
Asia Triennial Manchester 2014

An evaluation of
audience
engagement &
economic impact

March 2015

Executive summary

This report sets out the results of an evaluation of ATM14, the third edition of the Asia Triennial Manchester, developed for the first time by MIRIAD in partnership with IWM North, CFCCA and multiple venues across Greater Manchester. It focusses on assessing levels of audience engagement and festival reach and draws on information collected from the partners to assess the economic impact of the programme.

The analysis and findings set out herein indicate that ATM14 has built on the foundations of ATM08 and ATM11. It has attracted an estimated audience of 350,000 and has engaged more than 1,500 participants; 500 in a new ATM Community Collaborations programme. It has involved 18 core partners and 110 artists and creative practitioners in the delivery of a programme of over 140 exhibitions, events and activities; 41 new commissions; 37 UK premieres; and, a series of community workshops, talks and other engagement activities.

ATM14 has engaged audiences from local communities and drawn visitors to the Manchester City-region. It has engaged people of all ages and from a diverse range of ethnic backgrounds, including people we would not typically expect to engage with contemporary visual arts. It has been particularly successful in engaging local Asian communities through the Compassionate Communities project, in which participants were encouraged to learn about and share traditional and contemporary creative skills.

As in previous years, ATM14 has attracted and inspired creative practitioners and those studying and teaching arts. It has delivered positive outcomes for those looking to experience something new and different and for those seeking to learn about Asian art and cultures. It has presented work of relevance to audiences; many of whom reported being provoked or challenged by the work; and, it has and delivered diverse and exciting experiences.

The findings indicate that ATM14 has had a positive impact on audiences' perceptions of the city-region, particularly in relation to the quality and range of arts and culture Manchester has to offer.

ATM14 has also delivered economic benefits through the increased expenditure of audiences and partners, secured funding and sponsorship investment. Together these have generated an economic impact of approximately £6.65million for the city-region. The festival has also attracted considerable press coverage valued at over £525,000 and in-kind support estimated to be worth £243,500.

The ATM partnership delivery model has brought about a range of new working partnerships. It has facilitated the sharing of knowledge informally and through its Curatorial Lab sessions; and, it has enabled partners and artists to explore new ideas or concepts and encouraged them to be more ambitious.

Feedback from the partners has also highlighted a number of areas for review and potential development, including securing an overall funding partner; increasing lead time to plan and deliver the festival and providing support to help with installation and invigilation of exhibitions and events.

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“I enjoyed many aspects of ATM14. Some areas such as the Aman Mojadidi exhibit may be seen by some as controversial, but if art cannot be controversial then what can?” Audience member

“...the representation of the richness of the culture was conveyed fantastically well. The programme never disappoints and was as strong in content as previous years” Audience member

1 Introduction

On 26th September 2014, the third edition of the Asia Triennial Manchester (ATM14) launched in Manchester. It is the only Asian Art Triennial outside the Asia Pacific Region and, since its inauguration in 2008, it has delivered a wide range of unique experiences to audiences celebrating Asian art, artists and culture.

Originally conceived by Alnoor Mitha, ATM's Artistic Director, the first and second editions of the festival, delivered in 2008 and 2011, were organised by Shisha. During this time the ATM attracted over 350,000 visitors with more than 7.5 million viewing public realm work. It brought together six venues in 2008, increasing to 18 in 2011 and secured the support of more than 41 UK and international organisations.

Following Alnoor Mitha's appointment as a Senior Research Fellow (Asian Cultures) at MIRIAD, Manchester School of Art at MMU, the ATM was adopted by MIRIAD with the support of the Dean of the School and MMU's Vice Chancellor. ATM14, the first edition organised from its new home, was developed by MIRIAD in partnership with IWM North, the Centre for Chinese Contemporary Art (CFCCA) and multiple venues across Greater Manchester.

ATM14 included 'Harmonious Society', the most significant exhibition of Chinese contemporary art in the UK to date. Presented by CFCCA, this exhibition programme alone engaged 58 artists and creative practitioners in the delivery of work at six partner venues across Manchester. Also new this year was the ATM Collaborations learning and engagement programme, a series of events, exhibition tours, workshops, talks and screenings aimed at engaging local Asian and other communities and encouraging learning based on the ATM14 theme.

The festival theme, Conflict & Compassion, aimed to explore the role of the 21st century artist and curator in providing 'a voice for the unheard, a message to the dominant' and in demonstrating 'some kind of sympathetic vision of values through the visual' whilst also continuing to challenge stereotypical viewpoints of contemporary Asian artistic practice.

The ATM14 has continued to build on the foundations of ATM08 and ATM11. It attracted an estimated audience of 350,000; involved more than 1,500 participants, almost 500 of whom were involved in the ATM Collaborations programme; and, it has involved 110 artists and creative practitioners in the delivery of events. 18 core partners delivered the programme comprising more than 140 exhibitions, events and activities; 41 new commissions; 37 UK premieres; and, a series of community workshops, talks and other engagement activities.

This report responds to the need to understand more about the ATM14's audiences and impacts, and sets out the results of an evaluation of the festival against a number of articulated aims. It focusses on assessing levels of audience engagement and festival reach and draws on information collected from the ATM14 partners to identify the economic impacts attributable to the festival programme within the Greater Manchester economy.

1.1 Evaluation aims

A number of evaluation aims were articulated at the onset of ATM14 relating to the festival artistic and audience development objectives. This report focuses on the assessment of achievement of the ATM14 marketing and audience engagement objectives and economic impacts. It includes an assessment of the reach of participatory activities and, whilst not as extensive, it also draws on feedback from the festival partners and a sample of artists involved to set out a brief assessment of the effectiveness of the festival delivery model.

The key evaluation aims were therefore to:

- assess the **ATM14's reach** (including audience and participant origin, demography, diversity, profile and prior engagement levels)
- gain insights about **audience motivations** for attending events and the **effectiveness of marketing channels** in raising awareness and influencing attendance;
- gain an understanding of **audience engagement and reactions** to the 2014 programme and its impact on the City-region's cultural standing;
- assess the quality of **audience and participants' experience**, its impact on their likelihood to re-attend and/or recommend the festival and/or events to others;
- to assess the **economic impact of ATM14**, using methodologies that allow comparison with previous editions and other recent arts festivals and events; and,
- to assess any **broader outcomes** of the delivery model on programme partners and artists.

.A further requirement of the evaluation activity was to undertake an **audience and participant profile analysis** to provide insights for the festival, its commissioning agency MIRIAD, and the participating partner venues.

The structure of this report reflects these aims. A summary of the research methodology is presented followed by the findings from an analysis of the ATM's reach amongst audiences and participants; their profiles and audience reactions to the programme. The results of the economic impact assessment are then presented followed by a brief analysis of the delivery model and early outcomes for partners and artists.

1.2 Research methodology

To assess the festival reach, audience reactions and economic impacts of ATM14 a survey was developed and issued to audiences via the ATM14 and partner websites and social media networks. The online survey was supplemented with an interviewer-led survey which was issued via partners to a cross-section of audiences at events over the core festival period. In using this mix of methods and securing a large number of sampling points, we have minimised any bias associated with any single method so that we can be reasonably confident that the audiences responding to the survey were representative of all audiences to the festival as a whole. To

further increase confidence that the results are representative, responses have been weighted to reflect the difference in audience volumes between partner venues.

The survey questionnaire was set up to align with that used to assess the impacts of ATM08 and ATM11. It included a number of questions about where respondents lived, their demographics, levels of expenditure, previous awareness and engagement levels, their motivations for attending and their overall reaction to the festival. Full postcode data was also captured to facilitate audience mapping and profiling analysis.

A series of questionnaires were also set up to capture feedback from participants involved in the ATM Collaborations programme and Symposium. These include questions relating to participants' demographics and outcomes relating to their knowledge and/or skill development as a result of being involved. The questionnaires were issued to participants at events.

A number of other research instruments were set to capture feedback from festival partners, artists and the festival organiser. These were issued for completion via email at the end of the festival and drawn upon to derive insights about the effectiveness of the festival delivery model and economic impact.

The West Midlands' Cultural Observatory economic impact toolkit was used for the evaluation of ATM11. This calculates an economic impact based on the direct expenditure injected within the economic area (by audiences from outside the area and as a result of funding from outside the area being spent on suppliers within the area). To ensure consistency with ATM11 and a range of other festivals and events, the toolkit (currently under the charge of The Audience Agency) has again been used. As the toolkit does not take into account in-kind support, volunteer value and media coverage value, these have been calculated separately and included in the overall impact analysis.

Across the research, data was collected from 378 audiences attending events, to which most of the findings reported here relate. The analyses of audience geographic reach and profile are more limited, to those respondents who provided a valid postcode and who reside within the UK, and England respectively. Table 1 provides a summary of the audience response sample achieved and the confidence intervals to which the individual findings reported relate. The latter indicate that we can be reasonably confident that the reported results are accurate within +/- 6.5%.

Table 1: Audience sample details	Online survey respondents	On-site survey respondents	Total sample	Total audiences	Confidence interval @ 95%
All respondents	40	338	378		+/- 5.0%
Respondents from UK with valid postcodes	30	211	241	351,979	+/- 6.3%
Respondents from England with valid postcodes	30	196	226		+/- 6.5%

Of the 1,761 active participants involved in the Collaborations programme and other participatory events and activities, 229 provided feedback in some form. Amongst these, the majority were involved in the Community Collaborations programme, about which we can draw firm conclusions. 12 participants involved in the curatorial labs and 21 involved in the symposium also provided feedback from which conclusions have been drawn.

Finally, it should be noted that where the findings are reported in percentages, these may not always add up to 100%. In some cases this is because respondents were allowed to select more than one response option (where this is the case this is noted) whereas in others this is the result of rounding. In all cases figures have been rounded upwards.

