

# Evaluation of Manchester's Guest City Programme at La Mercè

## Full Report December 2025



Prepared By  
Santra Consulting



Bee for Barcelona by Global Grooves (MAN), Pau Reig & Dolars Sans (CAT) © Barcelona City Council

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# 1. Executive Summary

## 1.1. Introduction

La Mercè is Barcelona’s biggest annual outdoor festival and features street art from around the world, a diverse range of music genres and a huge traditional cultural programme of music, dance, fireworks, parades and human towers (the Castells). The free festival runs for five days in September and has been taking place since 1902. Each year, Barcelona invites an international Guest City to the festival. In 2025, Manchester became the Guest City – the first English city ever to do so – creating a major moment for cultural exchange.

Manchester’s selection was the result of long-term relationship-building led by XTRAX, a Manchester-based organisation specialising in international outdoor arts networks and collaborations. Over two decades of work in Catalonia, including Manchester’s presence at La Mercè in 2022, helped establish trust with key partners such as MAC (Mercè Arts a Carrer), Catalan Arts/ICEC, and Institut Ramon Llull. The proposal for a Manchester-Barcelona Guest City partnership was accepted in April 2024, and funding was secured through Arts Council England, the British Council, the British Embassy/Consulate, and Manchester City Council. The programme also benefited from clear civic endorsement on both sides, visible in formal ceremonies and senior political participation during the festival.

Santra Consulting was commissioned to evaluate the impact of Manchester’s Guest City programme at La Mercè, especially the Street Arts strand and Manchester’s participation in Catalan parades, examining the outcomes for artists and cultural professionals, civic and placemaking impacts, audience and community experience, and anticipated legacy. The evaluation was rooted in a Theory of Change, using formal interviews with 24 stakeholders, informal field interviews during the festival, surveys covering artists, audiences, delegates and panellists, and onsite observation across the full six days of the festival.



## Manchester's Guest City Programme at a glance

Manchester delivered an unusually broad and visible Guest City programme at La Mercè Festival, as set out in the Box below.

Showcase performances and events	<ul style="list-style-type: none"><li>• 14 outdoor arts companies delivering 28 performances and 16 installations</li><li>• Manchester artists and community participants joined 6 public parades</li><li>• Over £150k paid in professional artist fees</li><li>• 8 music acts involving 23 artists delivering 6 performances</li></ul>
New artistic commissions	<ul style="list-style-type: none"><li>• 2 large-scale parade pieces: Queen Bee Gigante and Worker Bee, created by Global Grooves (MCR) and Catalan artists Pau Reig and Dolors Sans</li><li>• 6 new artistic commissions</li><li>• 2 new music commissions</li></ul>
Collaborations and artistic exchange	<ul style="list-style-type: none"><li>• 2 residencies involving Barcelona and Manchester artists</li><li>• 9 research, planning and exchange visits conducted by the festival directors and lead organisations</li><li>• 6 new, co-created outdoor arts works, including the parade pieces by Global Grooves (MCR), Pau Reig and Dolors Sans (CAT) and shows co-created by Company Chameleon with Clémentine &amp; Lisard, and Ghetto Fabulous with Xavi Palamino</li><li>• 1 new music collaboration, by Werkha and Queralt Lahoz</li></ul>
Audiences and communities	<ul style="list-style-type: none"><li>• An estimated 1m+ audiences attending La Mercè venues or events involving Manchester artists</li><li>• 50 community participants engaged, including 30 from Manchester and 20 from Barcelona</li></ul>
Industry programme	<ul style="list-style-type: none"><li>• 4 networking events including an informal dinner, an afternoon tea at the British Consulate, a Creative Sector Reception and an informal drinks event</li><li>• 1 day of Industry Panel Sessions, including 2 panel discussions and 1 artist pitching session</li><li>• 101 UK, Catalan and other international delegates attended the industry panel day</li></ul>
International partnerships	<ul style="list-style-type: none"><li>• 9 key UK organisations: XTRAX, Without Walls, Manchester Music City, Brighter Sound, Manchester City Council, Arts Council England, Unlimited, British Embassy (Consulate), British Council</li><li>• 6 key Catalan partners: Barcelona City Council (ICUB); Catalan Arts (and their various divisions which included Generalitat de Catalonia and SDE); Institute Ramon Llull, Institute of Arts Barcelona (IAB), British Council in Spain, Consulate in Barcelona</li></ul>

## 1.2. Artists' and Creatives' Outcomes

The Manchester Guest City programme delivered clear artistic and organisational benefits by significantly **expanding international exposure for participating Manchester artists**, 86% of whom were presenting the specific work in Spain for the first time and 57% who had never toured the piece internationally. Artists described the current context of international touring as difficult due to costs, constrained UK funding, post-Brexit bureaucracy, and sustainability pressures. Against this backdrop, the Guest City programme helped to rebuild confidence in post-Brexit European touring through practical demonstration that mobility barriers can be navigated. 69% of artists reported increased awareness of overseas opportunities and greater confidence in securing them.

The programme stimulated meaningful relationship-building, particularly through informal events. **New connections** were strongest within the UK cohort and among Catalan peers, reflecting the density of these stakeholder groups onsite. Companies reported **raising their profile** in both the UK and Catalonia. Outcomes with wider international promoters were more limited because the international delegate pool was relatively small.

**Collaboration sat at the heart of the programme**, a clear advance on earlier Guest Cities at La Mercè. Co-creation was embedded not only in the street arts, but also in the music and parade strands, producing a sense of shared ownership rather than a one-way presentation (*"this time, there was real collaboration, not just presenting artists"*, Catalan Delivery Partner). Over half the companies collaborated directly with Catalan partners, involving 61 Catalan and 58 Manchester artists. For many, this was their first substantial international co-production, and the experience was characterised by high trust and described as culturally balanced.

The festival scale, the quality of audiences, and the cultural exchange context helped **raise artistic ambitions and innovation**. Many companies (63%) described the experience as leading to innovation and expanding their artistic practice. Even more artists (85%) reported raised ambition for future collaborations and readiness to tour internationally. Catalan traditions and public-festival dynamics stimulated new creative thinking, and the programme reinforced the importance of embedding inclusive practice when touring abroad.

The Manchester cohort was intentionally diverse, including a very high proportion of Global Majority lead artists (43%) and some representation of disabled, neurodivergent, LGBTQ+, and varied-age performers. Catalan partners repeatedly highlighted this as a visible point of UK leadership, and international delegates indicated that it increased their willingness to commission diverse UK work. For **participating artists from under-represented backgrounds, the programme delivered a clear boost in profile and recognition**.

## Placemaking and Civic outcomes

The Manchester Guest City programme generated strong placemaking and civic benefits by **elevating the international reputation of both Manchester and the UK outdoor arts sector** through a highly visible, high-quality, inclusive showcase at one of Europe's largest civic festivals, thus helping to reposition perceptions of UK culture as modern, diverse, collaborative, and tourable post-Brexit. Stakeholders highlighted the scale of the showcase (*"it's the biggest UK outdoor arts programme at an international festival in a long time,"* UK Delivery Organisation) while the programme also demonstrated Manchester's 'proof of capacity' to lead complex international cultural projects.

**Manchester's profile as a dynamic, creative tourist destination was enhanced.** The symbol of the bee provided a coherent and memorable identity across the programme, helping it to stand out within a tradition-rich festival (*"it helped to create that iconic status"*, Artistic Company). Prior familiarity with Manchester among audiences was limited (only 19% had visited), but the festival experience shifted sentiment in a positive direction: 83% of surveyed attendees said the work made them more likely to visit Manchester. Media monitoring recorded 270 positive mentions across Spanish, Catalan, UK, and international outlets, alongside significant digital reach. While some stakeholders felt onsite marketing could have been stronger, overall visibility was judged high compared with previous Guest City editions, collectively strengthening the city's cultural identity abroad.

At the civic level, the **project 'turbocharged' relations between Manchester and Barcelona.** City councils and cultural institutions collaborated smoothly, supported by strong political buy-in and a signed Memorandum of Understanding, building trust: *"The sincerity and commitment, the investment and care in the cultural collaborations [...] prepares the ground for other collaborations in other business areas. It allows us to go deeper, it builds trust."* UK Strategic/Funding partner.

Stakeholders noted that the programme helped reposition Manchester as an equal European peer and broadened the UK's international identity beyond London. This new civic capital is already **catalysing wider cross-sector and policy conversations** – around trade, digital innovation, housing and regional strategy – with momentum towards formalised cooperation. Thereby, it also demonstrates how outdoor arts can function as effective *"show, not tell"* soft-power (UK International Relations Organisation): building citizen-level connection that creates conditions for broader international partnership working.

### 1.3. Audience and Community Outcomes

**Audiences and communities experienced** the Guest City programme as a vibrant, welcoming addition to La Mercè that **deepened appreciation of Manchester’s creativity and cultural diversity**. Performances and parades were rated very highly, helped to reframe Manchester as contemporary and multicultural, and left most attendees curious about the city: 88% wanted to discover more about Manchester culture while 95% felt Manchester added something unique to La Mercè.

