imagine . . . a quixotic journey across the lunar landscape . . . curiously reassuring.”*

Ben Eastham, Art Review

**Rafael Lozano Hemmer – Atmospheric Memory** – staged in a specially built chamber on the site of the Science and Industry Museum (SIM) and staged in partnership with SIM and FutureEverything, this interactive art installation created an environment filled with ‘atmospheric machines’ that interpreted sound into art.

*“Spectacular . . . An intriguing example of a new kind of experimental work that relates as much to science as what we conventionally think of as art”*

Mark Hudson – The Daily Telegraph, 4 July 2019

**59 Productions and Rambert – Invisible Cities** – created for Mayfield Depot, demonstrating the ambition for The Factory, this world premiere was a mix of theatre, choreography, music, architectural design and projection mapping.

*“The spectacular Invisible Cities transforms Mayfield a derelict railway into a palace of dreams “*

Sarah Hemmings, The Financial Times

**The Halle - Leningrad – Shostakovich’s Symphony No. 7** – this concert was as a precursor to the creation of a new artwork for The Factory created by Sir Mark Elder and Johan Simons. It will be based on the lives of Shostakovich and writer Vasily Grossman and their experiences living on a knife edge in the Soviet Union.

*“Listening to the Seventh being performed this week by the Halle Orchestra at the Manchester International Festival (brilliantly conducted by Jonathon Heyward), it was impossible not to be moved by the passion, despair and sense of doom unmissable in the music.”*

Janet Street-Porter, i paper, 13 July 2019

**Internationaal Theatre Amsterdam – The Fountainhead** – the UK premiere of Ivo Van Hove’s adaptation of Ayn Rand’s uncompromising 20<sup>th</sup>-century classic novel, a major inspiration for libertarian politicians on both sides of the Atlantic, directed by Ivo van Hove.

**Re:Creating Europe** – directed by Ivo van Hove as a partner piece to the above, this theatrical event explored some of the thinking defining Europe through the words of artists, thinkers and politicians.

*“ as we all continue to grapple in different ways with our relationship to Europe & with our identity as Europeans, this reflective piece exploring our historical roots and connections to the Continent seems apt, timely and needed.”*

Juliet Stevenson, performing in Re:Creating Europe

Evaluation of these events is ongoing, though early findings indicate:

- 97% of target ticket sales were achieved across these events (c.19,000 sales) with all but The Fountainhead and Re:Creating Europe exceeding target.
- *The Fountainhead* and *Re:Creating Europe* achieved 50% of target; we recognise the considerable audience development work required in building audiences for large-scale international theatre productions at The Factory.
- These events were particularly successful at strengthening relationships with key Factory partners, especially Science and Industry Museum who acknowledge the importance of Atmospheric Memory in terms of both programme and audience development and The Hallé, who helped deliver a successful introduction to our planned collaboration of *Life and Fate* to a capacity audience at Bridgewater Hall.
- These events helped raise the profile and awareness amongst audiences and potential co-producing partners of planned future Factory artists and projects – specifically Johan Simons/Hallé *Life and Fate* and new projects by Ivo van Hove and Laurie Anderson.

As part of the post show survey respondents were asked a question relating to The Factory - *in 2021 Manchester International Festival will be moving into a permanent home, a brand-new venue called The Factory. Had you heard of The Factory before taking part in this research?* Awareness of The Factory amongst those surveyed was relatively high at 59%

During the festival 75 artists, cultural leaders and existing and potential partners visited The Factory site, took part in tours and attended a discussion on The Factory led by Carol Patterson of OMA.

### **3.0 KPIs, Sustainability and Financial Performance**

#### **3.1 KPIs**

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. With the large numbers of visitors into Greater Manchester (10% were from other areas of the North West, 19% from UK (outside the North West) and 5% international), and the increased investment from Manchester City Council and the Arts Council as we move towards The Factory, the economic impact of the Festival grew to £50.2million in 2019. This compares to a target of £40m for 2019 and an actual of £42.20m in 2017. 766 suppliers from the Manchester city region also supported the Festival – which is a significant increase from the 274 suppliers in the previous Festival cycle.