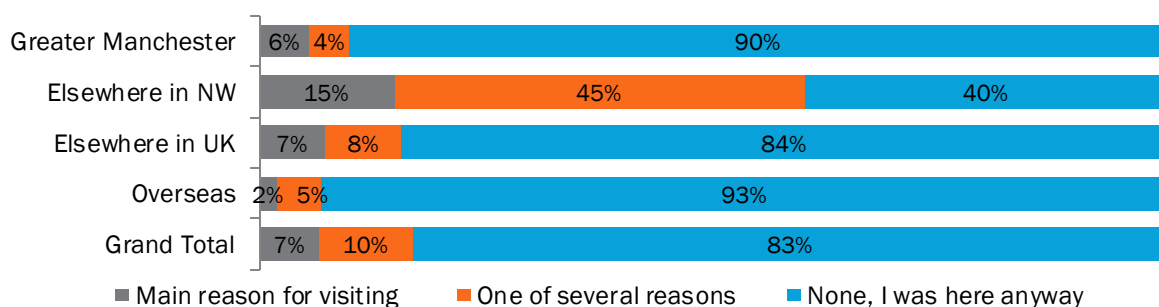
2 Audience reach

This year an estimated 352,000 people attended ATM14 programmed exhibitions and events across the partner venues and other public places in Greater Manchester. The figure represents a significant increase on that reported for ATM11 and an overall uplift of 40%. The figure does not take into account those engaging with the festival online and through other channels and does not include those ambient audiences exposed to publicity associated with events. The figure also excludes the 1,761 participants who actively engaged with activities through the Collaborations programme and other site specific or online activities.

Amongst those attending programmed events, just under a quarter (23%) had been aware of the festival before visiting. The proportion is lower than the 51% reported for ATM11 but is likely to reflect the involvement of a diverse range of new venues and the significant increase in new audiences attending this year. Amongst those previously aware of the ATM, well over a third (39%) had attended the ATM in previous years, a much higher proportion than that reported for ATM11. Drawing on these findings we can estimate that over 30,000 audience members had been sufficiently motivated to re-engage with the Triennial after a three year time lag (by comparison with 20,000 in 2011) demonstrating a continuation in the growing loyalty to the ATM.

The ability of the ATM to draw audiences to the City-region is illustrated in chart 1. It shows that one in six audience members' visits to the area were influenced wholly or in part by ATM14. Amongst those visiting from elsewhere in the North West region the figure is considerably higher at 60%.

Chart 1: Influence of ATM14 on decision to visit



Whilst the proportion of visits influenced by ATM14 is lower than that reported for ATM11, the volume of visits generated, estimated to be just under 60,000, is higher demonstrating the continued contribution that the festival makes to the local visitor economy.

2.1 Geographic reach

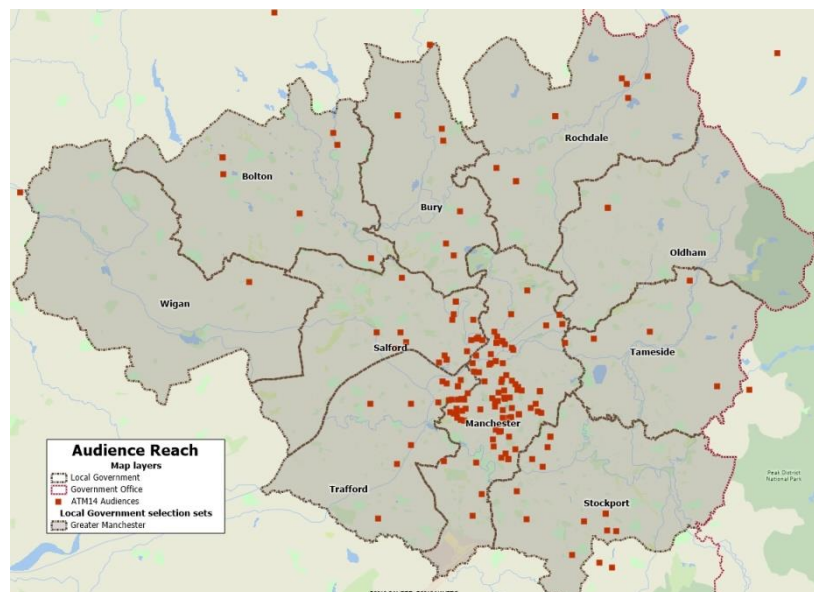
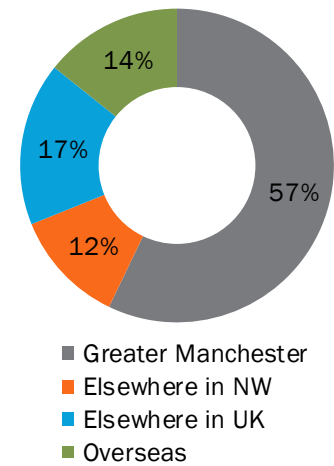
Well over half of audiences at ATM14 were from greater Manchester illustrating its continued engagement of local communities. One in eight originated from elsewhere in the region with 17% from the remainder of the UK. This year a notably high proportion of audiences originated overseas at 14% by comparison with 3% in 2011; reflecting a higher overseas student population attending events. Even allowing for sampling errors in the region of +/-6%, the findings provide clear evidence of the ATM's growing international standing.

Of the estimated 50,000 overseas visitors attending events this year, a large proportion were from Europe, the Far East and Australasia, demonstrating the ATM's continued global reach.

Amongst those audiences visiting Greater Manchester, 41% indicated that they stayed overnight for an average of 2.6 nights. When we discount the 20% that stayed with friends and relatives in the area, we can estimate that those audiences staying in paid accommodation during their visit occupied almost 130,000 bed nights, representing a significant contribution to the local visitor economy.

To gain further insight about the geographic reach of the festival, the postcodes of UK audiences have been mapped as shown below.

Chart 2: Audience origin



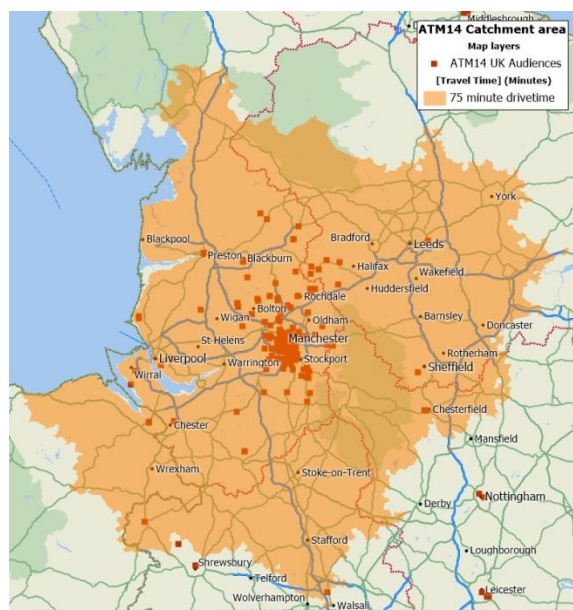
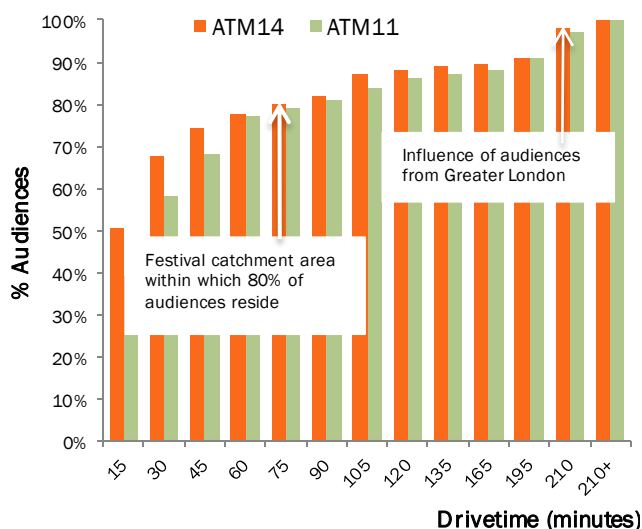
The maps illustrate the continued reach of the festival across the UK and most notably amongst audiences from Greater London. When we consider that these audiences are likely to have access to a broad range of high quality arts and cultural opportunities on their doorsteps, their

willingness to travel and engage with the ATM provides evidence of its quality, standing and distinctiveness.

The maps also highlight the festival’s continued reach to residents across Greater Manchester with audiences originating from all ten districts.

Chart 3 also draws on audience postcodes to compare the drivetimes of audiences attending this year with those for the previous edition. It highlights a greater proportion of audiences from the immediate locality (up to 15 minutes drivetime) up by 30% this year. As a result, the festival catchment area (defined as the area in which 80% of audiences reside) has become slightly more concentrated to within a 75minute drivetime, which remains considerable and covers a large area within the north west of England as shown in the map below.

Chart 3: Audience drivetimes



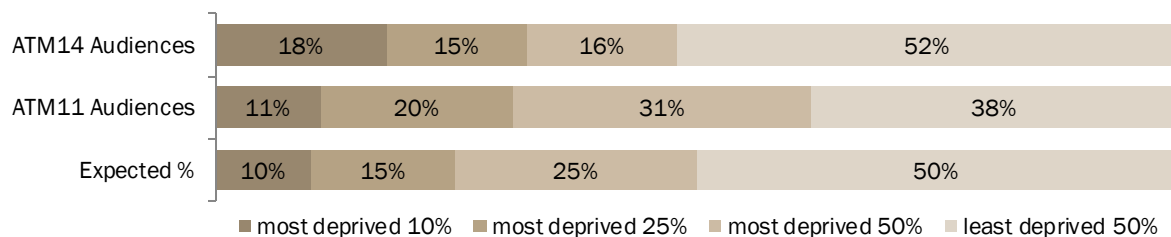
2.2 Reach into deprived communities

A further indicator of the ATM14 reach is its attraction to people from all types of community including deprived communities, which tend to have much lower levels of engagement with the arts; and contemporary arts particularly. As these communities tend to have greater levels of engagement with heritage than they do with arts, we might expect the mix of venues involved this year to have drawn a higher proportion of audiences from these communities.

Chart 4 compares the proportions of audiences at ATM14 and ATM11 by the deprivation ranking of the communities in which they reside¹ with those that we might expect from a representative sample of the English population. It confirms that ATM14 attracted a higher proportion of audiences from communities ranked amongst the most deprived 10% when compared with the population as a whole as well as those attending ATM11. With 18% of audiences attending this year from these most deprived communities, the findings provide evidence of ATM14’s success in engaging people who we would not typically expect to engage with contemporary visual arts.

¹ The deprivation ranking is taken from the Index of Multiple Deprivation 2010 (Department for Communities and Local Government) for the lower super output area in which audiences from England reside.