By thoughtfully adapting work with bilingual or locally resonant elements and weaving Manchester traditions into Catalan contexts – especially through shared themes and symbolism of fire or demons – the **programme fostered cross-cultural understanding** between the two cities at a time when Brexit has made UK work less visible in Europe: *“it allows me to see shows from a different point of view and helps break mental frames that we believe are universal”* (Audience member).

The visibly inclusive artistic cohort and participatory projects also **expanded representation in Barcelona’s public celebrations, enabling under-represented local audiences to see themselves on stage and in parades** (*“People felt well represented,”* Catalan Delivery partner). It strengthened community pride and belonging, and some stakeholders felt that it encouraged more inclusive programming practice at La Mercè.

### 1.4. Creative Sector Outcomes

International creative sector representatives benefitted from the Guest City programme as a **platform for both networking and professional learning**: industry events brought together a strong mix of UK, Catalan and wider international peers, leading to clear growth in international connections – especially with UK artistic companies, but also with Catalan artists and other delegates – supporting future collaboration and exchange.

The panel programme was rated highly (with sessions rated between 4.2 and 4.5 out of 5) and enabled rich, cross-cultural dialogue. 89% of participants reported **increased understanding of inclusion, representation, and access challenges in outdoor arts**. Manchester and UK practice was widely recognised as a leader in inclusive public-space programming and 87% of attendees felt that concrete models and ideas to address challenges were advanced: *“Because of the knowledge that exists in Manchester around key issues such as access and inclusion, we could not let pass the opportunity”* (Catalan Delivery Partner). While a few participants wanted more space for more ‘difficult’ sector debates (*“we perhaps skirted around the difficult conversation and where there are big challenges and what work still needs to be done”*, Panellist), the overall professional development impact was clearly positive.

### 1.5. Medium-term impact: the project legacy

Although the evaluation window was too short to measure medium-term change directly, stakeholders anticipate a clear legacy: sustained UK-Catalan collaborations and reciprocal showcases (notably a Catalan return programme for Manchester Day 2026), emerging touring pipelines and co-production conversations for Manchester artists, and even prospects for tri-city links with future guest cities.

Civic partners expect Manchester's reputation to consolidate as a trusted, high-capacity European cultural peer, with the Manchester Guest City programme at La Mercè setting a new standard for relationship-led international exchange and opening pathways into wider trade, investment and policy cooperation with Barcelona and Catalonia.

At community and sector level, follow-on heritage and participation projects (e.g., Global Grooves' collaboration with stick dancers from Morris and Indian dance traditions), the continuing symbolic presence of Manchester's bee figures in Barcelona's festival memory, and professional learning around inclusive, accessible and sustainable festival practice are all expected to ripple forward – potentially increasing representation of under-represented artists and influencing how both cities design future civic and cultural programmes.

### 1.6. Factors of success and project limitations: lessons learned

The programme's success was driven by several factors that provide key learning points for future city-to-city, creative-led collaborations, such as through guest city programmes:

- **Long-standing relationships and trust** between Manchester and Catalan partners created credibility and shared commitment.
- A **strong shared curatorial and civic vision** ensured coherence, high programme quality and shifted the model from 'presentation' to 'collaboration'.
- **Deep cultural understanding and sensitivity, as well as a commitment to reciprocity** built mutual respect and rich co-creation, respecting Catalan traditions while contributing something new.
- **Strong leadership and experienced teams** led to a highly professional delivery supported by clear logistics and good communication.
- **High-level institutional buy-in and robust funding** and resourcing from bodies like Arts Council England, Manchester City Council, the British Council and the British Embassy/Consulate made the ambition and scale feasible.
- The **favourable timing and strategic context**, including heightened attention in Barcelona during MONDIACULT and a post-Brexit appetite for city partnerships, increased institutional commitment.
- **Strong audience engagement** in prime festival settings amplified impact for artists and communities.

Limitations were relatively minor but included capacity and time pressures (especially for Catalan teams stretched by the scale of collaboration), some friction between La Mercè's

civic-festival priorities and UK ambitions for industry-marketplace style engagement, some under-developed links with non-core partners, occasional gaps in administrative clarity and single-point communication, and a few scheduling choices that placed physical strain on artists.

Overall, Manchester's Guest City programme at La Mercè delivered a high-visibility cultural partnership with clear artistic, reputational, audience, professional and diplomatic value. It renewed international pathways for artists, re-positioned Manchester in the European imagination, and strengthened a city-to-city relationship now expected to expand into future cultural and civic collaboration. As one stakeholder concluded, the programme established a benchmark for what guest-city work can be when it is genuinely co-authored: *"this is the new standard"* (UK Strategic/Funding Partner).



Left to right: Joe Manning, Managing Director, MIDAS; Pau Reig, Artist; Dolors Sans, Artist; Xavier Marcé, Councillor for Culture and Creative Industries, Barcelona; Jordi Valls, Fourth Deputy Mayor, Area of Economy, Housing, Finance and Tourism, Barcelona; Cllr Bev Craig, Leader, Manchester City Council; Cllr Garry Bridges, Deputy Leader, Manchester City Council; Dave Moutrey, Director of Creative Industries and Culture, Manchester City Council; Anna Lleó Albà, Cap departament de Festes, Festivals i Esdeveniments, Barcelona; Lloyd Millen MBE, Consul General, British Consulate General, Barcelona; Rebecca Wignall, Principle Policy Officer, Manchester City Council; Esteve Caramés, Director Programes Culturals, Barcelona

## 2. Introduction

In September 2025, Santra Consulting Ltd. was commissioned by XTRAX to deliver an evaluation of Manchester's Guest City programme at La Mercè festival in Barcelona. This report presents the findings from the evaluation.

### 2.1. Project context

La Mercè is Barcelona's biggest annual outdoor festival and features street art from around the world, a diverse range of music genres and a huge traditional culture programme of music, dance, fireworks, parades and human towers (the Castells). The free festival runs for 5 days at the end of September and has been taking place since 1902. The festival's origins are in religion, but it has evolved into a celebration of Barcelona's unique identity and culture, attracting hundreds of thousands of visitors each year.

Each year, La Mercè invites a guest city to showcase its culture, adding another layer of international exchange to the festival. In 2025, Manchester was selected as Guest City – the first ever English city. The presence of a guest city is well-established and presents multiple opportunities for the chosen city to be reflected throughout the artistic programme of the festival.

Manchester's selection as Guest City is the result of sustained work led by XTRAX, a Manchester-based organisation specialising in international outdoor arts networks and collaborations. XTRAX has spent more than two decades cultivating partnerships with Catalan festivals, artists, and institutions, including regular engagement with La Mercè, close collaboration with the Catalan Arts Council (ICEC Catalan Arts), and a strong relationship with Institut Ramon Llull, the principal body supporting Catalan culture abroad. XTRAX's earlier programme at La Mercè in 2022 helped seed the Guest City partnership and laid the groundwork for deeper collaboration.

In 2022, XTRAX facilitated a visit to Barcelona for senior representatives from Manchester City Council and Arts Council England, enabling high-level dialogue with the Barcelona City Council culture team. Building on these connections, XTRAX submitted a formal proposal in 2024 outlining the value of a Manchester – Barcelona partnership. This proposal was accepted in April 2024, with XTRAX subsequently securing funding from Arts Council England, the British Council, the British Embassy and Manchester City Council to support an ambitious programme of activity for La Mercè.

With the artistic partnership in place, senior level Local Authority staff and politicians from both cities got involved in the project. In 2024, Cllr Bev Craig, Leader of Manchester City Council and Cllr Garry Bridges, Deputy Leader for Culture, visited Barcelona and met Barcelona Mayor, Jaume Collboni, for the official handover of the 'Guest City' status to Manchester. Cllr Craig and Cllr Bridges returned to Barcelona for several days to attend the opening and initial festival days of La Mercè, including a speech made by the Leader of the Council during the Prego, the high-profile, official opening event.

The main focus of the exchange for La Mercè was for the *Mercè Arts a Carrer* (MAC) (Street Arts programme). However, as part of the Guest City programme, a large group of Greater Manchester Artists also took part in the traditional parades. Global Grooves was commissioned by XTRAX to create a “Giant Bee Beast” and a “Queen Bee Giant” that took part in the traditional parades, alongside 40+ dancers and musicians from Greater Manchester. These giant structures were created with artists from Barcelona, who attended a residency in Manchester in July 2025. Participation in these parades is a great honour, as Guest City artists are not usually invited to participate in these very Catalan events. In addition, a selection of Manchester artists was featured in the music programme. The music programme was led by Manchester Music City, led by Brighter Sound.

## 2.2. Evaluation aims and context

The main evaluation aim was to assess the impact of Manchester’s Guest City programme at Barcelona’s biggest annual outdoor festival, La Mercè, with a particular focus on the Street Arts programme and Manchester’s participation in the public parades. The evaluation was tasked to gather evidence of the impact the project had on participating artists and cultural professionals in Manchester and internationally, on the city of Manchester (in terms of the reputation of its cultural sector and wider placemaking outcomes) and civic relationships and cultural diplomacy.

