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Manchester International Festival

Report and Financial Statements

30 September 2017



Trustees' Annual Report

The trustees are pleased to present their annual directors' report together with the audited consolidated financial statements of the charity and its trading subsidiary for the year to 30 September 2017 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

Our Purposes, Objectives and Activities

Our purposes are to promote, maintain, improve, develop and advance public education by the encouragement of the arts. Arts include music, opera, dance, singing, dancing, literature and visual arts and in particular their promotion by holding of festivals of culture, ideas and creativity.

The key objectives of the Festival are:

- 1) To build on Manchester International Festival's position as the leading festival of original, new work, created by a wide range of significant international artists.
- 2) To develop Manchester's reputation internationally as a leading cultural city that (a) understands the power of artistic excellence and innovation to drive up the economy of the city region and (b) showcases its ability to deliver major large-scale events.
- 3) To help build the engagement and creative potential of Manchester's diverse communities through a series of innovative, high quality commissions in the public realm and new community-based commissions and creative development programmes.
- 4) To ensure that the Festival is a sustainable event – financially and environmentally.

In the opinion of the trustees these aims and objectives are consistent with the duty to further its charitable purposes for the public benefit.

The trustees confirm that they have complied with the duty in chapter 4 of the Charities Act 2011 to have due regard to guidance published by the Charity Commission in respect of public benefit matters.

Achievements and performance

2016/2017 was a Festival year.

MIF2017

Manchester International Festival (MIF) 2017 was the sixth edition of the biennial festival, running from 29 June 2017 until 16 July 2017. It was the first festival programmed by John McGrath, who succeeded Alex Poots as Artistic Director and CEO of MIF in September 2015.

Manchester International Festival is committed to ensuring that all people – including all children and young people – are able to access and experience the festival's work and draw benefit from it. MIF's vision is that all Greater Manchester's children and young people – regardless of background or circumstance – have access to and feel welcomed, inspired and nourished by the presence of MIF in their city. Through enabling young people to experience the work, and to imagine and create new work of their own, this will generate the festival's (and the sector's) future audiences, employees and artists, as well as giving young people extraordinary creative experiences here and now.

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

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

The Festival's international reputation as a leading world incubator for cutting-edge art continues to grow. Additionally in the 2017 festival key growth areas were the active participation of local people in productions, increased attendances through free outdoor events, and a significantly stronger global on line presence (using digital to stream events and open up access to carefully curated content about artists and the creative process).

Key highlights from the evaluation include an increase in international co-commissioning partners, record attendance levels, and an increased involvement by Manchester emerging artists. Perceptions of quality remained high with 86% of audiences ranking the work as excellent or good. MIF also continued to attract high levels of non-public investment, with the number of non-public sector relationships continuing to grow.

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

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

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

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

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

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

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co-producers' venues and Festivals.

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

Audience member

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

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

"A brilliantly theatrical mix of Rear Window and Tomorrow's World." 4 STARS
Bernadette McNulty, The Independent, 4 July 2017

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

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

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

"An astonishing piece of theatre... This is vital – in every sense of the word" 5 STARS
Matt Trueman, WhatsOnStage, 7 July 2017

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

"Unexpectedly bittersweet and affecting"
Kitty Empire, The Observer, 9 July 2017

Home 1947 – Sharmeen Obaid-Chinoy –two-time Academy Award-winning filmmaker Sharmeen Obaid-Chinoy reflected on Partition, which took place 70 years ago this year and put a human face on history by filming the personal stories of Partition and creating an installation in the Lowry Studio. Co-commissioners included the British Council and Super Slow Way and the piece was co-produced by The Lowry. Following the Festival, the installation was transferred to

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Brierfield Mill in Lancashire. Elements of the installation are due to be remounted in Lahore this Autumn.

Sangam 2017 – Harshdeep Kaur - a special performance at its co-producer The Lowry from the brilliant Indian singer Harshdeep Kaur and her band. This performance was programmed alongside HOME 1947 and used as an opportunity for the festival to connect with a more ethnically diverse audience.

Last and First Men – Jóhann Jóhannsson – a new multi-media work by Oscar-nominated Icelandic composer Jóhann Jóhannsson (Blade Runner 2049). This piece, based on Olaf Stapledon's science fiction novel, combined music, film and Tilda Swinton's narration with music performed live at the Bridgewater Hall by the BBC Philharmonic. Co-commissioned with the Barbican and Sydney Opera House, this piece will be presented in London and Australia over the next year.

One of Two Stories or Both – Samson Young – a radio broadcast and installation. Fresh from representing Hong Kong at the Venice Biennale, artist Samson Young, marked the 20th anniversary of the UK's handover of Hong Kong to China by premiering a major new work at MIF 2017. Inspired by tales of 17th-century Chinese travellers making their way to Europe on foot, this piece started as a five-part radio series broadcast on Unity Radio and was followed by a multi-channel sound and visual installation at CfCCA. Co-commissioned with CfCCA, West Kowloon Cultural District, University of Salford, Edouard Malingue Art Gallery and supported by the Hong Kong Economic and Trade Office this piece will be shown in Hong Kong next year.

ToGather – Susan Hefuna – featuring a wide-ranging exhibition at The Whitworth and a public performance featuring dancers from Studio Wayne McGregor and local residents, originally from 15 different countries, at Whitworth Park, this commission addressed potent issues of our time: migration, movement and togetherness. Co-commissioning partners included the Whitworth and the University of Manchester.

The Factory will open in Manchester 2020. MIF 2017 used the opportunity of the 2017 Festival platform to showcase Factory Trailblazers - the type of world class art that will form part of The Factory's programme. Two works were programmed, supported by Manchester City Council and Arts Council England. These were:

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

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

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

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

These Factory Trailblazers were accompanied by a talks/discussion programme featuring international artists and the architects of The Factory, discussing cultural spaces and presenting on the new arts facility. These events enabled visiting arts promoters from around the world,

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audiences and the media to start to develop a real understanding of the importance of The Factory to the global arts community and a sense of the type of international work they will be able to experience there.

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

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

The 2017 Creative Learning programme experienced a 45% increase in growth in people participating in the Festival from 2,850 participants in 2015 to 4,128. This was complimented by a 238% growth in engagement hours from 8,000 in 2015 to just over 27,000 in 2017. Creative Learning worked with 68 different education partners and local people were involved in 57 performances across the Festival. Seven of the Festival's key commissions included participatory activity, with three commissions having Manchester residents at their core. In addition, local talent featured across the programme including commissioned activity in *Dark Matter*, Creative50 and Festival Square.