Chart 4: Reach into deprived communities

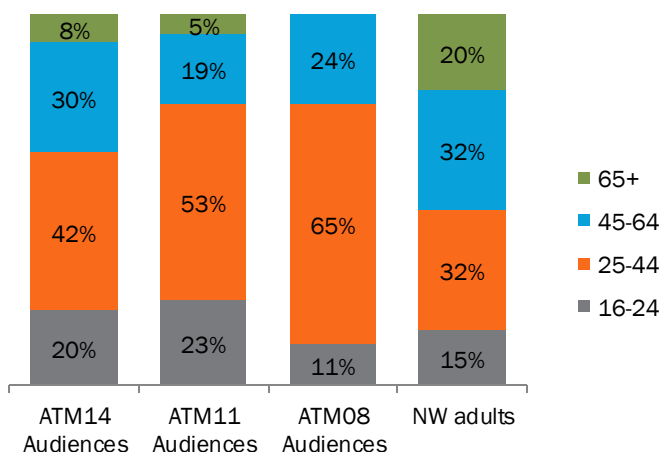


2.3 Demographic reach

We can gain further insights about the breadth of the programme’s reach from the audience demographic profile: their age, gender and ethnicity. Here these are compared with the previous editions of ATM and the adult population in the region to assess the extent to which the programme has engaged with a wide demographic.

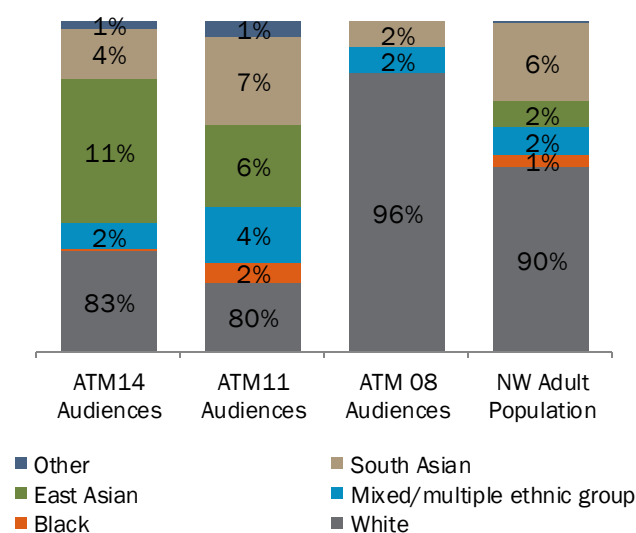
The age profile of audiences this year was much broader than in previous years and much closer to the population more generally. Whilst ATM14 has continued to attract a higher proportion of young adults than we would expect from the population overall, a much higher proportion of people aged 45+ engaged in ATM14 than in previous editions. It is clear from the changes in audience profile over time that as it develops the ATM is reaching an increasingly broad demographic.

Chart 5: Audience age profile



The ethnic diversity of audiences attending ATM14 continues to be greater than that for the population more generally with a significant over-representation of East Asian audiences attending events this year. Overall, 17% of audiences attending were from Black and minority ethnic backgrounds which, whilst slightly lower than that reported for ATM11, reflects a strong representation amongst audiences.

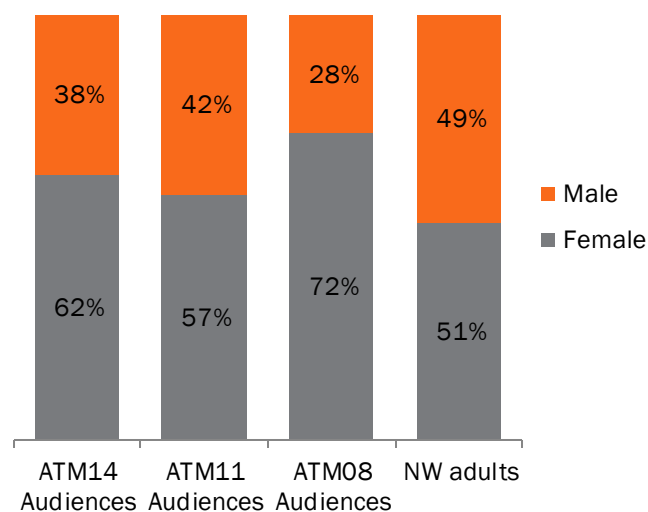
Chart 6: Audience ethnicity



Finally, the gender breakdown of audiences attending ATM14 events, whilst more skewed towards females when compared with the population and those attending ATM11, demonstrates its appeal to each gender.

Chart 7: Audience gender

Overall, the demographic and geographic reach findings demonstrate the ATMs continued appeal to a wide demographic, including people from more deprived areas and BME groups, often under-represented amongst audiences to arts and cultural events. It continues to engage local communities as well as drawing a significant proportion of visitors to the City-region, including a high proportion from overseas and demonstrates its strengthening international standing.



3 Participant reach

ATM14 also engaged 1,761 participants through workshops, talks, community events and online. Amongst these, 262 participants actively engaged in the Compassionate Communities project, aimed at engaging with Asian and other communities in Manchester, encouraging learning based on the ATM14 theme and sharing traditional and contemporary skills using a ‘pass it on’ approach. The following findings draw on data collected from these participants and a sample of those attending community events, the ATM Curatorial Labs and ATM Symposium to demonstrate the reach of the programme amongst participants.

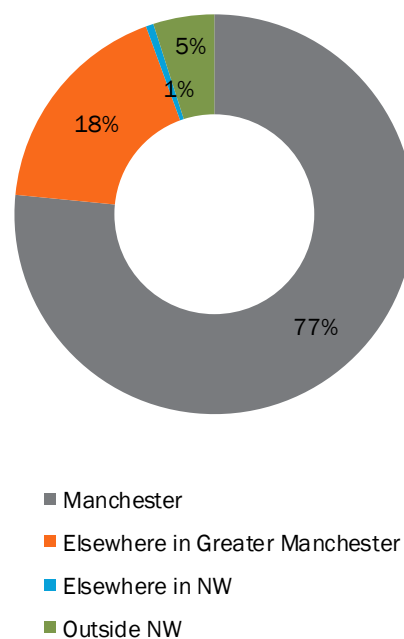
3.1 Geographic reach

Over three quarters of participants involved in ATM14 were from Manchester with a further 18% from elsewhere in the City region, reflecting its focus on engaging local communities. Amongst those from outside the region, the majority were either involved in the Curatorial Labs or ATM Symposium.

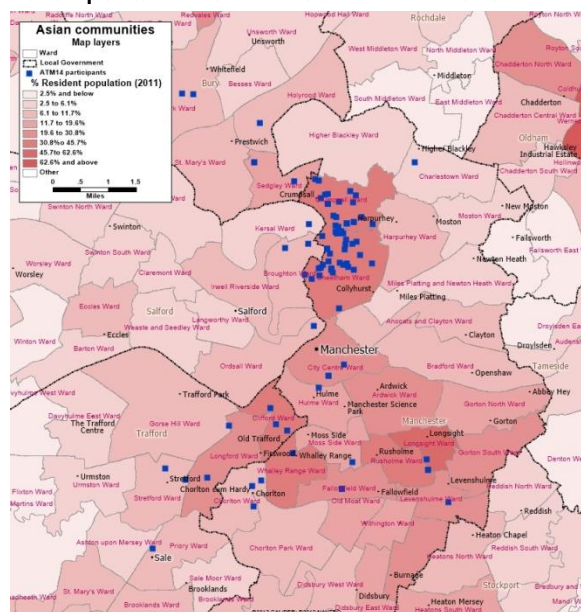
The first of the maps shown overleaf draws on Greater Manchester participants’ postcodes to illustrate their dispersion across the area. It highlights clear concentrations of participants from the Cheetham and Crumpsall wards, the areas near which several activities were focused.

The map also draws on 2011 Census figures to illustrate the dispersion of predominantly Asian communities across Greater Manchester and demonstrates the effectiveness of the programme in engaging participants from these communities (shown in the darker shades of red).

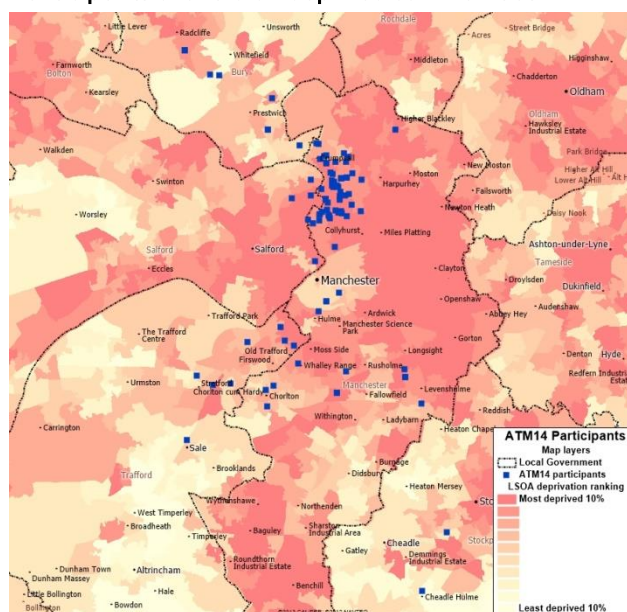
Chart 8: Participant origin



Participants overlaid on Asian communities

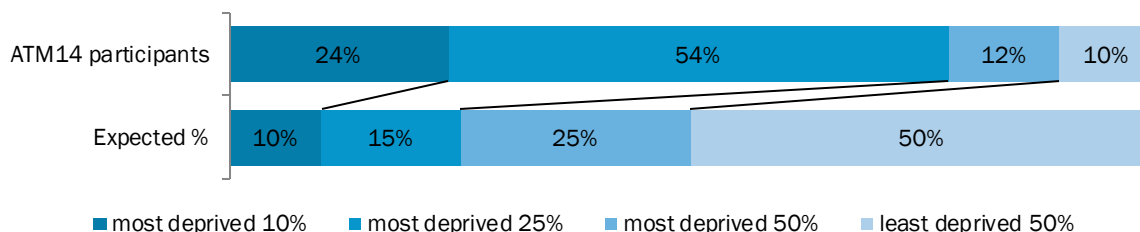


Participants overlaid on deprived communities



The second map above overlays participants on the levels of deprivation taken from the Index of Multiple Deprivation 2010². It suggests again that a majority of participants involved in the programme were from communities with higher than average levels of deprivation. This is confirmed in chart 9 below, which compares the community deprivation ranking of all participants with those we would expect to see from a nationally representative sample.