Delivering 21 original commissions with leading international artists and additional special events through 279 performances over 18 days, the Festival attracted over 303,000 attendees, and 34% of the audience came from outside Greater Manchester. For ticketed events, 79% of available capacity was achieved.

Over 1m users actively interacted with digital content and this content reached 199 countries (excluding the UK). The festival received press coverage to the value of £39m (excluding online).

MIF exceeded its KPIs for diversity with 45% of lead commissioned artists from a BAME background, 42% commissioned female artists and at least one commission from a disabled artist.

#### **3.2 Income – Revenue & Grants**

The Festival was again successful in attracting strong levels of funding from sponsorship and individual donations, on the back of public sector funding from MCC and ACE.

Arts Council England continues to support the Festival as one of its National Portfolio organisations and invested £10.5m over the two-year cycle of which £9m is their contribution to the running of The Factory and to build MIF's capacity to run the Factory.

Box office income achieved during the Festival was on target, at £1.1m.

Co-commissioning income and co-producing value in kind (VIK) support met their target contribution of just under £3m in cash and co-production contribution towards the cost of the artistic programme.

The final amount raised from individual donors, corporate partners for MIF19 is £2.37million including value in kind. MIF19 was supported by 65 corporate

sponsors and media partners including ongoing top tier Official Partners Bruntwood, Manchester Airport Group and NCP. Significant Media Partnerships with BBC, Guardian and Manchester Evening News continued. Many important partners joined for the first time, including Aviva Investors, The Hut Group and Lendlease, who have made the commitment as part of a two-year festival partnership, embracing a new multi-year festival model which we are working to grow. 75 individuals joined as supporters, and including online donations, contributed £186,550 toward the overall target.

The Festival period offered significant cultivation opportunities and a number of prospective supporters were invited to experience the Festival first hand as part of a strategy to engage them in the Festival. Cultivation events included attendance at *Dystopia987*, *Invisible Cities*, site visits and tours of The Factory, and invitations to artist parties and events throughout the Festival. We now work to follow up on those positive conversations and meetings which took place during the Festival. Attendance at commissions and other key moments have been an invaluable step in that process and wider strategy to grow support for both the Festival and The Factory.

### **3.3 Financial outturn**

MIF has historically run a biennial Festival so budgets have been prepared over a two-year cycle. However, as MIF is currently in a period of transition in the lead up to the opening of The Factory in 2021, the budget for the two-year cycle ending 30 September 2019 (which includes the 2019 Festival) also includes some Factory-related costs which are being incurred to ensure that the organisation is well prepared to open and operate the venue. As MIF will both operate The Factory and continue to put on a biennial festival as a single organisation, an integrated budget for the two years ending 30 September 2019 was prepared (i.e. there are not separate budgets for the Festival and The Factory), as the same staff are working on both the Festival and The Factory.

Final reconciliations of the other key Festival-related income (from Co-commissioning) and expenditure (Commissioning costs) are currently being undertaken, but the overall net expenditure on the 2019 Festival programme is projected to be in line with the budget. Similarly, the overall level of Factory-related expenditure incurred during the two-year period is also expected to be in line with the budget.

### **4.0 Zero Carbon**

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

For MIF 2019 bikes have been hired from TFGM for local use, water flasks have been donated from Regatta for volunteers and all food concessions had to provide compostable plates/bowls for serving food. We have also made

some changes to our office practice with the introduction of e-tickets and e-contracts. We developed our environmental sustainability policy and introduced carbon literacy training for staff this year. So far 60% of staff have had this training and this will be on going now the festival has finished.

We worked with our suppliers, co-commissioners, venues etc to ensure we engaged with companies with excellent sustainable practices where possible. We sourced 65% of local suppliers.

60% of MIF permanent staff received Carbon Literacy training before the Festival and this programme of developing staff awareness will continue over the Autumn of 2019 and Spring of 2020

MIF has two KPI's targets monitoring environmental performance and actual performance on both of these was better than planned. The percentage of waste from MIF controlled venues that didn't go to landfill was 86% (target 80%) and the percentage of sets/props reused or recycled was 88% (target 75%).