Much research has been conducted on the impacts of cultural events on the host cities, both in the UK and internationally. Such evidence highlights positive outcomes including jobs & skills, business development, trade & investment, social inclusion & participation, or tourism & placemaking (e.g., [OECD, 2024](#)), alongside strategic benefits around reputation/soft power, international partnerships, and repeat collaboration (OECD, 2024; [Helsinki UNESCO City of Design Report](#)).

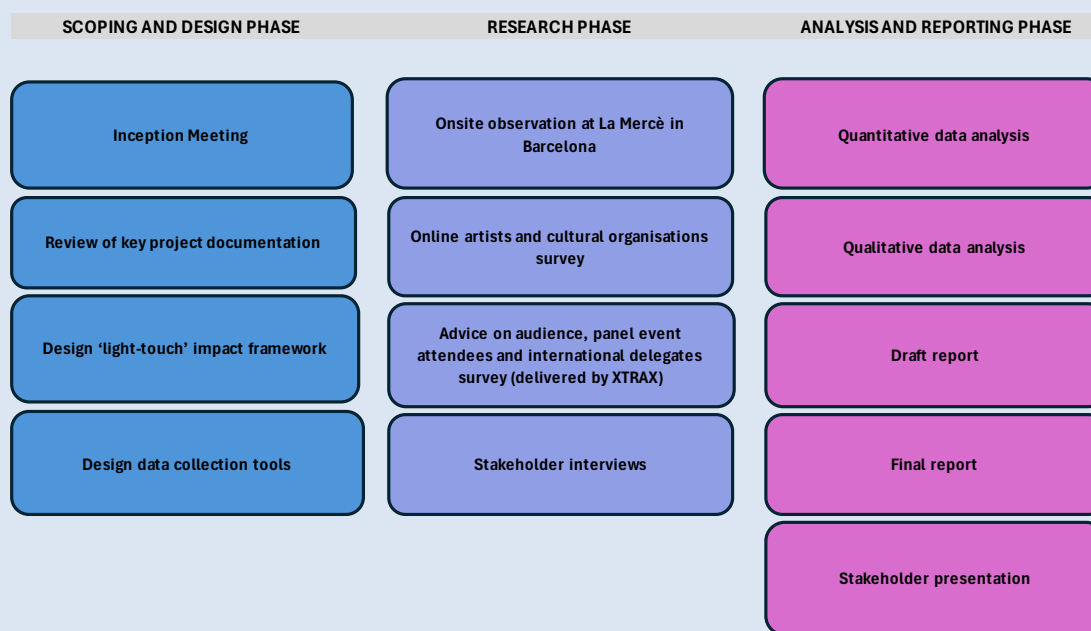
There is also a body of literature on the value of international cultural partnership programmes (e.g., [BOP, 2019](#); or [BOP, 2021](#)) or international showcase programmes (e.g. [Santra, 2022](#); Santra, 2023; Santra, 2024). The focus of this research is primarily on impacts at a national level. In contrast, the main focus of this evaluation of Manchester’s Guest City programme at La Mercè was to gain a better understanding of the benefits to the guest city, alongside benefits to the wider sector and international communities.

This report discusses the outcomes that the project has achieved, its likely legacy and opportunities in the medium-term. While this evaluation was not a process evaluation, the report also briefly sets out some key factors that enabled and/or limited the success of the programme.

## Evaluation Methodology

The evaluation was structured in three main phases, as set out in Figure 1 below.

Figure 1: Overall evaluation methodology



### 2.3. Impact framework

An overall Theory of Change (ToC) and Evaluation Framework was developed to guide the evaluation. Due to the tight timescales and resources, this was developed based on the review of key project documentation, rather than using a more iterative process involving key stakeholders.

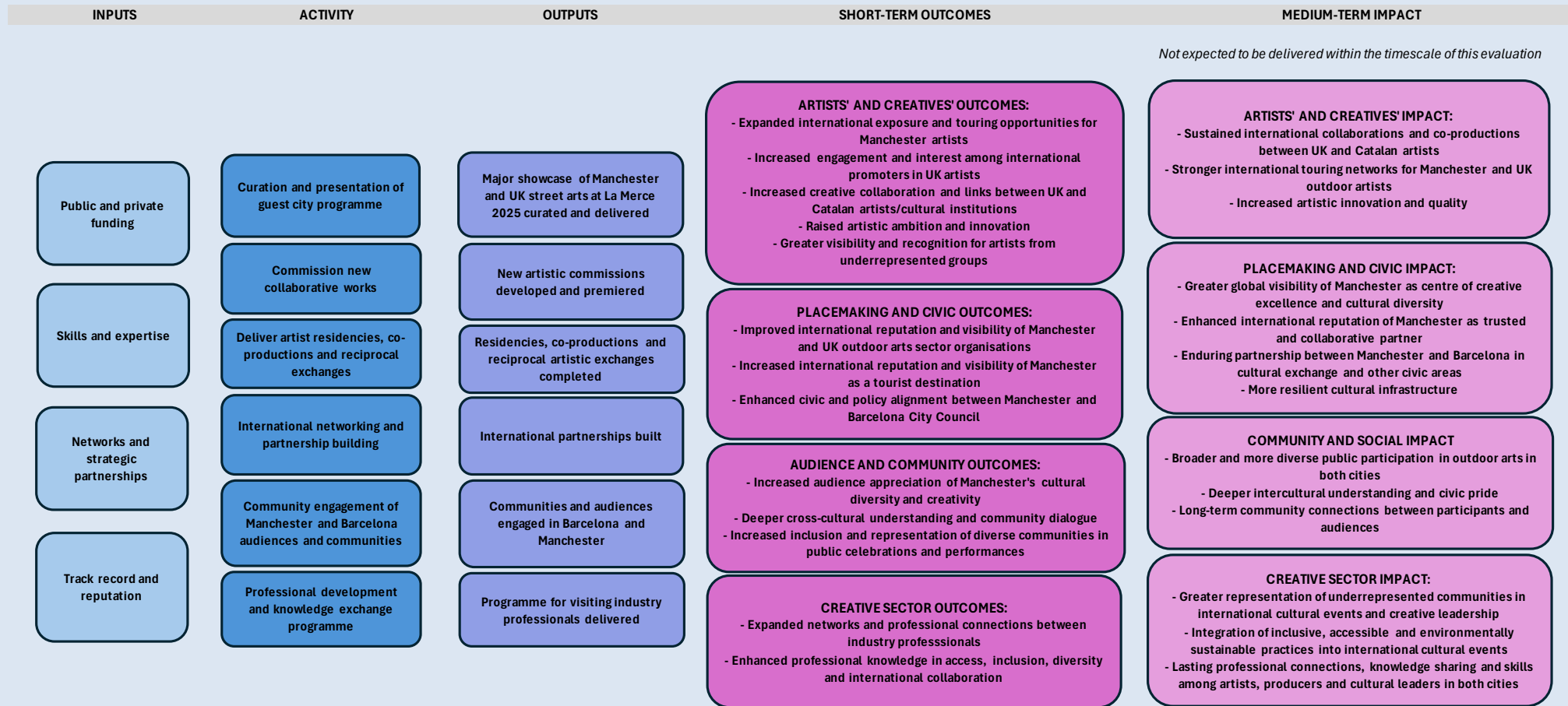
The ToC is a tool that is used to guide the monitoring and evaluation of a programme. It identifies the strategic elements of a programme and sets out their logical sequence of cause and effect:

- The programme inputs (e.g., funding, organisational capacity, expertise),
- the outputs that are produced (e.g., artistic commissions, events delivered, audiences engaged, etc.),
- a series of intended, desired outcomes that happen as a result of these activities (e.g., artists' international exposure, improved civic relationships, increased sector profile, etc.)
- and how this ultimately helps deliver the overall long-term programme aims.

In short, the ToC sets out what is the 'story of change'. Whether or not this 'story of change' holds true is tested in the evaluation. The ToC for the programme can be found in Figure 2.

From this ToC, a full Evaluation Framework was developed that set out key indicators to measure the intended outcomes and the evaluation methods (interviews, surveys etc.) of how evidence will be collected for each outcome area.

Figure 2: Theory of Change for the Manchester Guest City programme at La Mercè



Source: Santra Consulting (2025)

## 2.4. Stakeholder interviews

Qualitative stakeholder engagement took place at two stages during the evaluation. Firstly, 15 formal interviews were conducted (involving 24 individuals), as shown in Figure 3. Interviews were conducted primarily via online calls, but one interview was carried out in person in Barcelona, and one stakeholder completed the interview questions in writing. Throughout the report, we do not directly attribute quotes to individuals, but rather use the ‘stakeholder type’ to denote the origin of the quotes.