Chart 9: Reach into deprived communities (participants)



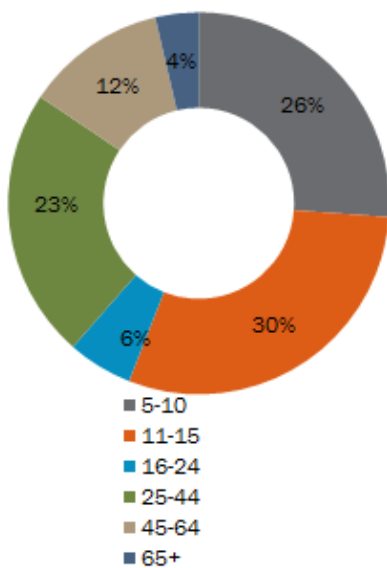
Almost a quarter of all participants were from communities amongst the 10% most deprived and over three quarters were from communities ranked within the 20% most deprived nationally. These findings provide evidence of the programme’s ability to engage people who are otherwise unlikely to be exposed to or involved with contemporary art. For these people the programme theme, particularly in respect of ‘providing a voice for the unheard’, is likely to be particularly relevant considering the coincidence between deprivation and lack of engagement in wider society. They are also amongst the communities most likely to benefit from the opportunities to learn new skills and express themselves through the creation and presentation of their work provided by the programme.

3.2 Participant demographics

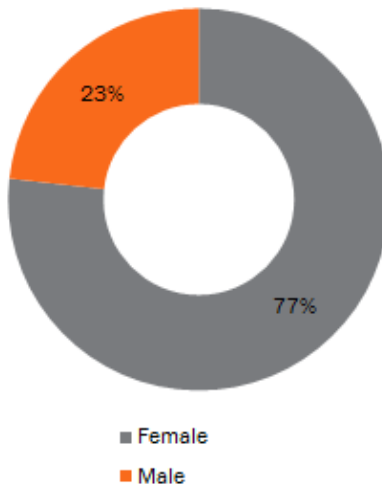
The reach of the programme to participants of all ages, genders and ethnicities is illustrated in chart 10 overleaf. The proportion of children and young people involved (35%) reflects the work undertaken with local primary and secondary schools and the over-representation of females reflects the work undertaken with local Asian women’s’ groups.

² Department for Communities and Local Government

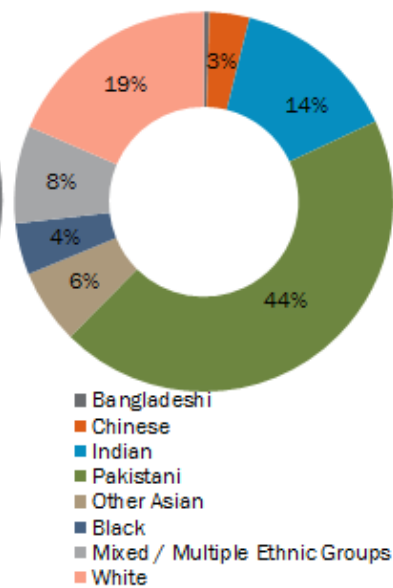
Chart 10: Participant age



Participant gender



Participant ethnicity



The chart also highlights the diversity in participants' ethnicities with two thirds of all participants indicating that they were from Asian ethnic backgrounds and a further 12% from Black and other minority ethnic groups. The findings support those reported earlier that the programme has reached and engaged people from local Asian communities.

4 Audience & participant profiles

A clear requirement of the evaluation was to undertake an analysis of audience and participant profile to provide insights for the festival, its commissioning agency MIRIAD, and the participating partner venues. The analysis also helps to provide evidence of the programme reach amongst typical and atypical arts audiences.

The new Audience Spectrum segmentation framework, developed as part of the Arts Council England funded Audience Finder project, has been used to profile audiences and participants from the postcodes they provided. The framework replaces the previous Art Audiences: Insight framework and draws on a wide range of information sources, including Taking Part survey data, to segment the population into ten distinct groups based on their level of engagement and propensity to engage with arts and heritage. These groups (shown in the illustration overleaf) fall into three categories:

- **Highly engaged** making up 58% of households in England;
- **Moderately engaged** accounting for 29% of households; and,
- **Least engaged** accounting for 14% of households.

Pen portraits for each of the ten segments, interactive maps of their predominance across England and further information about the framework development are available at <http://audiencefinder.org/audience/>.

Metroculturals

Engagement rank 1

Highly engaged prosperous liberal urbanites, with wide range of arts and cultural interests.

Commuterland Culturebuffs

Engagement rank 2

Affluent suburban and greenbelt consumers of culture as part of their social lives.

Experience Seekers

Engagement rank 3

Diverse urban audiences, students and recent graduates into a variety of cultural events.

Dormitory Dependables

Engagement rank 4

Regular but not frequent attenders living in city suburbs and small towns.

Trips & Treats

Engagement rank 5

Suburban households often with children for whom occasional arts and cultural activities from a day out or a treat.

Home & Heritage

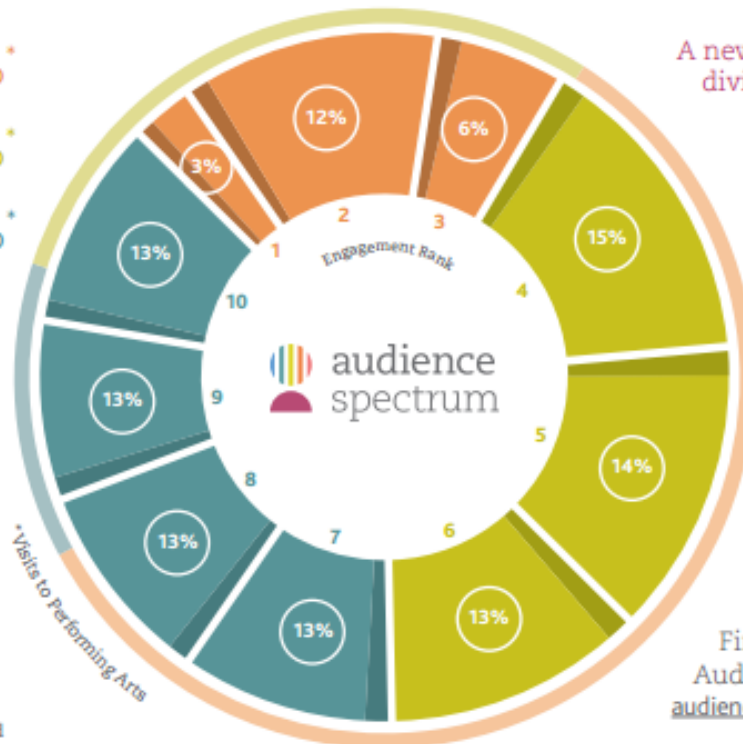
Engagement rank 6

Conservative and mature households who have a love of the traditional.

Higher engaged | 58%*

Medium engaged | 29%*

Lower engaged | 14%*



A new profiling tool that divides the population into 10 segments based on their arts and cultural engagement behaviours

the audience agency

Find out more about Audience Spectrum at audiencefinder.org/spectrum

Households in England

Up Our Street

Engagement rank 7

Reasonably comfortably off households, occasional audiences for popular arts & entertainment, museums and heritage sites.

Facebook Families

Engagement rank 8

Harder pressed suburban and semi-urban households for whom arts and culture plays a small role.

Kaleidoscope Creativity

Engagement rank 9

Urban and culturally diverse, their arts and cultural activity happens in their community and outside and mainstream.

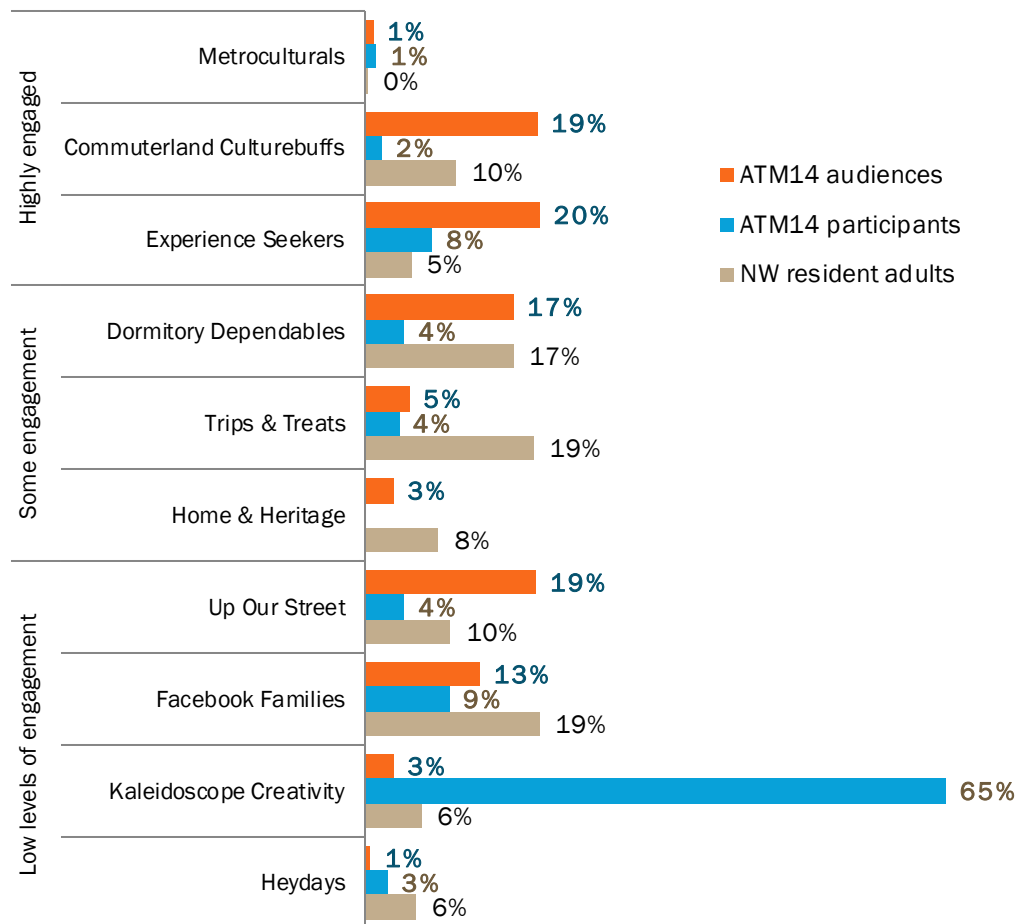
Heydays

Engagement rank 10

Older people who find it harder to access the arts and cultural activities that they used to enjoy.

Chart 11 compares the profile of audiences and participants with that of the resident adult population within the region.

Chart 11: Audience Spectrum profile comparison



It highlights clear differences between the three groups and uncovers some key insights about those who attended and participated in ATM14 events as follows.