One of the highlights of Creative Learning's programme was *Manchester Street Poem*. A unique and innovative collaboration between seven partners across the city (Mustard Tree, Big Change, Inspiring Change, Manchester Homelessness Partnership, Booth Centre, Manchester City Council and MIF) explored the timely and challenging issue of homelessness in the city. Musician and artist Karl Hyde, and his musical collaborator in Underworld Rick Smith, worked with all of these agencies to create a durational artwork from the stories of people with lived experience of homelessness. For ten days, the artwork took form in a disused shoe store on Oldham Street. It attracted physical audiences of 3,527 people, a further 277,262 listeners on Radio 6 to an hour-long performance of *Manchester Street Poem* and more than a million viewers for a feature on BBC Breakfast.

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

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

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

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

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

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

Festival in My House events took place throughout Manchester and were a unique opportunity for people to apply to stage mini Festivals in their own homes. From a Grime Festival in Hulme, a chamber concert in Ancoats, a Dholki Festival in Cheetham Hill and a Parisian girl-band camp in Whalley Range, Festival in My House has created deeper connections with people and place across the city. Participant numbers for Festival In My House show that the most engaged wards were Ancoats and Clayton, Cheetham Hill, Chorlton, Levenshulme and Moss Side.

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

2017 saw a significant uplift in total attendance with visitor numbers increasing by 21% between MIF 2015 and MIF 2017, with a total of 301,870 attending. There was a continued increase in the proportion of attenders from Manchester. 2015 saw an increase in attendance from Manchester residents from 29% in 2013 to 32%. This trend continued in 2017, with Manchester residents accounting for 34% of attenders. The proportion of visits accounted for by all Greater Manchester residents remained consistent with 2015 at 66%. The proportion of attenders from the rest of the UK and overseas increased from 19% of attenders in 2015 to 22% in 2017. A further 12% came from the North West and 57% of attendees said that the Festival was the main reason they had come to Manchester.

The majority of attenders had a positive view on future attendance and recommendations. Audience satisfaction ratings for the Festival continue to be highly positive, with 86% rating the quality of events as either 'excellent' or 'good'. 93% would be 'very likely' or 'quite likely' to attend the Festival in the future and 90% are ready to recommend the Festival to others. Strong trust in the way the Festival is delivered continues, with 86% of those surveyed rating the quality of the overall organisation as 'excellent' or 'good'. 78% of respondents were 'very likely' or 'quite likely' to want to return to venues they had visited for the first time during MIF, and 87% once again reported that they would experiment with new types of art events following their attendance of the Festival.

The Festival Square site at Albert Square, including the Pavilion Theatre, was used by 150,378 people, 50% of visitors to the Festival in 2017. Festival Square offered a strong mix of live

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entertainment, street food, bars and corporate entertainment facilities which acted as the vibrant hub of the Festival once again.

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

There was a strong perception of the Festival as innovative and unique with 87% believing the Festival lived up to its reputation for staging new work and 63% supporting the view that it creates a variety of events appealing to a cross-section of people. 90% of people agreed that it made Manchester look like a place open to new ideas and innovation and 72% agreed that the Festival encourages and inspires people in the city to be creative in new ways.

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

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

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

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

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

Extensive media coverage was secured over the full range of Festival shows, though with an expanded number of commissions inevitably some events attracted more media attention than others. Well attended press trips for exhibition openings and first nights resulted in a wide range of reviews from national and regional titles with many events gathering 4* and 5* reviews. It is worth noting that some editorial outlets struggle to review free events and one-off events. Once again there was significant online editorial activity across the Festival programme, within the UK and around the world, with coverage from 48 countries. Some energy in this area was absorbed by the very successful partnership with BBC digital on MIF Live, a trend that is likely to continue as MIF Digital expands. The AEV and reach of online editorial was measured for the first time this Festival and for June and July only, global AEV measured £29.09m based on 759 clips.

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

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time). We also saw an uplift in international reach, with 168 countries visiting mif.co.uk during the festival period.

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

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

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

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

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

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

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

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

Overall, a total of 32.1% (17,553) of all sellable tickets for MIF 2017 were available at £12 or less to GM residents. In addition, there was free admission to four exhibitions and three large scale public events, attended by a total of 85,227 people, while more than 150,000 people visited Festival Square. This equates to 78% attending a free event at the Festival.

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

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MIF 2017 continues MIF's performance record of growing the Economic Impact it returns each festival with an economic impact of £40.20m, which compares to £38.8m in 2015 and £38m in 2013. The KPI target for this year was £35m. Delivering 32 original commissions and special events through 381 performances over 18 days. The Festival also received press coverage (excluding online) of £32.8m compared to £27m in 2015.

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

Co-commissioning income and coproducing value in kind support met target, contributing £985k in cash and additional value in kind towards the cost of the artistic programme and £152k was received for the Factory trailblazer in 2016. In addition, several international co-producers (Schaubühne, Musée de la Danse) brought their own co-commissioning funds and partners to the festival, increasing in-kind value by approximately £1million). Income from managed tours and MIF touring also remained strong, with a net contribution of over £100,000. This came mainly from two projects: MIF's role as producer of Bjork Digital which opened in Sydney in 2016 and continues to tour the world; and the ongoing life of Tree of Codes, one of the highlights of MIF 2015, which has toured to co-commissioners venues around Europe and will visit the Melbourne and Sydney festivals this Autumn/Winter.

The Creative Learning programme of activity generated additional financial support from ACE strategic funds through the Ambition for Excellence programme and from a range of trusts and foundations including Paul Hamlyn Foundation, Esmée Fairbairn, The Baring Foundation and The Granada Foundation. This brought new resources to the organisation that has enabled the expansion of this programme of work. In total £568,930 (£432.6k of which was for MIF17 programme) has been raised through trusts and foundations in this Festival cycle alongside a successful £640,000 Ambition for Excellence. Some of the support (£136k) from trusts and foundations is multi-year, so will benefit future festivals beyond 2017.

For MIF17 Festival, we raised a total of £2.55m across corporate sponsorship, individual giving and donations. This sum was achieved, in challenging times, by reaching many more new supporters (donors and corporates) with a total of 149, a 26% increase on 118 in the previous cycle. MIF17 was supported by a total of 89 corporate sponsors and media partners, growing from 70 in 2015. Continuing to support at top tier were Official Partners Bruntwood, Manchester Airport Group and NCP alongside Media Partners BBC, The Guardian and the Manchester Evening News. MIF 2017 attracted 42 new organisations, supporting at every other level with new hotel and apartment Official Providers the Principal and City Suites. MIF 2017 was also supported by a total of 60 individual donors growing from 48 in 2015, with half new to the festival and many giving larger amounts. The individual donations with Members' fees and Gift Aid reached a total of £345,500 which is nearly a 50% increase on 2015.