Other steps taken during the 2-year MIF19 cycle include our continued work with wider green networks including Julie's Bicycle, Positive Impact and Manchester Arts Sustainability Team (MAST) – of which we were a co-founder in 2010.

We are currently reviewing how we move forward on the Zero Carbon agenda as we move towards running The Factory.

## **5.0 Staffing**

The Festival creates and sustains a significant number of jobs. 61 staff now work for the Festival all year round and a further 57 are contracted by the Festival for a minimum of three weeks during the Festival period as well as an additional 46 office-based freelancers. In addition, to deliver the festival, MIF contracted a further 496 people who worked as performers, stage managers, front of house or technicians on MIF commissions.

To build capacity as we get ready to open The Factory, we have put in place a programme of organisational development and change to support this growth. This involves a new organisational design and staffing structure which is being implemented incrementally.

We have also implemented a comprehensive review of our recruitment, induction and staff training processes – committing significant resources to diversifying our staff base, encouraging transferable skills into the sector and targeting regions and demographics which have not previously engaged with the Festival

This has resulted in significant diversity across both our core and contracted staff and is an area we intend to continue to develop moving forward

## 6.0 Future Planning

Over the next 2 years building to the opening of The Factory in late 2021, MIF will:

- deliver a range of activity to continue to develop audiences and community engagement and build the brand of The Factory
- continue to develop the capacity of the organisation in preparation to run The Factory
- continue the development of The Factory Academy (please see section on Skills and Training overleaf)

## 6.1 Activity

**The Factory engagement programmes:** over the next two years, MIF will continue to build on its already successful active creative engagement programmes, to create one of the most active and engaged communities in the UK (and internationally) embedded within a cultural organisation. Year-round activities will include direct participation in flagship commissions, the development of existing young people and public forums, board representation from Manchester residents, co-production and co-curation of artist commissions by people across Manchester, resident hosting of debates and discussions and the creation of micro international festivals in homes across Manchester.

**MIF 2021:** MIF will deliver the next biennial Festival in 2021. This iteration of the Festival will be an important stepping stone to opening The Factory and planning is currently underway to scope out the priorities for programming and audience development.

**The Factory Construction programme:** a significant programme of activity to creatively document and interpret the construction project is underway, including:

- Architectural photography taking place on site monthly by the internationally acclaimed photographer H  l  ne Binet and the young Manchester-based photographer Pawel Paniczko (H  l  ne is mentoring Pawel on the project)
- Photography of the construction workforce by the photographer Ming de Nasty which will result in an exhibition or a publication.
- Monthly residencies on site by the artist Neville Gabie as he develops the creative project with The Factory's workforce
- A podcast series commencing in November, linked to key milestones, exploring the building and the wider St John's site. Led by Spark Futures the production of the podcasts will involve training young people from Manchester in audio production
- A film commissioned from the British documentary and feature film maker Clio Barnard – who won widespread critical acclaim and multiple awards for her debut, *The Arbor* - filmed and produced in 2020 for distribution in 2021 prior to opening of The Factory
- The St John's Collective: we are working with Manchester Camerata to

encourage the development of an active music making community across the St John's site through a programme of commissions for composers inspired by the build process that will be performed on or near The Factory site

- The Induction Room, where all Factory workers are briefed on The Factory, has now been completed and is being used daily. It includes an introductory film narrated by Jane Horrocks
- Work has begun to create design assets for the hoardings surrounding The Factory.

**Pre-Factory event programme:** Over 2020/2021 a series of large-scale commissions will continue to build audiences and profile for the The Factory under the Pre-Factory event brand launched in 2018. This programme, which is in the planning stages, will include commissions that connect with The Factory workforce, shine a light on the construction site and the emergence of the new building, and continue to develop a range of different audiences and partnerships.