4.1 Audience profile

- As we might expect from a contemporary arts festival, there is a significant over-representation of the typically highly engaged segments, accounting for 40% of all audiences by comparison with 10% of the resident population. Members of these groups are likely to be more discerning about the types of arts events they engage with and their over-representation amongst ATM14 audiences provides evidence of the quality work presented.
- Whilst all three of these groups tend to be highly engaged, they also tend to have different artform preferences with Metroculturals more eclectic in their tastes, Commuterland Culturebuffs tending to opt for more classical, traditional artforms and Experience Seekers, although largely engaging with mainstream arts, open to new and experiential experiences. The fact that all three of these groups are over-represented demonstrates the ATM14's broad appeal.

- The other two segments particularly over-represented amongst ATM14 audiences are Dormitory Dependables, infrequent but regular audiences tending to engage with heritage and mainstream arts occasionally; and, Up Our Street, a segment also preferring more mainstream and one we would not expect to engage with contemporary visual arts.
- Amongst the segments under-represented when compared with the base population are the Trips & Treats and Facebook Families segments, representing 18% of audiences by comparison with 38% of the population. These two segments are characterised as being predominantly families with children. Whilst it is not particularly surprising that these two segments are under-represented amongst audiences to a culturally specific contemporary arts festival, they evidence an un-tapped market that future programme adjustments could help to develop.
- Finally, although there are clear variations in the representation of each segment amongst audiences, overall more than one in three (36%) of all audiences attending ATM14 events were from those segments characterised as having low levels of engagement with arts and culture. These findings are particularly impressive given the nature of the programme and provide clear evidence of the programme reach amongst audiences that would not typically engage in such relatively high risk arts activities.

“I don't usually enjoy art exhibitions; however, I found this one to be very mind blowing. I was dragged in to deeply think about each display.” Audience member

4.2 Participant profile

- The profile of participants is particularly skewed, reflecting the focus of activities within specific communities. Most notable is the 65% of participants represented by the Kaleidoscope Creativity segments, a segment characterised as being culturally diverse, yet having low levels of cultural engagement. Their significant over-representation amongst participants is a clear indicator of the programme's accessibility and success in reaching atypical engagers. Their leaning towards more participatory events also indicates that the introduction of the Community Collaborations programme has been valuable addition to ATM14, particularly when we consider that just 3% of this segment are represented amongst audiences overall.
- Whilst smaller in proportion, the other segment over-represented amongst participants when compared with audiences is the Heydays segment. Representing 3% of participants, this is the least likely segment to engage in arts and cultural events. Their slight leaning towards participatory activities is evident in their representation amongst community participants and again suggests that the Collaborations programme has probably added value in terms of engaging people unlikely to engage otherwise.
- Overall, four in every five participants involved in ATM14 are represented by segments that have low levels of engagement in arts and culture. When we also consider the finding that just under 60% of participants in community events indicated that they had not been involved in anything like that before, the results demonstrate the clear success of the Collaborations Programme in engaging atypical audiences. When we further consider the finding that 95% of

community event participants indicated that they would like to do something similar again, we can have some confidence in concluding that their engagement, interest and openness to new arts experiences is likely to continue into the future.

4.3 Engaging arts practitioners & students

In the past, the ATM has attracted a high proportion of audiences who are involved in the arts or creative industries in their everyday lives. For ATM08 over half of all audiences indicated that this was the case and for ATM11 just under half indicated the same.

Amongst audiences to ATM14, 47% of all audiences indicated that they had some involvement in the arts in their everyday lives, the same proportion as in 2011. The results demonstrate the continued appeal of the festival to arts practitioners and those studying arts.

Chart 12: Audience involvement in the arts (Base: all arts practitioner/students)

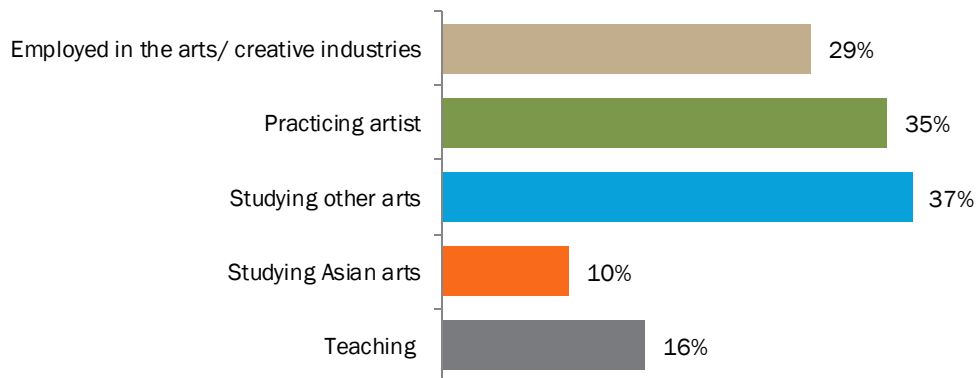


Chart 12, shows the breakdown of these audiences; many of whom indicated that they were involved in more than one of these capacities. More than a third of these audiences indicated that they were practicing artists and 44% of those involved in the arts (one in five of all audiences) indicated they were studying arts or Asian arts. Whilst the figures reflect the increased role of MMU in delivering the ATM with the likelihood that this has helped to engage more students, they continue to demonstrate the role that ATM appears to play as a catalyst in cultivating creativity and artistic debate amongst arts practitioners and students.

5 Audience decision making

To gain insights about what compelled audiences to engage with ATM14, they were asked how they found out about the event/exhibition(s) they had attended and what their main reason for attending had been.

5.1 Information sources

As indicated earlier, almost a quarter of audiences (23%) had been aware of ATM before attending events. This is reflected in the high proportion of audiences who reported finding out about the events/exhibitions whilst already at the venue, passing by or from someone at a venue. Amongst those who had been aware of the ATM prior to visiting, the most common means by which they became aware was via the festival brochure; with 40% of previously aware audiences indicating this (chart 13). Whilst not directly comparable with the lower proportion reported for

ATM11 (23%), due to a lower proportion of audiences indicating prior awareness this year, the results demonstrate the continued effectiveness of, and need for, print material in attracting audiences.

Word of mouth remains high; with well over a third (39%) of audiences indicating this. And, the ATM website has had a much greater role in raising awareness this year with over a third (35%) indicating that they had found out about events through this channel compared with 7% for ATM11.

The partner websites have also continued to have some influence on awareness, albeit that referrals between the sites has been minimal (suggesting that audiences have found what they needed without needing to click through).

Also notable is the much higher proportion of audiences indicating that social media and email/e-bulletins have had an influence. Almost a quarter indicated that they became aware of events via social media compared with 4% for ATM11, demonstrating its growing importance within the communications mix.

Amongst the other means by which audiences became aware of events were creativetourist.com, ATM partner venues and other arts venues in the City suggesting a degree of crossover between sites.

Overall, the results demonstrate a continued need to use a mix of online and offline channels to raise awareness and promote events, albeit that digital channels have had much greater influence this year than previously.

5.2 Audience motivations

The broader reach of ATM14 and high proportion of audiences who were new to the ATM this year is reflected in the reasons they gave for attending events. Almost half indicated that their visits were motivated by a desire to experience something different or new suggesting that the ATM was seen to offer this.

Just 10% indicated that their visits were motivated by an interest in contemporary arts compared with 42% for ATM11, reflecting the higher proportion of atypical contemporary arts audiences at

Chart 13: Audience information sources)

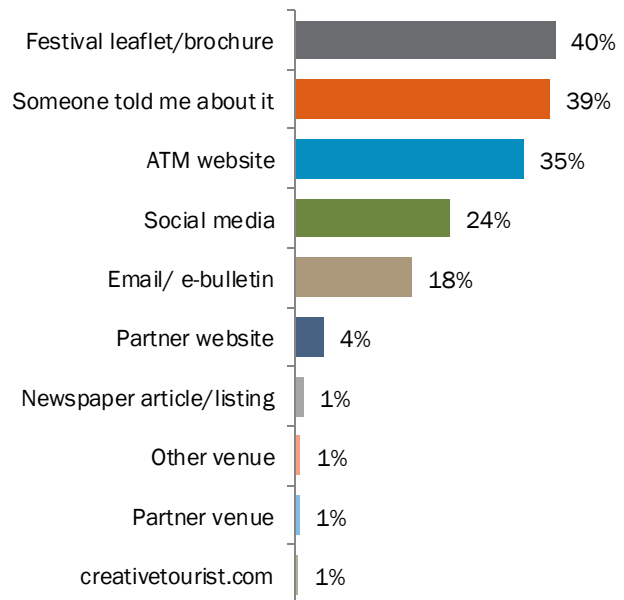
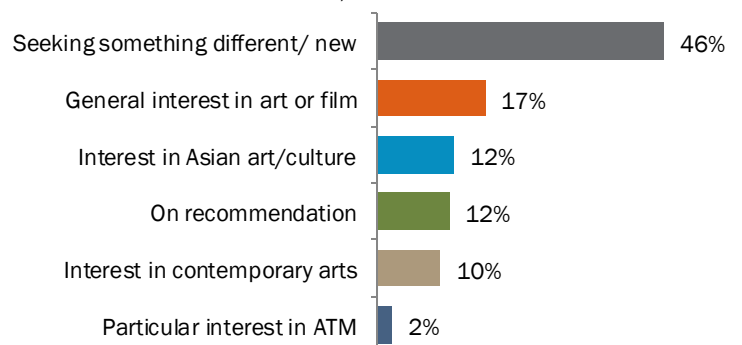


Chart 14: Audience motivations)



ATM14 events. However, the proportion of audience visits motivated by an interest in Asian arts or culture has remained stable at 12% compared with 14% for ATM11.

6 Audience experience

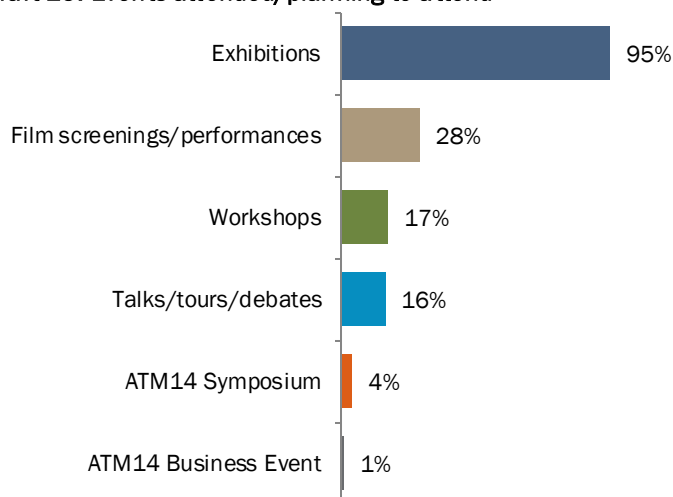
6.1 Engagement & reactions

To gain an understanding of the levels of audience engagement with ATM14, audiences were asked what other festival events they either had attended or planned to attend. Overall, 35% of audiences indicated they had attended and/or intended to attend another ATM14 event. When we consider the high proportion of audience who had been unaware of ATM before attending events and the high proportion of atypical audiences engaging with the ATM this year, these results are surprising and demonstrate considerable success in preserving audience engagement over time.