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

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

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

MIF Touring

MIF Touring was involved with presenting shows across the world continuing to raise the profile of MIF and Manchester. These included:

- Tree of Codes - with very successful runs at co-commissioner venues in Paris, London, NY and Aarhus,
- Bjork Digital: MIF are producers of *Bjork Digital* a VR exhibition created by Bjork (we believe this is currently the largest VR exhibition in the world with 100 people an hour able to experience 7 VR experiences, along with Biophilia and 2 hours of cinema). This project, opened to critical acclaim at the Vivid Festival at Carriageworks in Sydney in June 2016 before travelling on to Tokyo in July. The show opening at Somerset House in London in September 2016 quickly sold out with more than 40,000 attenders over the 6 week run.

Following the London run, we have since produced the work into a range of galleries and site-specific venues in Montreal, Reykjavik, Houston (where it formed part of a 3 day music and visual art festival prompting returns queues capped at 8hrs) Mexico City, Los Angeles, Barcelona and Poznan.

MIF is currently considering possible next iterations of the work with the artist.

The Factory

MIF has been appointed the operator of Factory (MCC are the capital project lead and will own the building which will be leased to MIF). MIF is therefore entering into a significant period of transition in order to build the capacity of the organisation to do this. At this time, Factory is due to be complete in the spring of 2020 with a launch in the Autumn / Winter of 2020/21.

Key developments over the last year to support this organisational growth and change include:

- Following a skills audit at the beginning of 2017 board membership has been increased and refreshed to provide the range of experience, knowledge and skills necessary for the next period of time as we move towards opening The Factory. 4 members left the board during this year and 8 new members were appointed in September 2017. The board now has 16 members in total.
- A board away day was held before the September board meeting to introduce all members to the Factory key developments.
- An Associate Artistic Director, Mark Ball, was appointed in the Spring of 2017 to develop the Factory programme.
- A Skills and Training lead, Alison Clark, was appointed for a 12-month period to develop the outline Skills and Training offer for The Factory.
- Anthony Blackstock continued as the Financial Consultant developing the business plan for The Factory.
- Specialist support was procured through Manchester City Council to support HR change.
- MIF organised a ground-breaking ceremony for the project at Old Granada Studios during the Festival, and commissioned artist Laurie Anderson to create an 'artistic moment' for the ground breaking.

Trustees' Annual Report (continued)

- MIF applied for an additional £9m per annum to run Factory in a four-year bid for funding to ACE as part of the national NPO process. This bid was successful, conditional on a business plan and other key documents being submitted in January 2018, which has already happened.

Financial review

As MIF is a biennial Festival, budgets are prepared over a two-year cycle and 2016/17 is the second year of the cycle for the MIF17. The deficit of £519,428 for 2016/17 is offset by the brought forward surplus from the first year of the cycle, 2015/16, of £952,614, increasing the general reserves over the Festival two-year cycle to £745,093 (from £406,215 at 1 October 2015). MIF is also carrying forward £244,275 of restricted reserves for investment in specific shows and activities during the 2019 Festival.

The cost of the Festival (including the transition costs for The Factory) over two years is £11.6m, a rise of approximately £400,000 on 2015. Excluding Factory income (apart from Trailblazers, which were part of the Festival programme), MIF received for the Festival £5.45m from the public sector and £6.09m from private sector and earned income. The income for the transition to The Factory (in grants and recharges) totalled £515k over the Festival cycle.

MIF is grateful for the continued support of Manchester City Council, Arts Council England and AGMA as revenue funders. Arts Council England continues to support the Festival as one of its National Portfolio organisations and invested almost £1.3m over the two-year cycle. Additionally, MIF was successful in securing £640k of Ambition for Excellence funding, £583k of which contributed towards the costs of the MIF17 Festival and particularly its various Creative Learning programmes.

The Festival was again successful in attracting strong levels of funding from sponsorship, ticket sales and other funding avenues to amplify the public sector funding. The Festival raised £2.55m through fund-raising across corporate sponsorship and individual giving, which is an impressive performance in the prevailing economic climate. This was achieved by reaching more supporters and donors, a total of 149 (118 in the MIF15 Festival).

The Festival also benefited from collaboration with a number of co-producing and co-commissioning partners and as a result it managed to secure £985k cash contributions for the MIF17 Festival productions and £152k for The Factory trailblazer in 2016.

The Festival also levered in value-in-kind contributions from co-producers who contributed their own resources to productions to a total of £250k.

The Creative Learning programme of work secured £432.6k of funds from trusts & foundations over the whole cycle.

MIF also benefited from £315k of Theatre and Orchestra tax reliefs which are claimed through its wholly owned subsidiary MIF Productions. MIF Productions broke even in 2016/17 after tax and £315k was due to the charity from MIF Productions at the year end.

Investment powers and policy

Under the company's Memorandum and Articles of Association the charity has the power to invest in any way deemed appropriate. MIF endeavours to make best use of available funds by investing these funds in interest bearing deposit bank accounts.

Reserves policy

The trustees wish to establish a reserve that will aim to cover three months of fixed costs (excluding project costs) and the risks associated with building the capacity and scale of MIF in readiness to open The Factory in 2020. The reserves policy will be reviewed by the board as the organisation prepares to run The Factory. The current free reserve is £745.1k.



Trustees' Annual Report (continued)

Going Concern

The charity's plans are set out below. The group manages its activities with positive unrestricted cash balances. The charity will heavily rely on future funding from Arts Council as it builds up its capacity in readiness to open The Factory in 2020. MIF has a conditional offer of NPO funding of £41.1m for next four years from April 2018 and already submitted to ACE its business plan and other key documents for review in January. It also secured £2.5 million from Manchester City Council for the MIF19 two-year budget cycle. Having reviewed the future plans and the cashflow forecast up to March 2019 the trustees are of a view that the charity and the group are a going concern.

Plans for future periods

This is a time of unprecedented change for MIF as the organisation prepares to deliver the 2019 Festival and develops the capacity to run The Factory. Alongside, MIF is developing a new city-wide approach to developing skills for employment in the creative industries and continuing to develop its approach to community engagement and artist development through the next iteration of the My Festival programme.

The overall long-term ambition for MIF is to establish Manchester as a world centre for the creation of globally significant art: a place where the skills and structures exist to support artists in experimentation, collaboration, and ambition. Successful delivery of the next two years work, detailed in this plan, is vital to providing strong foundations from which this ambition can eventually be realised.

