

I. General Characteristics of the Practice

1. Title of the practice (instrument/project)

Manchester International Festival

2. Location of the Good Practice

2.1. Country	United Kingdom
2.2. NUTS1	North West England
2.3. NUTS2	Greater Manchester
2.4. City	Manchester
2.5. Organisation	Manchester International Festival

3. Precise theme/issue tackled by the practice

The programme has significantly raised the profile of Manchester as a modern city, as a city with an ability to host international events and attract both domestic and international tourism. It has significantly increased tourism and created an engine for growth, wealth and jobs.

4. Key words

tourism, creative industries, regional growth, innovation, international

5. Objectives of the practice

The following aims and objectives of the Festival were set for the 2011 Festival:

- To consolidate Manchester International Festival's position as the leading festival of original, new work, created by a wide range of major international artist;
- 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 creative potential of Manchester's different communities and artists through a series of innovative, high quality community-based commissions and creative development programmes;
- To ensure that the Festival is a sustainable event – financially and environmentally

6. Detailed description of the practice

6.1. Origin/background

The Manchester International Festival (MIF) emerged as a legacy of the 2000 Commonwealth Games. It was championed by Manchester City Council as the first manifestation of the new brand concept of Manchester as the 'original modern city'. In a crowded field, MIF's 'unique selling point' as a festival was that it would be a biennial, artist-led festival with a focus on commissioning and producing new work as well as presenting special events by leading world artists.

The first Manchester International Festival took place between 28 June and 15 July 2007. There have been two further editions in 2009 and 2011. The festival has rapidly emerged as a significant player on the international festival circuit and as

an important driver in the local economy. The next event will be in 2013.

6.2. Bodies involved

The Manchester International Festival company works with a large range of stakeholders including Marketing Manchester, Visit Manchester, the local authorities, arts groups, theatres and venues as well as local businesses and agencies working in deprived communities.

6.3. Problem tackled

The programme has significantly raised the profile of Manchester as a modern city, as a city with an ability to host international events and attract both domestic and international tourism. It has significantly increased tourism and created an engine for growth, wealth and jobs.

6.4. Target of the practice

The Manchester International Festival is based in the City of Manchester. It draws on the talent of local and international artists to enable it to showcase new work on an international stage.

6.5. Target groups

Local, national and international artists are the drivers of the MIF. The aim is to raise the profile of Manchester as a modern city, but also to ensure that economic growth is achieved by encouraging the involvement of local businesses and residents.

The festival continues to make progress in ensuring that local people are involved, particularly those from more disadvantaged areas. This is an area of work which strengthens each year and which MIF is committed to maximising, both in terms of their involvement in delivery of the festival as well as attendance and participation in the arts.

In addition, the Festival is extremely keen to build on and expand its relationships and partnerships with other arts organisations around the world to further develop the programme.

6.6. Detailed content of the practice

Manchester International Festival is the world's first festival of original, new work and special events and takes place biennially, in Manchester, UK. The Festival launched in 2007 as an artist-led, commissioning festival presenting new works from across the spectrum of performing arts, visual arts and popular culture.

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- To help build the creative potential of Manchester's different communities and artists through a series of innovative, high quality community-based commissions and creative development programmes;
- To ensure that the Festival is a sustainable event – financially and environmentally;

The role of the Festival as a driver in the city's economy continues to grow. Using the model prepared for the Festival at feasibility stage by Cambridge Policy Consultants, Morris Hargreaves McIntyre calculates that the 2011 festival achieved an economic impact of £37.6m (compared to £35.7m in 2009).

6.7. Financial framework

The total cost in 2011 was £11.3m made up of:

- Manchester City Council £2.5m
- Other public funding £2m
- Sponsorship £2.4m
- Other funding £2.8m
- Pre festival commissions £0.2M
- Ticket sales £1.6M

The financial results for 2011 indicate that MIF is continuing to develop a diverse and stable financial base for the Festival. While public funding has remained stable at 40% of turnover, the leveraging impact of this public funding has grown dramatically. In the prevailing economic conditions, raising £2.4m in sponsorship is an impressive performance, especially given the demise of the North West Development Agency with whom MIF has traditionally treated as a corporate sponsor. One of the encouraging aspects of the growth in turnover from 2009 to 2011 has been the fact that MIF has managed to grow the proportion of its income going in to its artistic programme – from 67% in 2009 to 69% in 2011, while managing to reduce the proportion of its resources expended on festival operations – from 20% in 2009 to 17% in 2011.