*Figure 3: List of interviewees participating in formal stakeholder interviews*

Stakeholder ‘type’	Name of organisation	Interviewees
‘UK Delivery Organisations’	XTRAX	Maggie Clarke (Director) Rebecca Lee (Producer) Fiona Gasper (Board member)
	Without Walls	Ralph Kennedy (Chief Executive)
	Brighter Sound	Kate Lowes (Director)
‘Catalan Delivery Partners’	Merce Arts a Carrer (‘MAC’), Institut de Cultura de Barcelona	Jordi Duran i Roldós (Artistic Director)
	Catalan Institute for Cultural Companies (‘Catalan Arts’)	Mar Perez Unanue
	Institut Ramon Llull	Marc Dueñas Sucrana
‘UK Strategic/Funding partner’	Manchester City Council	Cllr Bev Craig (Leader of the Council) Dave Moutrey (Director of Culture) Rebecca Wignall (Principal Policy Officer, Culture)
	Arts Council England	Jennifer Cleary (Director Combined Arts) Angela Chappell (Relationship Manager, North)
	Marketing Manchester	Victoria Braddock (Managing Director) Louise Latham (Director of Communications) Nikki Brown (Senior Communications Manager) Emma Gordon (Senior Marketing Manager)
‘International Relations Organisations’	British Council	Christina Ward (Head of Arts, British Council, Spain)
	British Embassy Madrid	Debbi Christophers (Culture and Public Diplomacy Attaché)
	British Consulate Barcelona	Lloyd Millen (Consul General)

'Artistic Companies'	Global Grooves	Leon Patel (Chief Executive Officer) Johnny Clifford (Programming Manager)
	Walk the Plank	Dr Beatriz Garcia (Chair of Board)
'International delegates'	Dongdaemun Festival, Seoul, South Korea	Jong Yoon Yeon (Festival Director)

Secondly, during the evaluators' 5-day onsite observation of the Guest City programme in Barcelona, more than 25 informal interviews were held with a range of project stakeholders, including participating artists, funders or strategic project partners, invited international delegates, panel event attendees and audience members.

## 2.5. Online surveys

Data from 5 different surveys are included in the report.

### 2.5.1. Artistic Companies survey

Santra Consulting designed an online survey for artistic companies and organisations who participated in the Guest City programme as part of the street art festival. Global Grooves, the organisation leading on Manchester's contribution to the public parade programme, was also included in the survey. Musicians participating in the music programme were not included, since delivery of this programme was led by Brighter Sound (rather than XTRAX) and it was decided that their level of engagement and experience was too different to capture as part of the same survey.

The survey was disseminated via direct emails to the key contacts of the artistic companies participating in the Guest City programme. In total, 14 responses were received for the artists' survey. 13 pieces of work were commissioned as part of the street arts and public parade programme. One of the dance pieces was an international collaboration between two companies. In this case, both companies completed a separate survey. Furthermore, one company had two pieces represented within the programme and hence completed the survey separately for each piece of work.

### 2.5.2. Audience survey

While at proposal stage it was unclear whether an audience survey could be disseminated at La Mercè festival, by the time of contract start, XTRAX had almost finalised the design of an audience survey and signed off questions with key partners. Santra Consulting was given the opportunity to suggest a small number of additional questions which were added into the survey.

The survey was disseminated via QR codes at the festival sites, as well as promoted via social media. Santra Consulting then analysed the audience survey data.

A total of 493 individuals completed the survey. As Figure 4 shows, at a confidence level of 95%, this equates to a margin of error of 4% in the data.

Figure 4: Margin of error for audience survey

<b>'Population' size (=total audience numbers)</b>	<b>Survey sample size</b>	<b>Confidence level</b>	<b>Margin of error</b>
1,044,500	493	95%	4%

As some respondents chose not to answer certain questions, the number of responses differs across questions. For this reason, all percentages are calculated using the valid response count for each question rather than the overall survey total.

Several questions in the survey allowed respondents to select more than one option. These included items related to:

- Languages spoken
- Words describing perceptions of Manchester's culture
- Dates attended
- Venues attended
- Performances or installations attended
- Quality ratings of performances

For these questions, the total number of selections may exceed the total number of respondents who completed the survey (493). Percentages are therefore calculated using the number of respondents who answered the question as the base, while acknowledging that respondents could choose multiple responses.

The survey also asked audiences which Manchester performances they attended and invited them to rate the quality of those performances. These questions were structured by day, meaning that the same show appearing on multiple days was listed separately. In the analysis, however, all responses referring to multiple performances of the same show across different days have been combined and reported under the single show title. This approach avoids double-counting and provides a clearer overview of audience engagement and quality perceptions for each show as a whole.

### 2.5.3. Other feedback forms

In addition to the surveys of artistic companies and audiences, three feedback forms were designed by XTRAX, with some additional questions added by Santra Consulting, and disseminated to the following groups:

- Attendees of the Industry Panel Session Event on 26<sup>th</sup> of September: 19 responses received
- Panellists of the Industry Panel Session Event on 26<sup>th</sup> of September: 8 responses received
- International delegates invited by XTRAX to attend the Guest City programme at La Mercè: 4 responses received

The responses from these forms were also incorporated into the evaluation findings below.



Bees! The Colony by Artizani © Lesa Dryburgh

### 3. Programme Inputs

Any outcomes and impacts of the Guest City programme are enabled by the ‘inputs’, i.e., the resources that are made available to the programme in order to deliver it. As set out in the Theory of Change in Figure 2 above, the Guest City programme built on the skills and expertise of the delivery organisations and of their partners in Manchester and Catalunya; their pre-existing networks and strategic partnerships; and their track record and reputation. A key part of XTRAX’ organisational aims is to support touring of outdoor arts work internationally and to develop networks and collaborations for this purpose. In particular, XTRAX has spent more than two decades cultivating partnerships with Catalan festivals, artists, and institutions, including regular engagement with La Mercè. Other key individuals from Without Walls, Manchester City Council and Global Grooves had prior experience and connections to Catalan arts organisations or La Mercè.

In addition, the project was supported by financial contributions by key public funders. As shown in Figure 5, total of £356,000 was made available by Manchester City Council, Arts Council England, British Council and the British Consulate in support of the Guest City programme. The funding from British Council was specifically dedicated to the Industry Panel Sessions Event, while support from the British Consulate went towards a reception for sector representatives.

*Figure 5: Breakdown of cash contributions*

<b>Funding source</b>	<b>Funding amount</b>
<b>Manchester City Council</b>	£150,000
<b>Arts Council England</b>	£198,000
<b>British Council</b>	£6,000
<b>British Consulate</b>	£2,000
<b>Total</b>	<b>£356,000</b>

In addition to this funding that was administered via XTRAX, a number of organisations provided financial support:

- Unlimited invested £15,000 into the development of one of the new shows by disabled-led artistic company StopGap, that was presented as part of the Guest City programme at La Mercè.
- Catalan Arts invested an estimated £6,000 into the Industry Panel Session Event, including payment for some of the speakers and the venue.
- MAC provided approximately 8,000€ towards one of the artistic collaboration projects; in addition, MAC paid approximately 70,000€ (including INRN and IVA

taxes) towards artists' fees, approximately 13,000€ towards per-diems and 62,000€ for accommodation.

- £16,800 provided by Oldham Council and Tameside Council towards the community collaboration project led by Global Grooves

Finally, a number of organisations also provided in-kind support to the programme. In particular, an estimated £7,000 in staff time was provided by Without Walls to assist the curation of the artistic programme. Some in-kind support was also provided by Marketing Manchester. According to one stakeholder interviewed, the provision of in-kind time is emblematic of the partnership and the way of working on this project:

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*“We had to take a conscious decision as an organisation: to be a partner and not get a fee for [...] the resources that [our staff member]’s work on this project took. But it speaks to a blueprint of how you jointly work together for the benefit of the project (rather than your organisation). It made the project a lot better for Manchester.”*

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IRMÁ-sister by DamaeDance © Marketing Manchester

## 4. Programme Outputs

The Guest City programme delivered a range of outputs, including a major showcase of Manchester and UK street arts at La Mercè 2025 and new artistic commissions. These were based on a series of residencies, co-productions and reciprocal artistic exchanges; and engaged communities and audiences in Barcelona and Manchester. Finally, a professional development programme was delivered; as well as some new international partnerships created. These outputs are presented in more detail below.

### 4.1. Major showcase of Manchester and UK street arts at La Mercè 2025 curated and delivered

The main 'output' of the Guest City programme was the showcase of Manchester and UK street artists at the La Mercè Festival 2025. This showcase featured:

- 14 artistic companies participating in the outdoor arts programme (see Appendix 11.1 for full list of participating artists)
- 28 outdoor arts performances, spanning a range of genres, including dance, music, poetry and film
- 16 installations showcased
- Participation by Manchester artists and community participants in 6 public parades.

This programme resulted in £113,189 paid out in professional artists fees for their performances. A further 45k budget was made available to the community collaboration work of the Global Grooves project.

In addition, the music programme featured 8 bands or music acts (involving a total of 23 artists) who delivered 6 performances. The budget for the music programme was approximately £30,000, including artist fees, travel and tax payments.