“This is the first venue visited this year - great start! Show is excellent.” Audience member

As in 2011, the significant majority of these audiences indicated that they had or planned to attend another ATM14 exhibition. However, the proportions of audiences indicating that they planned to or had attended screenings, workshops, talks, tours or debates have all increased this year. These results demonstrate both an increase in demand for these types of activity in the programme and a growing commitment to engaging more deeply with the programme.

Chart 15: Events attended/planning to attend



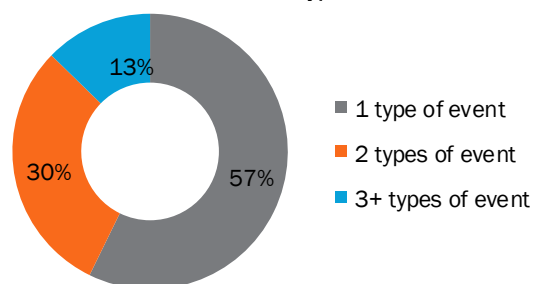
This increased commitment to the festival is further evident in the increased proportion of audiences engaging in more than one type of event this year, up from 23% for ATM11 to 43% for ATM14, and in the many audience comments evidencing a clear appetite for more.

“Enjoyed Castlefield exhibition too. Would like to see more events happening in the programme...exhibition tours, etc.” Audience member

“More performance please, I’d like to see some more traditional Chinese art” Audience member

“We certainly want to see more” Audience member

Chart 16: Number of event types attended



As in previous years, audiences were also asked to describe their experience of ATM14 in three words to gain insight about their perceptions of the

programme. Their responses are encapsulated in the word cloud below where the size of each word represents the number of times it was used to describe their experiences.



As with ATM11, the most popular word used to describe audience experiences of ATM14 is interesting, demonstrating the continued relevance of work to audiences. Amongst the other descriptors commonly used by audiences are those that demonstrate a degree of learning (informative, enlightening, educational), absorption in the work (engaging, thoughtful) and provocation (thought-provoking, challenging), all recognised dimensions of the quality of work presented.

“Thank you for a stimulating visit” Audience member

“It really makes you think.. out of the box” Audience member

As with ATM11, two other themes are apparent in the descriptors chosen by audiences: that which demonstrates ATM14’s continued distinctiveness and added value to the region’s cultural offer (evident in the use of different, unusual, new, diverse and exciting); and that which demonstrates its continued role in inspiring creativity (inspiring, stimulating and challenging).

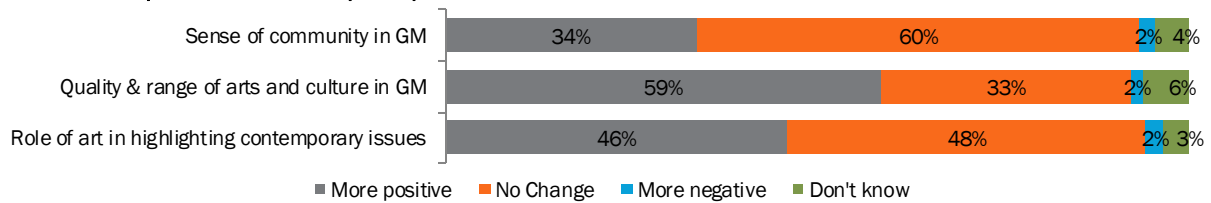
“It’s good to see work made outside of the UK/Western World vacuum bubble and compare it to the more typical institutionally created work that we are used to.”

Audience member

There are clear similarities in the descriptors used by audiences to describe each of the latest editions of ATM, suggesting that despite many new audiences this year, there remains an overall consistency in the ATM brand which should help to strengthen its standing in years to come.

ATM14’s impact on audience perceptions of Greater Manchester and the role that art can have in highlighting contemporary issues is illustrated in chart 17. It shows that over a third of those attending events gained a more positive sense of community in the city-region as a result of engaging. This is on a par with that reported for ATM11 and demonstrates the festival’s continued contribution to community spirit.

Chart 17: Impact on audience perceptions



The proportion of audiences reporting an improvement to their perceptions of the quality and range of arts and culture as a result of ATM14 is significant at 59% and slightly higher than the 58% reported for ATM11 again providing evidence of the contribution that the festival makes to the City's cultural standing.

“Best show in Manchester for some time. Great work! MORE PLEASE!”

“Fantastic addition to Manchester's cultural scene!” Audience member

Just under half of all audiences (46%) reported feeling more positive about the role that art can play in highlighting or addressing contemporary issues; providing clear evidence of their engagement with and acknowledgement of the festival's theme.

“I thought the artworks were very creative, and thought provoking, linking issues together and providing alternative perspectives.” Audience member

Although the majority of audience reactions to events have been extremely positive and echoed in their unprompted comments, there were a minority who whilst clearly provoked, did not respond favourably to the work presented. This is not surprising given the involvement of venues not normally associated with contemporary arts, the subject matter and proportion of audiences who came across work without prior expectation or knowledge. However, it is clear from these audiences' comments that the work challenged and provoked them, even if the conclusions they came to differed from those of the majority.

“I feel that the exhibits were barging in and demeaning the display, ...the ATM14 was trying to dishonour all the wonderful memories of the people that had participated in the war...”

“I really liked the exhibition and would like to see more. I am very frustrated that some people saw fit to complain about it.”

“They were all stunning. I'm surprised I've never heard of this before. The ingenuity of each piece was quite breath taking regardless of the format..There ought to be more voices critiquing "empire" & "imperialism", art can do this, even if it's obliquely.”

“Valuable - nay, essential - for providing insight into & commemorating war/conflict and its devastating impact on society and the individual in a visually stimulating manner. Definitely a positive thing for everyone to be involved in.”

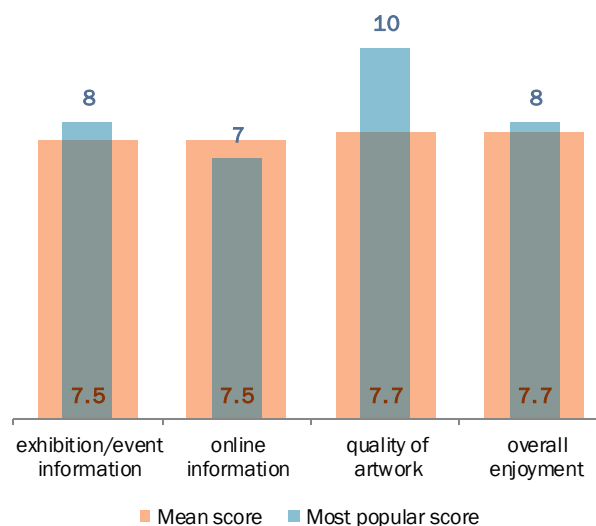
6.2 Satisfaction & response

To assess audience's overall experience of ATM14, they were asked to rate a number of aspects of the festival on a scale of 1 to 10 (very poor to excellent). The results are illustrated in chart 18 which compares each of the mean and mode (most popular) rating given.

The highest mean ratings were given for the quality of artwork presented and audiences' overall enjoyment at 7.7. However, the most popular rating given to each of these aspects of audience experience differ with the most common rating for quality of artwork at 10 (excellent) given by over a quarter of all audiences and the most common rating for overall enjoyment at 8, given by 28% of audiences.

Similarly, exhibition/event information and online information attracted the same average ratings, the most common ratings were 8 and 7 given by 20% and 26% of audiences respectively.

Chart 18: Audience ratings



These average ratings reflect high levels of satisfaction amongst audiences overall. However, the differences in average and modal scores reflect a greater polarity in ratings given to the quality of work presented than for overall enjoyment and information provision, which cluster around the average. The findings suggest that despite more divided views on the quality of the artwork (to be expected from presenting cutting edge and provocative work) the clear majority of audiences enjoyed their experience. Again this is echoed in the many unprompted comments made by audience members.

“I very much enjoyed the exhibition... Confrontational art is sometimes the only way to successfully represent trauma, especially when it is so personal.”

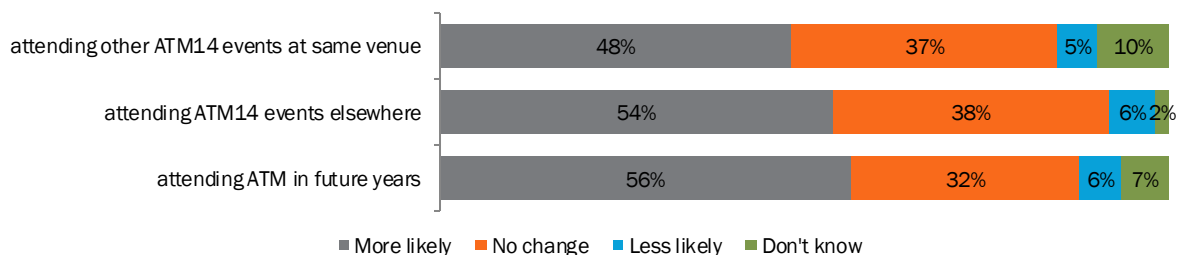
“ATM14 surpassed expectation - Very impressive range of contributors, organisation & coverage, fantastic.”

“Thoroughly enjoyed my visit... Splendid experience”

The quality of audience experience is also reflected in audiences' likelihood to return and/or recommend the ATM to others. This year 73% of audiences indicated that they would recommend the ATM to others. Whilst not directly comparable with the 68% of audiences to ATM11 who indicated an increased likelihood to recommend, the results are very positive when we consider the influence that word of mouth is likely to have on future audiences.

Equally positive is the 56% of audiences who indicated they would be more likely to attend the ATM in future years, particularly considering the high proportion of newcomers for ATM14. Chart 19 also demonstrates the levels of audience crossover encouraged between partner venues with over half of all audiences indicating that they were more likely to attend an ATM14 event elsewhere as a result of their experiences.

Chart 19: Impact on audience behaviours



These results are again reflected in many audience comments, and provide clear evidence of the continued demand for future editions of the ATM in years to come.