6.8. Timescale

Start: 2007

7. Evaluation

7.1. Results and outputs of the practice

The economic impact of MIF on the city is backed up by further data collected by local organisations. For instance, footfall in the City Centre was significantly increased in the city centre as well as hotel occupancy rates.

The economic impact of Manchester International Festival is calculated using a bespoke model developed by Cambridge Policy Consultants (CPC) for the first festival in 2007. The model's calculation of economic impact includes the short-term impacts e.g. visitors' spend in the city during the Festival but also incorporates longer-term impacts such as future tourist visits and the impact of the Festival on inward investment. A full economic impact assessment is available, however some of the main indicators for 2011 are identified in the table below:

Total cost: £11.3m

of which public sector: £4.3m

Economic impact (£): £37.6m (hotels, local businesses, shopping, restaurants etc)

Economic impact (value per £1 spent): £3.33

In addition, the Festival creates and sustains a significant number of jobs directly within the delivery of the Festival. 17 staff member work for the Festival year

round and a further 39 are contracted by the Festival for a minimum of 3 weeks during the Festival period. This total of 56 jobs does not however take into account the considerable number of people working as performers, stage managers or technicians on MIF commissions nor those people employed by venues and other suppliers working with the Festival. In 2011 for instance, MIF issued 485 contracts with artists, technicians, stage management etc for the services of more than 600 different people.

The economic impact on the broader economy of £37.6m clearly also has significant job creation opportunities, however, there is some work required to quantify in detail the number of jobs creation or safeguarded.

7.2. Main strengths (success factors)

The MIF has successfully raised the aspirations of the city to host international arts events as well as successfully engaging local partners and local people. It continues to raise private sponsorship and reduce its reliance on public funding.

Research conducted in the wake of the 2009 Festival, indicated that MIF was on the cusp of emerging as a global brand; and that MIF's unique commissioning model was the primary driver for the rise of MIF. The dramatic increase in the levels of co-commissioning funding raised by MIF is hard evidence of the growing profile of MIF. This is also backed up by the growing number of presentations of MIF commissions around the world since the last Festival.

7.3 Main weaknesses

MIF is very proud of its achievements to date but is constantly striving to engage more partners and stakeholders both locally and internationally.

7.4 Difficulties encountered

The economic conditions have in recent years been clearly unpredictable, however, whilst the economic downturn has had an impact on the amount tourists have to spend, numbers continue to increase and private sponsorship has continued.

7.5 Lessons learned from the practice

There is some discussion around the activity that should or could take place in the 'off year' ie the year that the MIF, which takes place every two years, does not take place. This is likely to include maximising the international touring of its productions in the 'off year' as well as the creation of major 'one-off' commissions.

7.6 Recommendations for improvement

Continually seeking improvement in its activities, MIF is continuing to improve its delivery year on year. A number of areas are being currently expanded including further engagement of local venues and arts delivery bodies and greater emphasis is being placed on the involvement of local people to ensure even greater involvement of residents and businesses. MIF is also striving to further develop its links with overseas partners outside of the UK, in addition to those already secured.

8. Other relevant information

<http://mif.co.uk/news/>

9. Contact

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II. Transferability of the practice

10. Key factors associated with the regional context

Engagement with a wide range of partners and stakeholders is critical to the success.

11. Other key factors for the success of the good practice

A strong desire to work with international partners; and bring together local stakeholders as well as communities, also potentially a critical mass of domestic tourism as well as international tourism.

12. Factors that might hamper the transfer of the good practice

Degree of ability to work in partnership with a wide range of stakeholders.

13. General judgment of the practice

13.1. Degree of innovation	Very good
13.2. Transferability	Good
13.3. Cost/benefit ration	Very good