### 4.2. New artistic commissions developed and premiered

The showcase included a number of artistic commissions that were newly created for the Guest City programme. This included:

- 2 large-scale parade pieces: a "Giant Bee Beast" and a "Queen Bee Giant", created by Global Grooves.
- 6 new artistic commissions: a new show ('The Ultimate Player's Handbook') created by Company Chameleon with Barcelona Company Clementine & Lisard; a new Barcelona-themed Bee Hive as part of Artizani's existing 'Bees, The Colony' installation; a special Catalan version of Ghetto Fabulous' show 'Family Catwalk Extravaganza', in collaboration with Barcelona-based drag artist Xavi; a special illustration commemorating Manchester at La Mercè by The Sculptors; poetic translations to Catalan of Manchester City of Literature's poetry films; and special

live performances by artists from the local neighbourhood of Trinitat ('neighbourhood stars' programme) as part of Walk The Plank's Fire Garden.

- 2 new music commissions: a new collaboration by Manchester-based artist Werkha and Catalan artist Queralt Lahoz; as well as the jingle played at the beginning of all Manchester performances at La Mercè.

#### 4.3. Residencies, co-productions and reciprocal artistic exchanges completed

Many of the Guest City programme elements were developed through artistic collaboration and exchange, in particular:

- 2 residencies involving Barcelona and Manchester artists: a two-week residency for Clementine and Lisard with Company Chameleon in Manchester, followed by 3 days of rehearsal in Barcelona before the premiere; and a one-week residency for 4 Catalan artists with Global Grooves, making two large parade sculptures.
- 9 research, planning and exchange visits conducted by the festival director and lead organisations, including 6 visits between 2022 and 2025 from Manchester delegations to Barcelona and 3 visits from Barcelona delegations to Manchester.

These residencies and exchanges resulted in:

- 6 new, co-created outdoor arts works, such as the Queen Bee and the Mechanical Bee by Global Grooves, the Ultimate Player's Handbook Show or the Ghetto Fabulous x Xavi Palamino co-created show.
- 1 new music collaboration, by Werkha and Queralt Lahoz

#### 4.4. Communities and audiences engaged in Barcelona and Manchester

Barcelona City Council estimates that overall audiences for all La Mercè events are usually over 2 million and have estimated audiences for the events including Manchester artists as 1,044,500.

Estimated audiences for specific events are show in Figure 6 below.

*Figure 6: Audiences reached by Manchester's artistic programme at La Mercè 2025*

Audiences	Estimated numbers engaged
<b>Total number of audiences attending La Mercè venues/events including Manchester acts/artists</b>	1,044,500
<b>Estimated number of audiences at Parc de l'Estació del Nord</b>	38,200
<b>Estimated number of audiences at Parc de la Trinitat</b>	7,700
<b>Estimated number of audiences at Parc del Fòrum</b>	19,500
<b>Estimated number of audiences at music concerts involving Manchester artists</b>	50,000

The programme also involved community participants from both cities, as shown in Figure 7 below, including a group of South Asian Dancers and a group of Morris Dancers from Greater Manchester, or community participants from the Trinitat neighbourhood.

*Figure 7: Community participants engaged by Manchester Guest City programme in Manchester and Barcelona*

<b>Community participants</b>	<b>Numbers engaged</b>
<b>Total number of community participants engaged</b>	50
<b>Number of Manchester community participants involved</b>	30
<b>Number of Barcelona community participants involved in the Manchester Guest City programme</b>	20

#### 4.5. Programme for visiting industry professionals delivered

In addition to the audience-focused artistic programme that was delivered, Manchester’s Guest City programme also included a programme for visiting industry professionals. This comprised:

- 7 international delegates (from 7 countries) invited to attend the Guest City programme (see Appendix 11.2 for the full list of delegates)
- 4 networking events, including an informal dinner, an afternoon tea at the British Consulate, a Creative Sector Reception and an informal drinks event
- 1 day of Industry Panel Sessions, including 2 panel discussions and 1 artist pitching session

This industry focused panel event involved 18 speakers, 50% of which were based in the UK and Catalonia. A total of 123 people were signed up to attend the event. Due to limitations in the venue capacity, there were a total of 101 actual attendees present on the day. 34% of these attendees were from the UK, 52% from Catalonia, with the remainder from other countries.

#### 4.6. International partnerships built

Manchester’s Guest City programme involved a number of key organisations, both from the UK and Catalunya, including:

- 9 key UK organisations: XTRAX, Without Walls, Manchester Music City, Brighter Sound, Manchester City Council, Arts Council England, Unlimited, British Embassy (Consulate), British Council
- 6 key Catalan partners: Barcelona City Council (ICUB); Catalan Arts (and their various divisions which included Generalitat de Catalonia and SDE); Institute Ramon Llull, Institute of Arts Barcelona (IAB), British Council in Spain, Consulate in Barcelona

As noted in the discussion of project inputs, many of these organisations had pre-existing relationships, however, the Guest City programme facilitated new international

partnerships. Examples of such new partnerships include the formal collaboration between Barcelona City Council and Manchester City Council; most collaborations between UK partners (other than XTRAX) and artistic companies and the La Mercè festival; or XTRAX being invited to participate in MondiaCult.

## 5. Artists' and Creatives' Outcomes

One of the main objectives of this evaluation is to understand the impact that the programme had on participating artists and creative companies. This section presents the findings from the research in this area.

### 5.1. Expanded international exposure and touring opportunities for Manchester artists

Increasing international visibility and exploring international opportunities were key motivations for artists to participate in the programme, as some of the responses to the artists' survey demonstrate:

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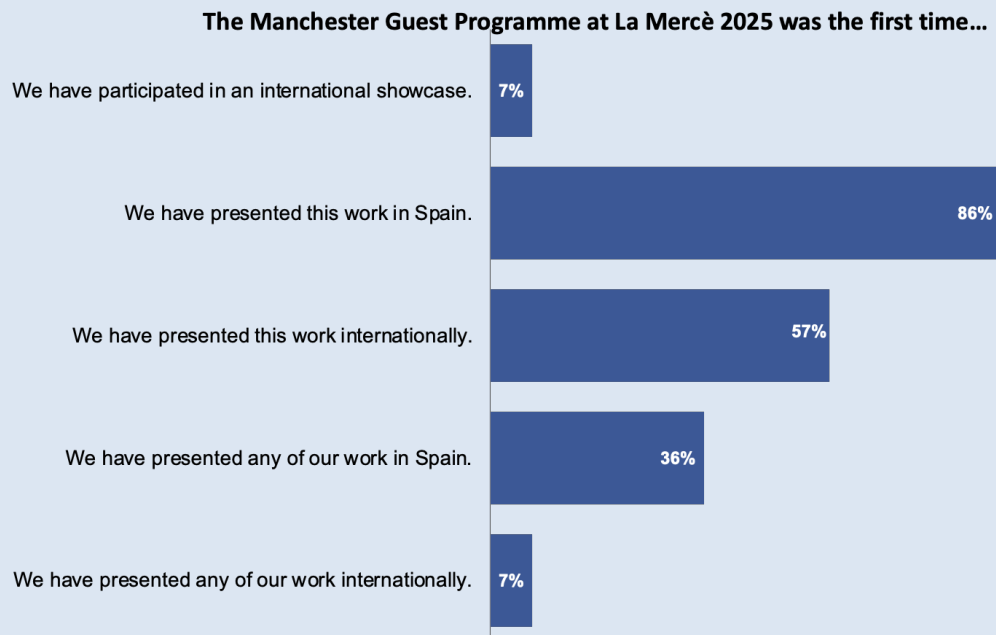
*“To share our work internationally with audiences and festival promoters.” (Artistic company)*

*“Opportunity to show work as part of a UK programme, and give our team more experience of working in Europe.” (Artistic company)*

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The Manchester Guest City programme provided **an opportunity for participating artistic companies to gain experience** in Mainland Europe. According to stakeholders, this served as a *“milestone in their careers”* for some of the emerging companies. Indeed, as Figure 8 shows, a small minority of artistic companies (7%) had never participated in an international showcase or presented any of their work internationally. For the majority of artistic companies with prior international experience, participating in the programme still presented an opportunity to show the particular piece of work in a new context and to new audiences: 86% had not presented the work in Spain and 57% had not presented it internationally at all.

Figure 8: Prior international experience by participating artistic companies, % of responses (Artists' survey, Base: 14)



Artists noted a **strong appetite for international touring and collaboration**. As responses to the artist survey reveals, an average of 27% of the touring work of participating artistic companies gets presented internationally (with the remainder toured within the UK). When asked about the five most recent bookings, artists indicated that one quarter of their international bookings (24%) were in Asia-Pacific, while the majority (76%) in Europe, with Germany, Spain and Ireland mentioned most frequently.