During the period 2018-2019, MIF will:

- Deliver MIF19, the seventh edition of the biennial festival of original, new work and special events, staged every two years in Manchester, UK. This will take place 4 – 21 July 2019.
- Develop and deliver an internationally significant programme of in-depth community engagement and artist development.
- Develop ever-wider international collaboration and co-producing networks, while continuing to plan and deliver a national and international touring programme
- Prepare for the opening of The Factory – artistically through the Trailblazer Programmes in 2018 and as part of the Festival in 2019, organizationally, financially and by planning and implementing substantial programmes of partnership, skills and training and audience development.

The company's objectives have been amended for the period 2018-2022 to reflect priorities and the addition of The Factory and are:

- 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 build the capacity and scale of MIF in readiness to open The Factory in 2020. This includes creative and commissioning partnerships, fundraising relationships with sponsors and individual donors, audiences, commissioning, and the organisation – governance and staffing.

Trustees' Annual Report (continued)

- To develop the brand, profile and awareness of MIF/The Factory locally, nationally and internationally in readiness for opening in 2020.

Structure, Governance and Management

Governing Document

Manchester International Festival (MIF) is a company limited by guarantee governed by its Memorandum and Articles of Association dated 22 November 2004, as amended by a special resolution dated 18 July 2008. Articles were amended last in September 2015. The company became a registered charity on 26 April 2006.

Directors and trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

All directors on the board are members with the exception of the directors appointed by Manchester City Council. A director must be a person aged 18 years or older who is not disqualified from acting as a director or charity trustee by law.

Appointment and retirement of directors

The company may, by ordinary resolution, appoint a person who is willing to be a director. Manchester City Council may from time to time by notice in writing appoint up to two persons as directors.

A director appointed by Manchester City Council may at any time be removed from office by notice in writing by the City Council. All other directors are subject to retirement after four years (Articles amended to permit four years from 24 September 2014). A director may be re-appointed for a second term of office, but at the end of the second term of office, may only be appointed for subsequent terms if 75% of the board agree.

Trustee induction and training

All new trustees receive a board induction pack including the charity's governing document, details of the responsibilities of charity trustees, the next Festival budget, the most recent management financial statements and papers from the previous two board meetings. The new trustee then has an induction meeting where the contents of the pack are discussed in detail.

Organisation

The trustees administer the charity. They meet as a board quarterly and have a Finance and Audit sub-committee, which meets prior to each board meeting, and, from July 2014, a Development sub-committee which meets at intervals as required. A CEO and Artistic Director is appointed to administer the day to day operations of MIF. To assist in the effective running of the charity, operational matters including finance, production and marketing, are delegated to the CEO and Artistic Director with the approval of the trustees.

Trustees' Annual Report (continued)

Subsidiary

On 12 November 2014, a subsidiary MIF Productions was incorporated to deliver specific dramatic productions. The subsidiary is a private company with a £1 share issue and is wholly owned by MIF. The charity consolidates in its financial statements the results of MIF Productions.

Related parties

Information concerning the related parties is detailed in note 23 of the financial statements.

Risk management

Key areas of risk for the organisation include: meeting income targets and specifically box office, co-commissioning income, sponsorship and philanthropic donations, not exceeding expenditure estimates especially around larger more complex projects, reputational issues, the use of found venues including licensing issues and security. An additional item of risk added in 2017 concerns the company's capacity to deliver its ongoing activities and prepare to run The Factory at the same time. Mitigating actions include an increase in staffing numbers to deliver both.

The charity regularly reviews risk at the Finance and Audit sub-committee meetings. Action is taken to minimise those risks deemed significant and likely. In addition a production risk grid is produced in the run up to the Festival looking at particular risks associated with each production. The Finance and Audit sub-committee reports these findings to the trustees.

Indemnity

During the financial year, a qualifying third party indemnity provision for the benefit of all trustees was in force.

Reference and administrative details

Charity name	Manchester International Festival
Charity number	1113902
Company number	05292793
Country of incorporation	England and Wales
Company registered address	Blackfriars House Parsonage Manchester M3 2JA
Legal form	Company limited by guarantee
Charity address	Blackfriars House Parsonage Manchester M3 2JA
Auditors	Grant Thornton UK LLP, 4 Hardman Square, Spinningfields, Manchester M3 3EB
Bankers	The Co-operative Bank, P O Box 250, Delf House, Southway, Skelmersdale WN8 6WT
Solicitors	Eversheds LLP, 70 Great Bridgewater St, Manchester M1 5ES

Trustees' Annual Report (continued)

Directors and trustees of Manchester International Festival:

Thomas Bloxham MBE (Chairman)
Richard Paver (nominated by Manchester City Council)
Christopher Oglesby
Sir Brian McMaster CBE
Cllr Luthfur Rahman (nominated by Manchester City Council)
Kulwinder Thiarai
Jeremy Deller
Joyce Hytner (resigned October 2017)
Peter Salmon
Stephen Downes (resigned February 2017)
Nancy Rothwell (resigned October 2017)
Keith Black (resigned October 2017)
Sir Howard Bernstein (appointed September 2017)
Charles Bell (appointed September 2017)
Cathryn Wright (appointed September 2017)
Malcolm Press (appointed September 2017)
Lemn Sissay (appointed September 2017)
Jamil Khalil (appointed September 2017)
Alan Bishop (appointed September 2017)
Amy Lawrence (appointed September 2017)

Company Secretary: Fiona Gasper

Key Management Personnel:

Senior Manager of Manchester International Festival

Chief Executive Officer and Artistic Director - John McGrath
Managing Director - Christine Cort
Artistic Director - The Factory - Mark Ball
Executive Director - Fiona Gasper

Directors of MIF Productions:

Thomas Bloxham MBE (Chairman)
Richard Paver
Fiona Gasper

Trustees' Annual Report (continued)

Trustees' Responsibilities

The trustees (who are also directors of Manchester International Festival for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the trustees to prepare financial statements for each financial year. Under that law, the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law) including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland. Under company law, the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees confirm that:

- so far as each trustee is aware, there is no relevant audit information of which the charitable company's auditor is unaware; and
- the trustees have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant audit information and to establish that the charitable company's auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

By order of the board of trustees



Richard Paver

Independent auditor's report

to the members and trustees of Manchester International Festival

Opinion

We have audited the financial statements of Manchester International Festival (the 'parent charitable company') and its subsidiary (the 'group') for the year ended 30 September 2017 which comprise the consolidated statement of financial activities, the consolidated and charity balance sheets, the statement of cash flows and the consolidated statement of cash flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102; The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and parent charitable company's affairs as at 30 September 2017 and of the group's and the parent charitable company's incoming resources and application of resources, including the group's and the parent's income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006 and Charities Act 2011.