“Hope to see more next year. It was really interesting. Many artists from different countries. Great experience!” Audience member

“Thought, quality, feeling, layout, lighting and information was outstanding. Fab exhibition, very friendly staff. Will definitely revisit Touchstone” Audience member

7 Economic impact

To ensure comparison with previous years, the West Midlands Cultural Observatory online Economic Impact Calculator (www.eitoolkit.org.uk) was employed to calculate the economic impact of ATM14. The toolkit draws on the survey data and financial information provided by the ATM partners to generate a report that includes an estimate for the economic activity generated and impact appropriated within a defined geographic area, in this instance, Greater Manchester.

The report generated relates to all events open to the public during the festival period and participatory activities that took place in the run up to this. The results are included in the appendix to this report and summarised in table 2 below.

Table 2: Economic impacts

Participants & attendees	353,761
Number of visits generated by events (all)	95,040
Number of staying visits (paid accommodation)	15,840
Total audience spend generated	£14,160,000
Spend by ATM14 partners	£311,000
Total economic activity	£14,470,000
Additional spend by audiences	£5,296,000
Additional spend by ATM14 partners	£27,400
Total economic impact (before multiplier)	£5,323,400
Total economic impact (after multiplier)	£6,654,000

In addition to these economic impacts accrued by the additional expenditure within the local economy, across the partnership the equivalent of 2 full time posts were generated and 173 volunteers were employed in the delivery of the festival.

It should be noted that these impacts do not take into account the value of the in-kind contribution from volunteers and other partners and sponsors, valued to be in the region of

£243,500. Nor do they take into account the advertising value equivalent of the considerable press coverage generated for the events, estimated to be in excess of £525,000.

When we take into account the amount of funding secured by the partners to deliver the festival (totalling £318,000) we can calculate that for every £1 of funding secured, ATM14 generated an additional £19.92 in economic value within the Greater Manchester economy. Whilst lower than the £26.40 secured per £1 investment reported for the ATM11, this figure represents a significant return on investment and reflects the considerable amount of unaccounted time and resources injected by the partners and festival delivery team.

8 The ATM partnership delivery model

As indicated earlier, ATM is the product of a partnership that has grown from the 5 founding members who delivered the inaugural programme in 2008, to involve 18 partners in the delivery of the 2014 festival. Amongst those new to ATM in 2014 were Birmingham City University, Manchester School of Art, IWM North, Tang Contemporary, The Biennial Foundation, The Manchester Contemporary, Corvi Mora, the South Bank Centre and TAKE (the festival media partners based in India). They included commercial galleries and the Centre for Chinese Contemporary Art (CFCCA) whose Harmonious Society programme involved six venues across the city (CFCCA, ArtWork, John Ryland's Library, MOSI, Manchester Cathedral and the National Football Museum).

The partners have shared knowledge on curating international exhibitions informally and through Curatorial Lab sessions. They have developed and implemented new ways of presenting exhibitions; and, they have inspired other venues and organisations to collaborate in the delivery of ATM across a broad range of artforms, public spaces, communities and regions. They have worked with communities and leading national and international artists and they have strengthened their individual ambitions and those to develop the festival into the future.

“Each partner has curatorial input and gains profile and knowledge of international Asian artists”

ATM partner

There is evidence that the ATM model has brought about a range of new working partnerships within and outside the ATM partnership. Examples include Touchstones Rochdale working for the first time with CFCCA and Cornerhouse; Bury Art Museum and Sculpture Centre and freelance curator, David Thorp jointly delivering the Remix exhibition; and, Castlefield Gallery co-commissioning new video work with Full Circle Arts that was simultaneously exhibited online. There are also many examples of working partnerships being strengthened as a result of the ATM: with artists, local academia, the press and media and with organisations such as CityCo with which CFCCA has reported having been able to raise its profile particularly.

8.1 Key strengths

When asked what they believed to be the key strengths of this model of working to deliver ATM, the partners identified a number of areas. They include the pooling of ideas, skills, capacity and knowledge that is appropriated as a result of the diversity of partners involved (including film, visual arts, craft and museum venues and curators, academics, independent curators, artists,

community practitioners and marketing and communications specialists). This is facilitated by an inclusive and ‘open attitude to share research, knowledge and exchange of ideas that benefit curators, artists, community groups, academics and the wider public’. It also benefits from the curatorial and creative control afforded to partners within the context of an overall cohesive theme.

A further identified strength is the opportunity for networking secured through the partnership and via events such as the ATM Symposium and Business Conference which bring businesses, academia, artists, funders, media and practitioners together in fora that challenge and promote discourse and innovation.

Access to specialists and funding, secured as a result of a robust and collective vision, are recognised strengths that could be further exploited as are the roles that the ATM plays in promoting the diversity in the City and in developing new audiences. Many partners, for example, reported being able to access new audiences as a result of the programme mix, audience crossover and higher profile ATM branding. Many also reported benefitting from the increased media exposure and audience reach secured through the joint marketing and media communications led by the ATM freelance team.

“Inclusion in and distribution of the ATM brochure meant we could reach a larger audience than we are usually able to afford” ATM partner

8.2 Developing creative & curatorial practice

There is evidence also that being involved in ATM14 enabled many partners and artists to explore new ideas or concepts and take managed risks with their programming and practice. It has enabled partners to be more ambitious, to present higher profile and/or more provocative and potentially contentious work. For example, whilst Castlefield Gallery is recognised as a venue that actively supports emerging artists, for ATM14 it took an increased risk in presenting emerging artist Hardeep Pandhal’s first solo exhibition, Joyous Thing With Maggots At the Centre. According to the gallery *‘the subject matter was challenging and [they] wanted to back his post-colonial view point which could have backfired as this may have been contentious in the current climate’*. However, reactions were positive and demonstrated the exhibition’s clear alignment with the curatorial theme.

“Pandhal embodies the triennial theme of ‘Conflict and Compassion’, and provides a timely reminder that constant re-evaluation of our relations with Asia and other cultures is needed, particularly at a time when social attitudes are more fluid than ever.” Lauren Velvick, [Corridor 8](#)

For other partners, involvement in ATM14 has provided a *‘high profile platform to use to attract higher level partners and secure concrete working relationships’*; it has enabled partners to showcase work that would not otherwise have been presented and to test new ideas, delivery practices, sites and spaces and new programme content.

“It provided a unique opportunity to test site wide interventions programming formula, pushing the concept of commissions to a new level for the organisation. It also offered an opportunity for us to test the Air Shard structure as a site to host commissions’ IWM North

‘It enabled me to work with an artist I’d wanted to work with for a number of years and to commission a new work. The installation used the physical gallery space in a way it hadn’t been used before’ Touchstones Rochdale

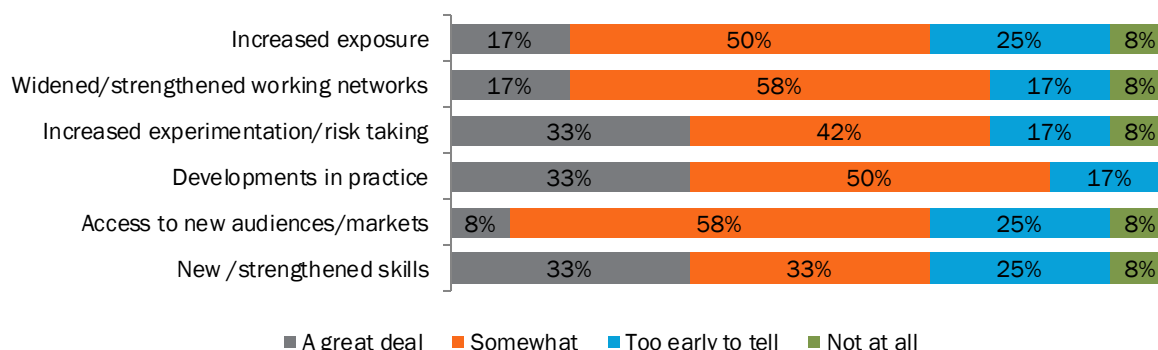
Linked to this is the increased confidence that some partners reported in the delivery of work that has stretched or challenged them as a result of being involved in the ATM14. As Manchester Craft & Design Centre (MCDC) reported *‘it gave us the confidence to show challenging work which we may not have discovered otherwise. Our maker’s work was interpreted as contentious by some, and showing as part of ATM allowed us to show his work proudly.’*

There have also been a number of other operational firsts for many curating work, including Bury Art Museum who for the first time *‘hosted a separate non selling event alongside Buy Art Fair and The Manchester Contemporary’*.

Beyond being inspired by the festival theme, many artists also reported outcomes for their creative practice as a result of their involvement in ATM14. They include Jin Feng, who refers to it bringing *‘a new horizon for his creation in future’*; Kashif Nadim Chaudry, for whom the exhibition space at MCDC helped inspire a new direction and tested his practice *‘specifically with regards to new ways of presenting work’*; and, Tomoko Freeman aka anti-cool whose *‘Puzzlers World’* commissioned as part of Pop-Up Republics involved her working with *‘new materials and approaches [she] had never undertaken before’*.

There is also evidence that involvement in the ATM14 has brought a range of other positive outcomes for artists. Amongst those providing feedback, many have indicated that their experience has had a positive impact on their practice. Several reported benefiting from the direct audience contact the festival afforded them and the feedback that went with this. And others referred to the new contacts and networks they have secured access to and/or skills that they have developed creatively and in other areas. Chart 20 illustrates the extent to which some of these outcomes have been appropriated by the sample of 12 artists who provided feedback.

Chart 20: Outcomes for artists (n=12)



‘I learnt a lot of skills in multiple areas, quickly, including: carpentry, joinery, negotiation, events and people management, accounting, health & safety and I was able to corroborate skills I already had in marketing, administration, creative curation and research.’ Beccy Kennedy

Whilst it is perhaps too early to fully assess the outcomes for artists, there is also evidence of artists securing new work opportunities as a result of their involvement. Examples include Wang Sishun whose piece, *Nothing Happened Under Heaven*, was presented at ArtWork as part of Harmonious Society, who, inspired by the ATM, will have a piece of sculpture weighing 80 tons presented in the UK in 2016.