But artists also highlighted the challenges that affects their ability to tour internationally, including:

- **Financial pressures:** Artistic companies are having to deal with rising travel, freight, and administrative costs (*“One of the main challenges has been the high cost of touring ensemble work, which has increased significantly in recent years,”* or *“Cost is the main barrier (Travel and admin).”*), all within a context of reduced UK funding (*“Scarcity of UK funding support.”*)
- **Brexit-related complexities:** Artistic companies highlighted the significant additional hurdles put in their way by the UK’s departure from the European Union, including the introduction of carnets, visas, country-specific taxes and increased paperwork: *“Brexit has completely ruined those opportunities and on the infrequent occasions that we now tour abroad, the paperwork makes the experience a total pain.”* (Artistic Company)
- **Environmental sustainability:** some also noted the challenge of wanting to balance environmental commitments with financial constraints: *“Ensuring our touring is as environmentally sustainable as possible when touring internationally is also a big challenge.”* (Artistic Company)

For these artists, the programme **helped restore some confidence in UK-EU touring post-Brexit** by showing that mobility barriers can be navigated, even for large-scale or complex work, as some stakeholders pointed out:

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*“Brexit has made it very tough for UK artists to come to Europe... one of the points of having this visibility... is to show that it’s possible.” (Catalan Delivery Partner)*

*“It felt like it tackled some issues around artist mobility... it was important to show that we are supporting this and show that there are some ways of navigating the barriers.” (UK Strategic/Funding partner)*

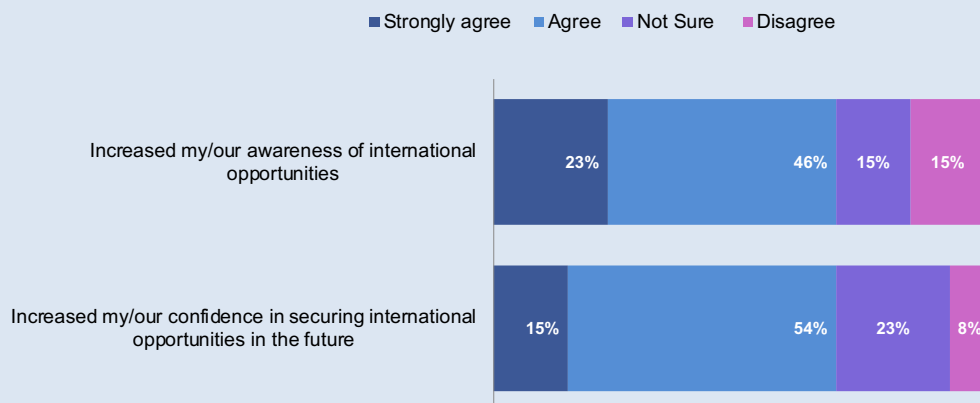
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Survey data suggests that artists felt similar (see Figure 9): 69% agreed (including 23% who strongly agreed) that their participation in the Guest City programme had raised their *awareness of international opportunities* (with 15% disagreeing and 15% being unsure). Furthermore, 69% agreed (including 15% who strongly agreed) that their participation had increased their *confidence in securing international opportunities* in the future (8% disagreed, while 15% were unsure). Those artists who were unsure or disagreed had likely a pre-existing high awareness and experience of international touring, and the participation in the Guest City programme therefore did not make an impact on increasing this further.



RO-TES by Stopgap Dance Company © Barcelona City Council

Figure 9: Impact of Manchester Guest City programme on artistic companies' awareness of, and confidence in securing, international opportunities, % of total responses (Artists' survey, Base: 13)



It is worth noting that La Mercè does not see itself as a trade fair or arts marketplace, but rather as a civic celebration. As one stakeholder noted:

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*“We are not a performing arts market, we are a festival... we offer a celebration to the citizenship of Barcelona.” (Catalan Delivery Partner)*

---

Catalan Arts supports a number of industry showcases designed to bring international promoters and presenters to see work available for touring, and the ‘official’ Catalan Showcase for street arts is Fira Tarrega, taking place in early September each year. Throughout the planning of the event the Mercè organisers were keen to emphasise that they could not be seen to trying to enter into competition with Fira Tarrega.

Nonetheless, several organisations involved in the Manchester Guest City programme were keen to include some aspect of industry engagement as part of the programme, to enable artists *“to have the opportunity to meet and for international delegates to come and see the work” (UK Delivery Organisation)*. Therefore, a number of opportunities for relationship building were intentionally designed into the programme, including informal networking events and the professional development programme.

Since La Mercè is a free festival, there is no formal registration process for industry professionals attending events, Stakeholders felt that, despite a modest number of delegates invited, the turnout was strong and enough to spark multiple productive conversations:

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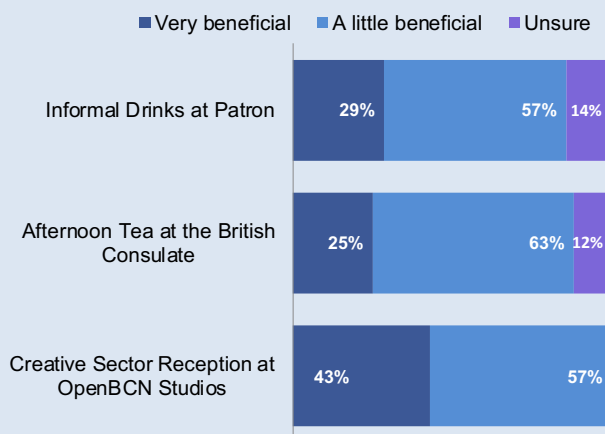
*“Would like to think that they made connections... social events allowed some people from Barcelona who were not directly involved to make connections.” (Catalan Delivery Partner)*

*“There were certainly many more industry professionals there than we can know of. For example, I bumped into two UK promoters I know, who were there at the festival. There are likely many more, especially from the local area.” (UK Delivery Organisation)*

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Approximately half of the artistic companies participated in the informal networking events, including informal drinks, the afternoon tea at the British Consulate and a reception at OpenBCN Studios. Those who came, found them overwhelmingly beneficial.

*Figure 10: Artists’ rating of benefit of informal networking events, % of total responses (Artists’ survey, Base: 7)*



Artists noted building new relationships, including connections with promoters, institutions, delegates and potential collaborators: *“Well attended festival with opportunity to meet promoters, artists and audiences. Many conversations and direct feedback created conversations to follow up”* (Artistic Company). Another artistic company highlighted the value of the informal networking events for them, considering that their performance venue was further away from the Parc de l’Estacio del Nord, the site where most Manchester Artists presented their work: *“Great to connect with others who were part of the programme as we were located so far away from everyone else’s sites.”* (Artistic Company)

However, as Figure 11 shows, the networking outcomes were strongest for building relationships with UK-based artists and organisations: 92% of artists agreed (including 8%

who strongly agreed) that they had made new contacts with UK artists and 84% agreed (including 38% who strongly agreed) that they had raised their profile among key UK stakeholders. As one interviewee highlighted, this very valuable, as artistic companies do not regularly benefit from such opportunities: *“Great for artists to be able to network, with artists and [...] other people from Manchester City Council, ACE, etc. Artists don’t get those opportunities very often”* (UK Delivery Organisation). The presence of strategic UK institutions may also have supported relationship by artists with non-UK stakeholders. As one stakeholder pointed out, the engagement of senior Manchester civic leaders added authority and trust to professional interactions, allowing artists to leverage connections more effectively when supported by institutional representatives:

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*“For me as a senior officer working in the council to turn up and endorse the work by participating... that acknowledgement is important. We hear from artists that if they have that institutional support, they can leverage the connections.”*  
*(Strategic/Funding partner)*

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Figure 11 also shows that the programme has benefitted links with Catalan artists and organisations: 84% of participating artists agreed (including 38% who strongly agreed) that they had made new connections with Catalan artists (while 15% were unsure). A similar proportion (76%) agreed (including 38% who strongly agreed) that their participation in the Guest City programme had enabled them to raise their profile among Catalan cultural sector representatives (while 15% were unsure and 8% disagreed) – as also explained by some of the qualitative feedback provided in the artists’ survey:

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*“We now have a relationship with a local artist and the festival team, and we plan to stay in contact and hopefully collaborate with them again in the future.”* (Artistic Company)

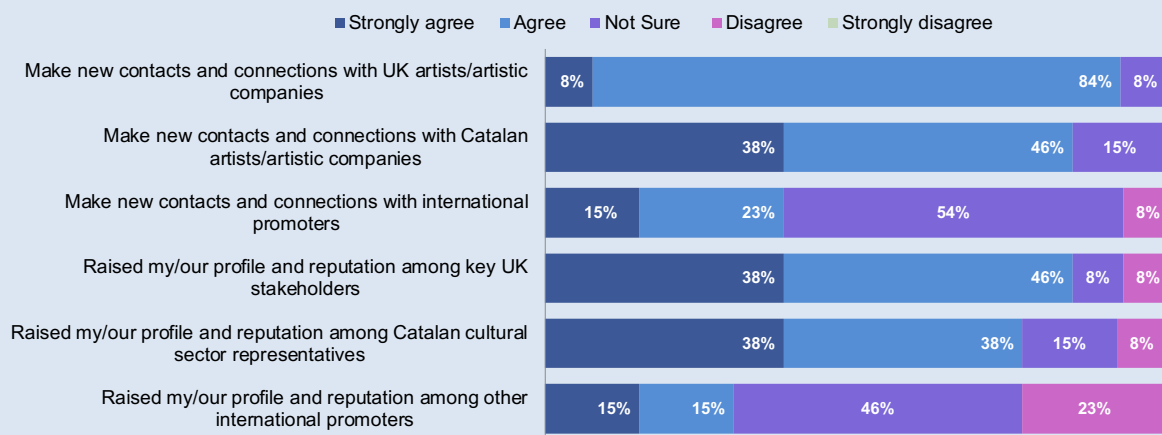
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The small proportion of participating artists who were unsure or disagreed may have already had pre-existing links with Catalonia (and hence did not increase their contacts/profile further). Language or cultural barriers may also have played a role, as one Artistic Company noted: *“I met Catalan artists (and other promoters) but groups then fell into their own 'tribe'.”*

Fewer connections were made with other international (i.e., non-Catalan or UK) promoters: only 38% agreed (including 15% who strongly agreed) that they had made new contacts with international promoters (while more than half said they were unsure and 8% disagreed). Furthermore, 30% agreed (including 15% who strongly agreed) that they had

raised their profile among international promoters (while 46% were unsure and 23% disagreed). This is likely due to the small number of international delegates present, so there were few opportunities for artists to make such connections.