Basis for opinion

We have been appointed auditor under the Companies Act 2006 and section 151 of the Charities Act 2011 and report in accordance with those Acts. We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group and the parent charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Who we are reporting to

This report is made solely to the charitable company's members and trustees, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006 and section 154 of the Charities Act 2011. Our audit work has been undertaken so that we might state to the charitable company's members and trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and its members and trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group or the parent charitable company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Independent auditor's report (continued)

to the members of Manchester International Festival

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Annual Report set out on pages 2 to 17, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinion on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Annual Report for the financial year for which the financial statements are prepared is consistent with the financial statements.
- the Strategic Report and Trustees' Annual Report has been prepared in accordance with applicable legal requirements.

Matter on which we are required to report under the Companies Act 2006

In the light of the knowledge and understanding of the group and parent charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Strategic Report and Trustees' Annual Report.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 and Charities Act 2011 requires us to report to you if, in our opinion:

- adequate and sufficient accounting records have not been kept by the parent charitable company, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit ; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies exemption from the requirement to prepare a strategic report

Responsibilities of the trustees for the financial statements

As explained more fully in the Statement of Trustees' Responsibilities set out on page 17, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatements, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the parent charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the

Independent auditor's report (continued)

to the members of Manchester International Festival

trustees either intend to liquidate the group or parent charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Grant Thornton UK LLP

Carl Williams

Senior Statutory Auditor

for and on behalf of Grant Thornton UK LLP

Statutory Auditor, Chartered Accountants

Manchester

Date: 27/2/18

Grant Thornton UK LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Group Statement of Financial Activities

(including income and expenditure account)

for the year ending 30 September 2017

		Unrestricted £	Restricted £	Year Ended 30 Sep 17 £	Year Ended 30 Sep 16 £
	Note				
Income:					
Donations & Legacies	2	2,991,747	1,760,080	4,751,827	1,539,705
Charitable Activities	3	4,377,449	-	4,377,449	1,311,127
Other Trading Activities	4	59,171	-	59,171	2,030
Investments	5	4,734	-	4,734	5,876
Total income		7,433,101	1,760,080	9,193,181	2,858,738
Expenditure					
Cost of raising funds					
Costs of generating income from Sponsors & Donations	6	306,599	50,000	356,599	220,576
Expenditure on charitable activities					
Festival costs	7	7,700,572	1,655,438	9,356,010	1,685,548
Total expenditure		8,007,171	1,705,438	9,712,609	1,906,124
Net Movement in Funds	16	(574,070)	54,642	(519,428)	952,614
Total funds brought forward:					
At 1 October 2016		1,319,163	189,633	1,508,796	556,182
Total funds carried forward		745,093	244,275	989,368	1,508,796

Charity Statement of Financial Activities

(including income and expenditure account)

for the year ending 30 September 2017


		Unrestricted £	Restricted £	Year Ended 30 Sep 17 £	Year Ended 30 Sep 16 £
	Note				
Income:					
Donations & Legacies	2	2,991,747	1,760,080	4,751,827	1,539,705
Charitable Activities	3	4,377,449	-	4,377,449	1,311,127
Other Trading Activities	4	59,171	-	59,171	2,030
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Total income		7,433,101	1,760,080	9,193,181	2,858,738
Expenditure					
Cost of raising funds					
Costs of generating income from Sponsors & Donations	6	306,599	50,000	356,599	220,576
Expenditure on charitable activities					
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At 1 October 2016		1,319,163	189,633	1,508,796	556,182
Total funds carried forward		745,093	244,275	989,368	1,508,796

Balance Sheet – Group and Charity

At 30 September 2017

	Note	Group 30 Sep 2017 £	Charity 30 Sep 2017 £	Group 30 Sep 2016 £	Charity 30 Sep 2016 £
Fixed assets					
Tangible assets	12	13,824	13,824	6,978	6,978
Investments	25	<u> </u>	<u>1</u>	<u> </u>	<u>1</u>
		13,824	13,825	6,978	6,979
Current assets					
Debtors	13	2,220,076	2,220,076	573,294	573,294
Cash and bank balances		<u>671,142</u>	<u>671,141</u>	<u>1,650,905</u>	<u>1,650,904</u>
		2,891,218	2,891,217	2,224,199	2,224,198
Creditors:					
Amounts falling due within one year	14	(1,915,674)	(1,915,674)	(722,381)	(722,381)
Net current assets		975,544	975,543	1,501,818	1,501,817
Net assets		<u>989,368</u>	<u>989,368</u>	<u>1,508,796</u>	<u>1,508,796</u>
Funds					
Unrestricted Funds - General	16	745,093	745,093	1,319,163	1,319,163
Restricted Funds	16	244,275	244,275	189,633	189,633
		<u>989,368</u>	<u>989,368</u>	<u>1,508,796</u>	<u>1,508,796</u>

These financial statements were approved and authorised for issue by the board and were signed on its behalf by:



Richard Paver

Date: 21/2/18

Statement of Cash Flows and Group Statement of Cash Flows for year ended 30 September 2017

At 30 September 2017

	Group 2017 £	Charity 2017 £	Group 2016 £	Charity 2016 £
Cash inflow from operating activities				
Surplus/(deficit) for the year	(519,428)	(519,428)	952,614	952,614
Adjustment for non-cash items				
Depreciation	13,208	13,208	5,730	5,730
Decrease/(Increase) in debtors	(1,646,782)	(1,646,782)	765,884	765,884
Increase/(Decrease) in creditors within one year	903,541	903,541	(902,249)	(902,249)
Increase/(Decrease) in provisions	289,752	289,752	(305,032)	(305,032)
Adjustment for investing or financing activities				
Interest receivable	(4,734)	(4,734)	(5,876)	(5,876)
Net cash flow from operating activities	(964,443)	(964,443)	511,071	511,071
Cash flow from investing activities				
Investment income	4,734	4,734	5,876	5,876
Payments made to acquire fixed assets	(20,054)	(20,054)	(8,091)	(8,091)
	(15,320)	(15,320)	(2,215)	(2,215)
Cash flows from financing activities				
	-	-	-	-
Increase/(decrease) in cash and cash equivalent in the year	(979,763)	(979,763)	508,856	508,856
Cash and cash equivalents at beginning of the year	1,650,905	1,650,904	1,142,048	1,142,047
Cash and cash equivalents at end of the year	671,142	671,141	1,650,905	1,650,904

Notes to the financial statements

at 30 September 2017

Manchester International Festival is a company (company registration number: 05292793) limited by guarantee and incorporated in England. It is also a charity (charity registration number: 1113902) registered at the address Blackfriars House, Parsonage, Manchester, M3 2JA.