'I had never exhibited in Manchester before nor had the opportunity to be part of a festival with such high calibre artists and so the exposure was invaluable... Being part of this international festival also enabled me to take greater risks in terms of the ambition of my practice, especially the types of skills I developed, materials I used and also scale of my work. ATM14 enabled me to make connections with Castlefield Gallery and to organise my second solo exhibition, this was a great opportunity to network and make new contacts.' Kashif Nadim Chaudry

8.3 Programme theme

The analysis of audience feedback provides clear evidence of the quality of work presented at ATM14. However, a further indicator of the quality of the programme is in its relevance to the world in which we live and the extent to which the programme theme manifested in the work presented.

This year the curatorial theme, Conflict and Compassion, reflected an ambition to explore the role of artists and curators in providing *'a voice for the unheard, a message to the dominant or sympathetic vision of values through the visual'*. The theme was conceived by the ATM14 Artistic Director, Alnoor Mitha whose explanation of the theme clearly demonstrates its relevance.

"The theme unravels contemporary issues of our time. During 2014, it was the centenary of the First World War and numerous arts organisations were commemorating it with exhibitions or other events. In addition, global events around how human beings react to Conflict and Compassion was an on-going media news story. I wanted contemporary artists to tell their own stories that captured the mind-set of our audiences." Alnoor Mitha

Asked how much the programme reflected and helped achieve this ambition, the majority of partners felt it had overall or to a *'significant extent'*. Particular mention was made of the success of the ATM Symposium in this respect and the broad range of ways in which the theme was interpreted across the programme by artists and curators. Mention was also made of the choice of artists and the voice given through the festival to a number of lesser known, emerging artists who otherwise were *'less likely to have a voice'*.

"Our programme in particular reflected a number of unheard voices within the works on display via subject matters that dealt with marginalisation and focused on the individual experience within a globalised context. I think that the overall theme relayed this vision and statement coherently" MSA

"I think through the multiple partners, venues and artists involved, working in different ways, the ambition was achieved" Touchstones Rochdale

However, it is clear that some partners felt that *'not all exhibitions and artists fitted the brief'*. For example, one partner felt that *'Harmonious Society was confusing as a sub-theme'* and

another felt that the ‘theme and purpose needs interrogating more – with a greater curatorial focus across the overall venues dealing with international artists and being wary of expectations of Asian art being reductive with expectations of art reflecting predominantly Asian concerns’. Reviewing the consistency and curatorial vision of the programme is likely to benefit the ATM moving forward.

Participating artists also held differing views about the programme theme and its impact on and/or alignment with their practice and work. For some, the notion of tailoring their work to the theme of an exhibition or being inspired by a programming theme was not something they considered particularly necessary, albeit that many referred to a natural fit with, or progression of their creative thinking as a result. Whilst for others, the theme clearly provoked them to delve into new areas or add a particular focus to their work.

“Art creation and producing is always a continuous process and it should not be designed to cater to the theme of exhibitions. The exhibition this time is kind of a presentation of everyone’s hard working and contribution.” Zhao Yao

“My work already deals with themes loosely related to conflict and compassion and so it seemed a natural progression to continue making work in this vein.” Kashif Nadim Chaudry

“The theme of conflict encouraged me to collaborate with other academics who were interested in curating an exhibition about border zones; this was a similar interest. We kept to our brief of exploring border crossings in Asia and in relation to tourism.” Beccy Kennedy

8.4 Future developments

Finally, it is clear from the previous analysis that the 2014 edition of ATM has seen significant developments in the festival’s partnership delivery model. Asked what further development or improvements partners would like to see moving forward, a number of suggestions have been made. They include securing an overall funding partner that can support the partnership to deliver the ATM programme; increasing the lead time to plan and deliver the festival, particularly in terms of submitting ideas for work and choice of artists; providing further support to help with instillation and invigilation; and distributing resources (volunteer support, press and marketing activity) equally across all partners.

“Fundraising is an on-going problem for small scale partners... we are not only competing with ATM, but with other partner venues. It’d be great if this is integrated as a consortium” ATM partner

As indicated above, some concern was expressed that the Harmonious Society sub-theme might have caused some confusion and that more consistency in the programme would be important moving forward. Other suggested areas for consideration when planning future editions include: reviewing the dates (particularly if continuing with academic engagement); focussing on ‘showcasing international artists, not just artists you could normally see in the UK’; and, reviewing and developing the ATM brand.

9 Conclusions

The analyses and findings set out in this report provide evidence of the ATM14's audience reach and economic impacts. They demonstrate the scale of audience and participant engagement and the festival's continued success in engaging local communities and attracting visitors to the Manchester city-region.

The festival has been successful in engaging audiences from a broad demographic, from a diverse range of ethnic groups and from some of the most deprived areas of England. It has engaged people we would not typically expect to engage with contemporary visual arts as audiences and participants in the Compassionate Communities project.

The findings demonstrate the effectiveness of the marketing channels used to reach and attract audiences and the continued influence that recommendation from others has had on audiences' decisions to visit events. Also notable is the higher proportion of audiences influenced by social media this year, demonstrating its growing importance within the festival's communications mix.

It is clear from audiences' feedback that many were inspired and absorbed by the work presented. There is evidence also that the programme has both challenged and enlightened audiences and improved perceptions of the city region. Average audience satisfaction ratings have been consistently high; and, there is strong evidence that there has been audience crossover between partner venues and a continued demand for future editions of ATM.

The economic impact results demonstrate the ATM's continued contribution to the local economy, estimated to be in the region of £6.65million this year. This is in addition to the estimated £525,000 worth of media coverage achieved and in-kind support, estimated to be worth £243,500.

Finally, the ATM partnership delivery model has continued to facilitate knowledge sharing and skills development through the ATM Curatorial Lab sessions and it has continued to encourage partners and artists to take risks, test new concepts and be more ambitious. Feedback from partners also highlights a number of areas for review and suggestions that will need consideration in the planning of future ATM editions.

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Appendix: Economic impact report



Project details

Project Name: ATM14

Created: 27/01/2015

Description: Asia Triennial Manchester 2014

Economic Impact Calculator

Introduction

This report assesses the economic impact of ATM14 on the Greater Manchester area or 'Geographic Area of Interest'.

Methodology

This report was generated via the West Midlands Cultural Observatory online Economic Impact Calculator - www.eitoolkit.org.uk

Note: estimates contained within this report are not designed to be used in conjunction with other economic estimates generated via the west midlands cultural observatory economic impact toolkit, and should be viewed as 'stand-alone'.

A note on the data

Estimates contained within this report rely entirely on the accuracy of the data provided by users of the Economic Impact Calculator. The data supplied by users has not been verified by the West Midlands Cultural Observatory.

Margin for error

There is a margin for error of (+/-) 2.95% associated with the participant questionnaire data (used to estimate spend by participants). Margin for error for individual questions may be higher where not all respondents provided an answer.

Definitions

Economic activity refers to the overall amount of money that was spent due to the project. This includes money spent by participants / attendees in order to take part in the project + money spent by the organisation(s) delivering the project.

Not all economic activity can be categorised as 'economic impact'. Economic impact refers to 'new' money that has been 'injected' into the 'Geographic Area of Interest' economy (from outside) that would not otherwise have been present had the project not taken place. So for example, all money spent by project participants / attendees that live close to where the project event(s) / activit(ies) took place (i.e. within the 'Geographic Area of Interest') is excluded from the 'economic impact' estimate (money spent by this group of people is viewed as money which would have been spent in the local 'Geographic Area of Interest' economy with or without the project). Also, only money spent by participants / attendees that were motivated to visit the area where the event(s) / activit(ies) took place BECAUSE of event(s) / activit(ies) is included. Similarly, when it comes to working out the 'economic impact' associated with spend by the organisation(s) delivering the project, only money (sourced from funders based outside the Geographic Area of Interest) that is spent on services / products provided by individuals / organisations based inside the Geographic Area of Interest 'counts' as economic impact.

Economic Impact Calculator

Results

Evidence suggests that ATM14 has generated around £14,470,546.00 worth of 'economic activity'.
Estimated economic impact is £5,323,472.99 (before multiplier), or £6,654,341.23 (after multiplier).

Output - Economic

Total number of participants / attendees: 353761

Number of visits generated by event(s) (total) (1): 95040.0000000000

Number of visits generated by event(s) which involved visitors staying in paid accommodation: 15840.0000000000

Participant / attendee spend generated (total): £14,159,245.00

Spend by delivery organisation(s) (total): £311,301.00

Total economic activity: £14,470,546.00

Additional spend by participants / attendees (attributable) (2): £5,296,071.99

Spend by participants / attendees that reside outside the 'Geographic Area of Interest' (3): £.00

Additional spend by delivery organisation(s) (attributable) (4): £27,401.00

Total economic impact (before multiplier): £5,323,472.99

Total economic impact (after multiplier) (5): £6,654,341.23

Economic Impact Calculator

Results

Output - Jobs

Number of volunteers that worked on the project: 173

In kind contribution made by volunteers: £210,250.00

Number of full-time jobs created: 2

Number of part-time jobs created: 0

Number of full-time jobs created (for local people that live within the 'Geographic Area of Interest'): 2

Number of part-time jobs created (for local people that live within the 'Geographic Area of Interest'): 0

1. Number of 'visits' was calculated using a question which effectively asks respondents whether they were visiting the area where the event(s) took place BECAUSE of the event(s) (as opposed to another reason such as visiting a friend). Trips made by people who were motivated to visit BECAUSE of the event(s) are categorised as 'visits'.
2. Additional spend (economic impact) is money spent by participants / attendees that were motivated to visit the area (where the event(s) / activity(ies) took place) AND reside outside the 'Geographic Area of Interest'. Note 2: In the case of activities (activities delivered to members of the public such as training courses that are ongoing), all participants were assumed to be visiting the area (where the activity(ies) took place) BECAUSE of the activity(ies) (something which was NOT assumed to be the case for all event attendees). Note 3: Leakage factored in in most instances (see Technical Appendix)
3. Spend by attendees that reside outside the 'Geographic Area of Interest' does not factor in whether or not attendees were motivated to visit the area BECAUSE of the event(s) and can not therefore be seen as 'economic impact'. Note 2: This estimate may overrate the amount spent because it does not take into account whether or not project participants / attendees stayed in paid accommodation or not. Note 3: Leakage factored in for events (see Technical Appendix)
4. Additional spend by delivery organisation(s) (attributable) is calculated by subtracting the total project income from funders based in the Geographic Area of Interest (£) from the total money spent on services / products delivered by organisations / individuals based inside the Geographic Area of Interest (£). Note 2: Leakage metric applied where available.
5. Multiplier applied. Multiplier derived from previous research. Note 2: Displacement assumed zero.
6. Multiplier applied. Multiplier derived from previous research. Note 2: Displacement assumed zero.