*Figure 11: Connections made by participating Artistic Companies with different stakeholder groups, % of total responses (Artists' survey, Base: 13)*



Qualitative feedback suggests that artists felt that some of the networking could have been better facilitated (e.g. by providing a list of guests or international promoters beforehand). Budgets and scheduling also affected the extent to which artistic companies were able to benefit from the networking opportunities. One artistic company highlighted that they were unable to take an additional person to attend networking events due to “*knowing that budgets were tight*”, while several others noted that they struggled to fit the networking events into their schedule:

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*“Our workload, and our location quite a way out of town centre, made it hard to attend 2 out of 3 events.” (Artistic Companies)*

*“Earlier notice of the timetable for these events may have meant we could free up people to attend.” (Artistic Companies)*

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Some feedback also raised some accessibility concerns that limited full participation in networking spaces: “*[It would have been good to have] seating outside during lunch so Wheelchair users can engage in conversation more easily.*” (Artistic Company)

Finally, 31% of artists agreed that the programme had helped them to already secure subsequent international bookings. Although, none of them selected the ‘strongly agree’ and combined with qualitative responses, it seems likely that some artists selected the answer based on emerging conversations (as opposed to actual confirmed bookings):

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*“Whilst we haven't secured any confirmed bookings yet as a result of La Mercè, we have had several enquiries, and I hope bookings will confirm in the future.”*

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## 5.2. Increased engagement and interest among international promoters in UK artists

Based on the small sample of respondents to the invited international delegates survey, it seems that the Guest City programme was successful in generating some interest from international promoters for the UK artists presented in the showcase.

Invited delegates positively rated the informal networking sessions, noting their opportunities to *“build great connections”* (International Delegate) and *“to have some in-depth conversations”* (International Delegate).

Based on the feedback from international delegates, there was a good fit between the Manchester Guest City programme and international delegates’ programming priorities. Delegates mentioned that the programme had allowed them to discover new artists. Delegates also agreed that the selection of artists fitted well with the kind of work they are programming in their country and that they were likely to perform well with local audiences. Among the five respondents to the feedback survey, there was also a clear positive intention to commission UK artists in the future, indicating that the Guest City programme had made them more likely to commission UK artists than before.

When asked about specific shows they might be interested in following up, on average, they mentioned 2 shows. Shows mentioned included Wild (by Motionhouse), Mr Wilson’s Second Liners, The Ultimate Player’s Handbook (Company Chameleon x Clementin & Lisard), Umbra (Company Chameleon), Born to Protest (Joseph Toonga) and Warning Notes (Mark Anderson & OCM).

## 5.3. Increased creative collaboration and links between UK and Catalan artists and cultural institutions

In addition to raising international exposure and developing international touring opportunities, artists also highlighted cultural exchange and collaboration as a key motivation of their participation in the Guest City programme: *“to create a genuine cultural exchange – bringing together artistic forms and preserving shared heritage between communities in Greater Manchester and Catalonia.”* (Artistic company)

Stakeholder interviews strongly emphasised the fact that **collaboration was at the core of the Manchester’s Guest City programme at La Mercè**. Manchester’s approach marked a major shift from previous editions of La Mercè, evolving from simple artist presentation (the approach taken by previous guest cities) towards a deep, co-created artistic collaboration

across all strands of the festival programme: including the outdoor arts and music programme as well as – for the first time – the public traditional programme:

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*“There was a real difference from previous guest cities: this time there was real collaboration, not just presenting some artists.” (Catalan Delivery Partner)*

*“We both identified that element very early: that it was important that we had some Catalan representation... this is really about collaboration.” (Catalan Delivery Partner)*

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Stakeholders highlighted the unprecedented levels of ease and efficiency of joint working: *“I don’t remember anything like this with any other guest city before – very easy, efficient collaborations” (Catalan Delivery Partner).*

**Artistic and institutional exchange were also delivered at an unprecedented scale.**

According to the survey of artistic companies, 57% stated that they had collaborated with Catalan partners as part of the Guest City programme, involving 61 Catalan and 58 Manchester-based artists. As also discussed in Section 4.3, projects included co-choreographed dance performances, collaborative soundscapes featuring local voices, and live music with community bands, alongside local translations. For many artistic companies (43%) this was the first major international collaboration project. The resulting joint works were felt to come *“with an understanding that every contribution was valued”* (Artistic Company), thus creating a deep artistic impact:

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*The collaborative performances with artists from Barcelona were absolutely beautiful. They really touched me, as I could truly feel the spirit of international exchange and collaboration through them.” (International Delegate)*

*“I think it’s essential in this time, the way things are going right now, it’s an amazing example of collaboration between two cities and I think thanks to the arts, thanks to culture, thanks to the integration of people in communities, thanks to the outdoor space, it’s a celebration of that collaboration. It’s a celebration of two cultures coming together through art in such difficult times.” (Artistic company)*

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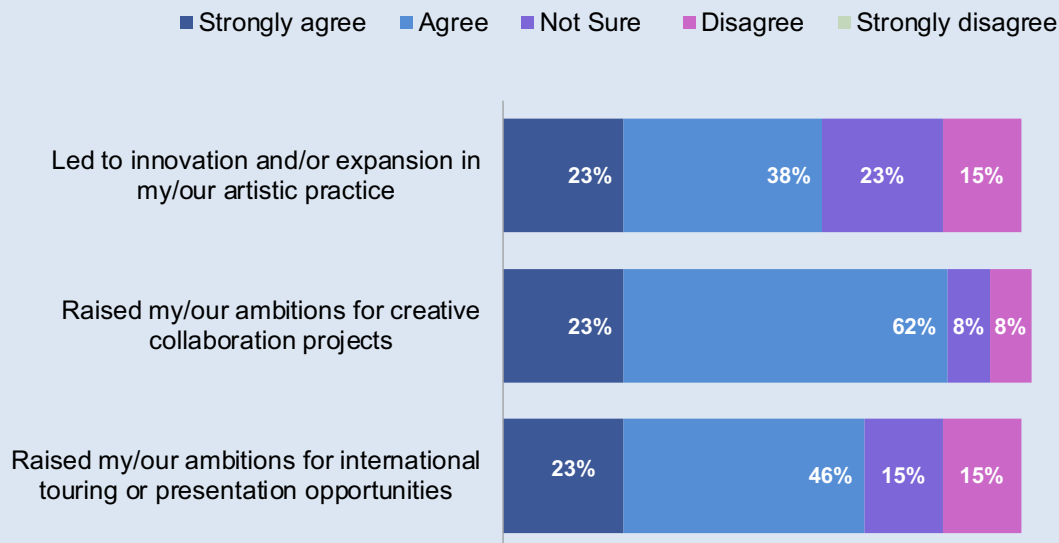
While all the collaborative projects as part of the outdoor art and public parade programme were highly praised, the process of developing the collaborative music project was felt to have been more difficult, in part due to a certain lack of shared purpose and objectives: *“For [one of the artists], album promotion was the main focus, collaboration was secondary.*

*There is a need to consider a more reciprocal process next year to clarify goals and outcomes.” (UK Delivery Organisation)*

#### 5.4. Raised artistic ambition and innovation

The survey of artistic companies demonstrates that the Guest City programme has furthermore helped to raise artistic ambitions and innovation, as show in Figure 12.

*Figure 12: Impact on artists’ artistic ambition and innovation, % of total responses (Artistic Company Survey, Base: 13)*



There is evidence that, for the majority of artists, their participation **led to innovation and/or expansion of their artistic practice**, with 63% of artistic companies agreeing with this statement (including 23% strongly agreeing; 15% disagreed, while 23% were unsure). Performing within a large-scale, city-wide international festival environment pushed artists to adapt creatively and reflect on their practice in new ways. Stakeholders noted practical learning that artists gained from different audience behaviour: *“It helped them develop their practice... the way audiences responded was different from what they are used to in the UK, the civic engagement was different.”* (UK Delivery Organisation)

Cross-cultural collaboration resulted in genuinely new artistic work, as working with artists from different traditions or genres inspired innovation: *“To adapt and foster new ideas... Being bold and imaginative [...] stemming from a fresh collaboration”* (Artistic Company). Others reported shifts in tone and style:

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*“The collaboration with Catalan artists was really brilliant and joyful. It allowed the company to create a piece that was genuinely new and different. Most of our work is quite dark and serious, whereas this piece is very playful and joyful.” (Artistic Company)*

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Participation in Catalan traditions – such as the “demons” performances and fire parades – inspired creative reinterpretation and cultural reflection among Manchester artists and community groups. These experiences deepened understanding of heritage and identity, and are likely to influence future artistic expression: *“Traces of being a demon in a Mediterranean country... you are connecting to some really old traditions. [...] They [the performers] were so proud and so confident, because they were doing it differently... this has generated a lot of one-on-one conversations back in Manchester.” (Artistic Company)*

The survey results from Artistic Companies further support the idea that there may be a longer-term effect, as 85% of artists agreed (including 23% who strongly agreed) that the programme had **raised their ambitions for creative collaboration projects**.