1. Accounting policies

Basis of preparation

The group financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS102) 2015) and with Financial Reporting Standard 102 applicable in the United Kingdom and Republic of Ireland (FRS102) and the Charities Act 2011 and the Companies Act 2006.

Manchester International Festival meets the definition of a public entity under FRS102. Assets and liabilities are initially recognised at historical costs or transaction value unless otherwise stated in the relevant accounting policy note.

Reconciliation with previous Generally Accepted Accounting Practice

In preparing the accounts, the trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP (FRS 102) 2015 for the first time, the reinstatement of comparative items was required.

At the date of transition, being 1 October 2015, in applying the requirement to recognise liabilities arising from employee benefits, a liability was recognised for short-term compensated absence arising from employee entitlement of the parent charity to paid annual leave. The initial liability was for £3,261 at 1 October 2015. At 30 September 2017, the liability was £37,685 (2016: £6,945). No other restatements were required. In accordance with the requirements of FRS 102 a reconciliation of opening balances is provided.

Rconciliation of group funds and balances	01-Oct-15 £	30-Sep-16 £
Funds as previously stated	556,182	1,515,741
Short-term compensated absences	<u>(3,261)</u>	<u>(6,945)</u>
Fund balances as restated	552,921	1,508,796

Preparation of the accounts on a going concern basis

The group's activities and future plans are set out in the Trustees' Annual Report. The trustees are satisfied that having considered the future plans and all identified risks, and reviewed a cashflow forecast for a period not shorter than 12 months from the date of signing these financial statements the business is a going concern, and these financial statements have been prepared on that basis.

Group financial statements

These financial statements consolidate the results of the charity Manchester International Festival (MIF) and its wholly owned subsidiary, MIF Productions on a line by line basis.

The accounting period for MIF Productions is co-terminus with that of the charity. The charity's statement of financial activities for the year is also provided.

Notes to the financial statements (continued)

at 30 September 2017

Funds

Unrestricted funds comprise accumulated surpluses and deficits on general funds and are available for use at the discretion of the board in furtherance of the general charitable objectives. Restricted funds are funds subject to specific restricted conditions imposed by the donors, or which have been raised by the charity for particular purposes.

Income recognition policy

Items of income are recognised and included in the accounts when all of the following criteria are met:

- The charity or its subsidiary have entitlement to the funds;
- any performance conditions attached to the items of income have been met or are fully within the control of the charity or its subsidiary;
- there is sufficient certainty that receipt of the income is considered probable; and
- the amount can be measured reliably.

Income received in respect of memberships is recognised in the year when the members receive the benefits.

Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item has been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Cost of generating funds comprises the costs associated with attracting voluntary income and the costs of the expenditure for raising sponsorship income.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

All costs are allocated between the expenditure categories on the Statement of Financial Activities on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly; others are apportioned on an appropriate basis.

Depreciation

Depreciation has been provided to write off cost, less estimated residual values, of tangible fixed assets over £1,000 evenly over their expected useful lives. It is calculated at the following rates:

- | | |
|-----------------------|---------------------------------------|
| Equipment | – 50% straight line per annum |
| Fixtures and fittings | – 33 1/3%-50% straight line per annum |

Notes to the financial statements (continued)

at 30 September 2017

Pension costs

The charity operates a defined contribution scheme. The assets of this scheme are held separately from those of the charity, being invested by insurance companies. Pension costs charged in the Statement of Financial Activities represent the contributions payable by the charity in the year.

Leasing commitments

Rentals payable under operating leases are charged as expenditure to the Statement of Financial Activities on a straight line basis over the lease term.

Taxation

Manchester International Festival is considered to pass the test set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and, therefore, it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Foreign currencies

Transactions in foreign currencies are recorded at the rate ruling at the date of the transaction or at the contracted rate if the transaction is covered by a forward foreign currency contract. Monetary assets and liabilities in foreign currencies are translated at the rates of exchange ruling at the balance sheet date. All differences are recognised in the Statement of Financial Activities.

Notes to the financial statements (continued)

at 30 September 2017

2 Donations & Legacies

	Unrestricted £	Restricted £	30-Sep-17 £	30-Sep-16 £
Manchester City Council	1,717,500	-	1,717,500	1,000,000
Manchester City Council - project grant	-	252,000	252,000	-
Arts Council England	927,201	-	927,201	389,511
Arts Council England project grants	-	1,107,207	1,107,207	-
Association of Greater Manchester Authorities	125,000	-	125,000	55,000
14-18 NOW	-	50,000	50,000	-
Stavros Niarchos Foundation	-	-	-	50,000
The Esmee Fairbairn Foundation	-	87,623	87,623	-
The Paul Hamlyn Foundation	-	150,000	150,000	-
The Baring Foundation	-	20,000	20,000	20,000
Jerwood Charitable Foundation	-	30,250	30,250	1,744
The Oglesby Charitable Trust	-	25,000	25,000	-
The Foyle Foundation	-	25,000	25,000	-
The Bloxham Charitable Trust	10,000	-	10,000	-
Other Trusts & Foundations	-	13,000	13,000	-
Individual Donations	212,046	-	212,046	23,450
	<u>2,991,747</u>	<u>1,760,080</u>	<u>4,751,827</u>	<u>1,539,705</u>

3 Income from Charitable Activities

	Unrestricted 30-Sep-17 £	Unrestricted 30-Sep-16 £
Support from Sponsors	1,696,954	613,401
Contractual income from Local Authorities	194,399	145,353
Box Office (Admission charges)	861,974	-
Income from co-production & co-commissioning activities	983,638	152,100
Income from touring activities	516,365	375,507
Membership, Sale of Programmes and Ancillary activities	124,119	24,766
	<u>4,377,449</u>	<u>1,311,127</u>

4 Income from other trading activities

	30-Sep-17 £	30-Sep-16 £
Food & drink, merchandise & miscellaneous	<u>59,171</u>	<u>2,030</u>

4 Income from other trading activities

	30-Sep-17 £	30-Sep-16 £
Food & drink, merchandise & miscellaneous	<u>59,171</u>	<u>2,030</u>

Notes to the financial statements (continued)

at 30 September 2017

6 Costs of generating income from sponsors & donations

	30-Sep-17 £	30-Sep-16 £
Wages and salaries	273,806	182,188
Direct costs	63,512	21,146
Support costs (Note 8)	19,281	17,243
	<u>356,599</u>	<u>220,577</u>

7 Analysis of charitable expenditure - Festival costs

The charity undertakes direct charitable activities only and does not make grant payments.