**International Touring:** as detailed in Objective 1, world premieres from MIF 2019 will tour around the world to co-commissioner festivals and venues over the next 2 years. Additionally, World Premieres from MIF 2015, MIF 2017 and pre-Factory Event programme, including Tree of Codes, Giselle, What is the City but the People, 10,000 Gestures and Returning to Reims, continue to tour globally or be re-made where local participation is central to the piece.

## **Organisational Change**

MIF continues its programme of organisational change and development to be fit for purpose to run The Factory in 2021. This change includes:

- organisational planning to detail the road map leading to the opening of The Factory and continuing to review assumptions in the Factory business plan.
- brand development working with Peter Saville and North.
- organisational design and staffing – growing from 25 permanent staff in 2017 to c150 necessary to run all aspects of the business once the building is open.
- Operational planning for The Factory
- organisational review of systems, processes and protocols
- organisational culture as we move from the rhythm of a biannual Festival to a year-round large-scale operation
- Stakeholder engagement and partnership development
- Audience development

## **Skills and Training**

The Factory Academy, working with a range of Manchester venues, is developing exciting opportunities to learn new skills through traineeships and apprenticeships. The vision is to diversify the arts and cultural industries by creating new entry points that don't require degrees. Training offered by The Factory Academy will be led by cultural organisations across the city and

sector specialists will take part in the development of curricula and the delivery of training. Venues including theatres, museums, live music spaces and universities have pledged to work together to train the future workforce and will play their part by offering to run masterclasses, seminars and other learning opportunities in their creative spaces.

Between now and 2022 The Factory Academy will develop and deliver 50 new apprenticeship opportunities. Some of these will be new roles at entry level such as Creative Venue Technician, Front of House, Creative Learning and Cultural Participation and some will be for people who are already employed and are looking to upskill through a Management Development Apprenticeship. A host of pipeline development work is being created such as project based work experience model for the creative industries, short courses and Summer Camps to develop project and event management skills. These will be delivered to over 300 beneficiaries and 'Skills for Life' (self-management, self-belief, communication, teamwork and problem solving) training will be embedded throughout delivery. Working with cultural organisations across Greater Manchester means that there is access to a host of exciting learning spaces and a range of different equipment, ensuring that trainees and apprentices will get a hands on experience and see a range of different spaces and productions.

## **7.0 Contributing to a Zero-Carbon City**

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

## **8.0 Contributing to the Our Manchester Strategy**

### **(a) A thriving and sustainable city**

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 Manchester as a leading cultural city with an ability to showcase major large-scale events. The economic impact of the Festival grew to £50.2million in 2019.

### **(b) A highly skilled city**

Manchester International Festival continues to maximise employment opportunities, with 496 staff contracted to work on the 2019 Festival committing significant resources to diversifying our staff base, encouraging transferable skills into the sector and targeting regions and demographics which have not previously engaged with the Festival

### **(c) A progressive and equitable city**

Manchester International Festival has introduced youth and community advisory groups with community co-design and co-production models deployed to shape programmes at an early stage. The Festival has active participation across the City and increased levels of participation and volunteering from BAME, disabled and youth communities with more community-led projects giving greater agency to Manchester residents to plan and deliver events and develop their own creative skills.

#### **(d) A liveable and low carbon city**

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 2019 audience survey. The Festival also attracts visitors to the city, with national and international audiences increasing in 2019.

#### **(e) A connected city**

There was significant online editorial activity across the Festival programme, within the UK and around the world, with our international reach, now at a total of 199. We also created different forms of content during the festival this included podcasts, immersive experiences and web experiments this saw a 68% increase in digital content consumption compared to 2016-17. This translates to 6.6 million views across all platforms, 1,315,169 interactive users, and a reach of 25,134,763 million.

### **9.0 Key Policies and Considerations**

#### **(a) Equal Opportunities**

The Factory Academy, working with a range of Manchester venues, is developing exciting opportunities to learn new skills through Traineeships and Apprenticeships. For MIF19, 10% of all tickets for events over £10 were offered exclusively at £10 to GM residents on a lower wage. Additionally, 2531 free tickets were given to community groups across GM through the Cultural Connector programme.

#### **(b) Risk Management**

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**

There are no legal issues at the current time.