	Direct Costs £	Wages and Salaries £	30-Sep-17 £	30-Sep-16 £
General Festival Costs	557,046	399,132	956,178	329,479
The Factory	117,189	239,777	356,966	107,361
R&D	90,194	55,180	145,374	137,942
Commission Costs (including touring)	5,323,322	554,650	5,877,971	509,463
Creative Learning	69,877	146,329	216,206	49,876
Volunteers	20,846	42,045	62,891	-
Branding and advertising	1,000,441	285,466	1,285,907	241,969
Governance costs	17,682	69,108	86,790	57,753
Support costs (note 8)	367,726	-	367,726	251,703
	<u>7,564,323</u>	<u>1,791,687</u>	<u>9,356,010</u>	<u>1,685,546</u>

8 Support costs

The charity allocates its support costs as shown in the table below and then further apports these costs on a basis consistent with the use of resources.

	Generating Income £	Governance £	Charity Activity £	30-Sep-17 £	30-Sep-16 £
Wages and salaries	-	69,108	-	69,108	50,467
Professional fees and charges	-	15,220	55,201	70,421	7,809
Other staff costs	5,913	2,462	63,688	72,063	52,181
Depreciation	-	-	13,208	13,208	5,730
Running expenses	13,368	-	120,310	133,678	98,004
Premises costs	-	-	115,319	115,319	112,509
	<u>19,281</u>	<u>86,790</u>	<u>367,726</u>	<u>473,797</u>	<u>326,700</u>

Professional fees and charges, other staff costs and depreciation are directly attributed to activities in respect of which they were incurred.

Running expenses are apportioned to activities according to estimated usage.

Notes to the financial statements (continued)

at 30 September 2017

9 Movement in total funds for the period

Net movements in funds are stated after charging:

	30-Sep-17 £	30-Sep-16 £
Auditors' remuneration:		
Audit services	14,420	6,180
Non-audit services	9,625	-
Operating lease rentals	110,338	112,521
Depreciation	13,208	5,730
Foreign exchange loss	1,865	1,865

10 Analysis of staff costs

	30-Sep-17 £	30-Sep-16 £
Wages and salaries	1,823,239	976,871
Social security costs	192,645	106,177
Pension costs	49,609	29,815
	<u>2,065,493</u>	<u>1,112,864</u>

Number of employees:

The average monthly head count was 52.67.

The average number of full-time equivalent employees (including casual and part time staff) during the period was as follows:

	30-Sep-17 No.	30-Sep-16 No.
Festival & The Factory	40	19
Fundraising	5	3
Governance	1	1
	<u>46</u>	<u>23</u>

The number of staff who were paid more than £60,000 in the following ranges were:

	30-Sep-17 No.	30-Sep-16 No.
£ 60,001 - £ 70,000	1	1
£ 70,001 - £ 80,000	-	-
£ 80,001 - £ 90,000	2	-
£ 90,001 - £100,000	-	1
£100,001 - £110,000	-	1
£110,001 - £120,000	2	-
	<u>5</u>	<u>3</u>
Total pension paid for in respect of the higher paid employees was	21,051	10,922

Notes to the financial statements (continued)

at 30 September 2017

11 Board's remuneration and expenses, and the costs of key management personnel.

None of the board members received remuneration for their services during the year. Three board members received re-imbursed travel expenses of £299.30; £298.85 and £83.40.

The key management of the parent charity, Manchester International Festival, comprise the trustees, the Chief Executive Officer and Artistic Director, Managing Director, Executive Director, and Artistic Director - The Factory. The total employee benefits of the key management personnel were £397,686 (2016: £283,933).

The key management personnel of the group are the same as of the charity as the wholly owned subsidiary does not employ any personnel. The employee benefits of key management personnel for the group are therefore the same as for the charity.

12 Tangible Fixed Assets - Group and Charity

	Equipment	Fixtures & Fittings	Total
	£	£	£
Cost:			
At 1 October 2016	150,928	17,037	167,965
Additions	20,054	-	20,054
Disposals	-	-	-
At 30 September 2017	170,982	17,037	188,019
Depreciation:			
At 1 October 2016	143,950	17,037	160,987
Charge for the year	13,208	-	13,208
At 30 September 2017	157,158	17,037	174,195
Net book value:			
At 30 September 2017	13,824	-	13,824
At 30 September 2016	6,978	-	6,978

13. Debtors

	Group 30-Sep-17	Charity 30-Sep-17	Group 30-Sep-16	Charity 30-Sep-16
		£	£	£
Trade debtors	1,135,232	1,450,275	505,617	505,617
Other debtors	326,279	11,236	4,834	4,834
Prepayments	35,967	35,967	31,088	31,088
Accrued Income	431,885	431,885	31,755	31,755
VAT	290,713	290,713	-	-
	2,220,076	2,220,076	573,294	573,294

Notes to the financial statements (continued)

at 30 September 2017

14 Creditors: amounts falling due within one year

	Group 30-Sep-17	Charity 30-Sep-17 £	Group 30-Sep-16 £	Charity 30-Sep-16 £
Trade creditors	907,481	907,481	6,179	6,179
Other creditors	7,944	7,944	5,705	5,705
Accruals	548,489	548,489	344,275	344,275
Deferred income	451,760	451,760	297,743	297,743
VAT	-	-	68,479	68,479
	<u>1,915,674</u>	<u>1,915,674</u>	<u>722,381</u>	<u>722,381</u>

15 Deferred income - Group and Charity

Deferred income:

	Group £	Charity £
At 1 October 2016	297,743	297,743
Amount released in the year	(297,743)	(297,743)
Amount deferred in the period	451,760	451,760
At 30 September 2017	<u>451,760</u>	<u>451,760</u>

The funds are deferred when the charity or its subsidiary receives funds but does not yet have entitlement to them or there are performance conditions attached to the items of income which have not yet been met or are not fully within the control of the charity or its subsidiary.

16 Analysis of charitable funds - Group and Charity

Movement in Funds

	Balance at 01-Oct-16 £	Net incoming resources £	Net outgoing resources £	Balance at 30-Sep-17 £
Analysis of unrestricted fund movements:				
General Fund	1,319,163	7,433,101	(8,007,171)	745,093
Analysis of restricted fund movements:				
Restricted Fund	189,633	1,760,080	(1,705,438)	244,275
	<u>1,508,796</u>	<u>9,193,181</u>	<u>(9,712,609)</u>	<u>989,368</u>

Notes to the financial statements (continued)

at 30 September 2017

17 Outline summary of restricted fund movements - Group and Charity

Fund Name	Fund Balances	Income	Expenditure	Fund Balances
	01-Oct-16			Carried Forward
	£	£	£	30-Sep-17
Arts Council - Ambition for Excellence	-	583,207	583,207	-
Arts Council - The Factory grant	-	524,000	425,555	98,445
Manchester City Council - The Factory	-	252,000	241,491	10,509
14-18 NOW	-	50,000	50,000	-
Esmee Fairbairn Foundation	-	87,623	66,409	21,214
Paul Hamlyn Foundation	-	150,000	121,670	28,330
Stavros Niarchos Foundation	110,000	-	50,000	60,000
The Baring Foundation		20,000	11,723	8,277
Jerwood Charitable Foundation		30,250	30,250	-
The Oglesby Charitable Trust		25,000	17,500	7,500
The Foyle Foundation		25,000	25,000	-
Other Restricted Funds	79,633	13,000	82,633	10,000
	189,633	1,760,080	1,705,438	244,275

Name of restricted fund	Description, nature and purpose of the fund
Arts Council - The Factory grant	Funding for MIF's transition to The Factory, including development of business plan and delivery of Factory trailblazers.
Manchester City Council - The Factory development	A match funding for the Arts Council Factory grant. Funding for MIF's transition to The Factory, including development of business plan and delivery of Factory trailblazers.
Arts Council - Ambition for Excellence	Support for the development of major commissions in the public realm, a digital skills programme including the C50 and Jerwood talent development programmes and development of My Festival activity.
14-18 NOW	Contributed to the delivery of <i>Ceremony</i> by Phil Collins.
Esmee Fairbairn Foundation	To deliver My Festival programme of work.
Paul Hamlyn Foundation	To deliver My Festival Welcomes, My Festival Community, My Channels and Festival in My House programme.
Stavros Niarchos Foundation	Development and delivery of international programme of work.
The Baring Foundation	R&D and delivery of My Festival Community and Festival in My House.
Jerwood Charitable Foundation	To deliver of Jerwood Creative Fellows programme.
The Oglesby Charitable Trust	To deliver ToGather participatory programme and its legacy.
The Foyle Foundation	Contributed to the delivery of <i>Ceremony</i> by Phil Collins.
Other Restricted Funds	Contributions to the development and delivery of <i>Cotton Panic!</i> , learning programmes and participatory work (including <i>The Welcoming Party</i> and <i>Fatherland</i>).

Notes to the financial statements (continued)

at 30 September 2017

18 Analysis of net assets between funds - Group

	General Fund	Restricted Fund	Total Funds
	£	£	£
Fixed Assets	13,824	-	13,824
Current assets	2,646,943	244,275	2,891,218
Current liabilities	(1,915,674)	-	(1,915,674)
	<u>745,093</u>	<u>244,275</u>	<u>989,368</u>

19 Share Capital

The charitable company is limited by guarantee and has no share capital. The liability of the members is limited. In the event of the charitable company being wound up, the liability of the members in respect of their guarantee is limited to £10. The members' liability applies during the time they are members of the charitable company or one year thereafter as stated in the Memorandum of Association.

The wholly owned subsidiary MIF Productions is limited by shares. It's share capital is £1.

20 Taxation

The company is a registered charity and no provision for taxation is considered necessary.

21 Operating lease commitments

	Land & Buildings 30 Sep 17	Office Equipment 30 Sep 17	Land & Buildings 30 Sep 16	Office Equipment 30 Sep 16
	£	£	£	£
Total of non-cancellable operating leases payments for the following periods:				
not later than one year	151,844	2,016	108,447	883
later than one year and not later than five years	304,780	3,024	456,624	-
later than five years	-	-	-	-

Notes to the financial statements (continued)

at 30 September 2017

22 Pension arrangements

MIF participated in a scheme provided by Scottish Widows. Due to the nature of the Plan, the accounting charge for the period under FRS102 represents the employer contributions payable. For the year, the pension contributions charged to the accounts totalled £49,609 (£29,815 for the year ended 30 Sep 2016). Pension contributions of £7,860.38 were still due to Scottish Widows at 30 September 2017 (2016: £5,705).

23 Related parties

The charity has a close working relationship with Manchester City Council (MCC) which has nominated two of the charity's trustees and provides a significant proportion of the funding to enable the charity to carry out its charitable objectives, principally the delivery of a biannual festival. The income from MCC for the year is disclosed in note 2.

MIF also receives grant funding from Arts Council England (ACE), the grant for the year is disclosed in note 2.

During the year, the charity was provided with rent-free offices (valued at £108,447) by Bruntwood Limited and received sponsorship income from Transport for Greater Manchester (TfGM), both of which had board members who acted as trustees of the Festival.

As the funding received from such bodies is applied to pursue the normal, independent activities of the charity and in no way inhibits it from doing so, none of the transactions with these bodies is regarded as a related party transaction that needs to be disclosed in further detail in the accounts.

Other less significant sums of income and expenditure are also received from and paid to bodies which trustees have connections with but the amounts are not material and arise in the normal course of business.

MIF received grants/donations from Tom Bloxham Charitable Trust and Oglesby Charitable Trust, as disclosed in Note 2.

One of the Board members received a fee payment for his work in the development of one of the festival shows.

MIF Productions has two common board members/directors with MIF. At the balance sheet date, there was £315,043 (2016: NIL) due to MIF from MIF Productions, which is included within trade debtors. This is resulting from the intercompanies transactions related to the delivery of production, presentation and closure of the festival shows eligible for theatre and orchestra tax relief.

24 Derivatives

The charity purchases forward foreign currency contracts to hedge currency exposure on firm future commitments in respect of foreign suppliers. There were no derivatives held at the balance sheet date (2016: NIL).

Notes to the financial statements (continued)

at 30 September 2017

25 Investments

On 12 November 2014 the entire share capital of MIF Productions was acquired for £1 being one ordinary share of £1 each, representing all voting rights. The company was incorporated in England on 12 November 2014 and is a private limited company (Registration number: 09308388, registered address: Blackfriars House, Parsonage, Manchester, M3 2JA). The company delivers production, running and closure of productions presented at the MIF Festivals. The turnover in 2016/17 was £1,900,377 (2016: NIL), as the company was contracted by Manchester International Festival to deliver production, presentation and closure of the shows eligible for theatre and orchestra tax relief. Net assets were £1 in 2016/17 (2016: £1).