The evaluation findings from qualitative feedback point to another area where aspirations were raised, namely an **increased commitment to inclusive and accessible innovation**. The Guest City programme strengthened artists’ ambitions to create work that advances accessibility and inclusivity internationally, e.g. becoming *“the UK’s leading company championing and exporting world-class QTPOC work to international audiences”* and *“for presenting the work that stays true to its intent and inception... to push the conversation forward about accessible and inclusive work being presented internationally that goes beyond representation.”*

Finally, in line with the discussion in section 5.1, Manchester’s Guest City programme at La Mercè **helped raise artists’ ambitions for international touring**. The programme helped to re-normalise international touring as a ‘professional expectation’ and was seen by some as a ‘sector re-opening’ (*“After Brexit we’ve had a lot of trouble touring internationally. It is absolutely fantastic to be able to get out of the UK and to be invited.”*, Artistic Company), after years of reduced mobility post-Brexit.

The project inspired artists by exposing them to new international contexts, audiences, and performance environments, broadening their ambition. For many, especially emerging artists, the experience of representing Manchester on a global stage sparked greater aspiration and confidence:

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*“For some musicians [...] the international aspect was very new. [...] appreciating what they are contributing to, being invited as a representation of Manchester, this opens up a different thinking.” (UK Delivery Organisation)*

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### 5.5. Greater visibility and recognition for artists from underrepresented groups

Advancing representation by highlighting underrepresented voices through the programme and promoting inclusivity were further motivations for participating artistic companies (and wider stakeholders involved in the Guest City programme). Artists’ noted that they wished to “showcase work from Manchester’s QTIPOC (Queer, Trans, and Intersex People of Colour) community” and “to position Manchester as a multicultural and multilingual creative city; and to show the connections with Barcelona (struggle for rights, identity etc)” (Artistic company). Wider stakeholders emphasised that the project aligned to organisational objectives to embed accessibility and disability inclusion within mainstream international platforms: “One of our strategies is to work in the arts and disability space... this project gave an opportunity to do this” (International Relations Organisation).

Stakeholders strongly felt that the Manchester Guest City programme presented a deliberately broad and diverse artistic selection, including disabled, LGBTQ+ and global majority artists:

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*“Representation was incredibly strong...it was also really joyful and showcased a lot of the Mancunian spirit – it felt 'of the place.’” (Strategic/Funding partner)*

*“The selection of artists was very much in line with our philosophy: really good to see that diversity on stage.”  
(Strategic/Funding partner)*

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The analysis of the demographic profile of participating lead artists<sup>1</sup> shows that:

- **Age:** a broad age range was represented among lead artists: 5% were aged under 24, 21% aged 25-34, 27% aged 35-44, 16% aged 45-54 and 31% aged 55-64
- **Disability and neurodivergence:** 10% of lead artists identified as D/deaf or disabled: while the showcase featured one disability-led company, the percentage of artists identifying as disabled is lower than in the UK's Cultural and Creative workforce overall (21%)<sup>2</sup> but in line with staff data from Arts Council England-funded NPOs<sup>3</sup>. 74% indicated that they did not have a disability and 16% preferred not to say. In addition, 16% of lead artists identified as neurodivergent, while 63% said no and 21% preferred not to say.
- **Ethnicity:** 47% of the participating lead artists are from global majority ethnic backgrounds, a proportion significantly higher than in the UK's Cultural and Creative workforce overall (10%) and within the NPOs workforce (15%).
- **Sex and gender:** 42% of lead artists were female and 58% male. 90% of lead artists indicated that their gender was the same as the sex they were assigned at birth, 5% answer that this was not the case, while the remaining 5% preferred not to say.
- **Sexual orientation:** 11% of lead artists identified as gay, while 78% identified as 'straight'; the remaining 11% preferred not to say.

The diversity of the Manchester cohort, especially with regards to ethnic background was also noted by Catalan partners and international delegates, helping to **raise international awareness of inclusion**. Catalan partners noted the UK's leadership in inclusive arts, saying Manchester's approach offered models for their own cultural sector, by offering Catalan partners and audiences the chance to engage with a broader range of artistic voices and encouraging cultural institutions abroad to embrace more inclusive practices. As one Catalan sector representative noted, *"in the UK, diversity and inclusion is more developed – that's good for the Catalan companies and the audiences to see different voices on stage"* (Catalan Delivery Partner).

International delegates also praised the visible commitment to diversity, accessibility, and inclusive practice:

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<sup>1</sup> The demographic questions (age, ethnicity, Deaf status, neurodivergence, sex, gender, and sexual orientation) were completed for all lead artists within each company. As a result, the number of responses for these questions is higher than for other parts of the survey, which were completed by a single organisational representative. Percentages for demographic items are therefore based on the total number of individual lead-artist respondents rather than the number of organisations.

<sup>2</sup> Creative Industries Policy and Evidence Centre (2024) Arts, Culture and Heritage – Audiences and Workforce. State of the Nations research series. [https://pec.ac.uk/state\\_of\\_the\\_nation/arts-cultural-heritage-audiences-and-workforce/](https://pec.ac.uk/state_of_the_nation/arts-cultural-heritage-audiences-and-workforce/)

<sup>3</sup> Arts Council England, 2023. Equality, diversity, and inclusion: a data report: 2021-2022. Available at <https://www.artscouncil.org.uk/media/22187/download?attachment>

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*“As a programmer who strives to create programs that embrace diverse audiences and introduce artists from different backgrounds, this program was deeply inspiring and reassuring.” (International delegate)*

*“I was particularly impressed by how deeply Manchester artists reflect on accessibility in their work. I found it fascinating also that several performances brought diverse communities – including people with disabilities and the LGBTQ+ community – to the centre of the stage.” (International delegate)*

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The survey responses from International Delegates mirror this qualitative feedback and suggest that this may have a positive impact of delegates’ commissioning practice. 4 out of the 5 respondents agreed that the programme had showcased artists from diverse backgrounds (including 2 who strongly agreed). In addition, 3 out of 5 respondents strongly agreed that Manchester’s Guest City programme made them more likely to commission artists from diverse backgrounds in the future.

A more detailed analysis of those artists from underrepresented groups suggests that they themselves perceived a positive impact on not just representation but raising their profile and reputation:

- All artists from a global majority ethnic background felt that the Guest City programme had raised their profile among key UK stakeholders, 83% agreed (including 33% who strongly agreed) that their reputation had increased among Catalan sector representatives, while 17% agreed that the same was the case for international promoters (although 17% disagreed, while 67% were not sure).
- The two artists identifying as disabled both felt that the Guest City programme had raised their profile among key UK stakeholders and among Catalan sector representatives, while 1 of them also agreed that this was the case for international promoters (the other one was not sure).
- All 3 artists identifying as neurodivergent felt that the Guest City programme had raised their profile among key UK stakeholders, 2 agreed that their reputation had increased among Catalan sector representatives, while 1 agreed that the same was the case for international promoters (with the other 2 saying they were not sure).
- The two artists identifying as gay both felt that the Guest City programme had raised their profile among key UK stakeholders and among Catalan sector representatives, while 1 of them also strongly agreed that this was the case for international promoters (the other one was not sure).

These findings suggest that the festival has created space for artists and communities from under-represented backgrounds to gain international visibility and validation through their participation in Manchester’s Guest City programme.

## 5.6. Conclusion

Overall, the Manchester Guest City programme delivered clear artistic and organisational benefits by significantly expanding international exposure for participating Manchester artists, many of whom were presenting the specific work in Spain or internationally for the first time, and by rebuilding confidence in post-Brexit European touring through practical demonstration that mobility barriers can be navigated.

It stimulated meaningful relationship-building – strongest with UK and Catalan peers and institutions, and more modest with wider international promoters – while still generating concrete follow-up interest and early touring leads.

Collaboration sat at the heart of the programme, producing unprecedented co-created work at scale, deepening cultural exchange, and, for many companies, marking a first major international partnership.

The festival context also pushed artistic innovation and ambition, encouraging experimentation in new civic settings and raising aspirations for future collaboration and touring, alongside a strengthened commitment to inclusive, accessible practice.

The deliberately diverse Manchester cohort gained heightened visibility and validation, with Catalan partners and international delegates noting Manchester’s leadership in inclusion and reporting increased likelihood to commission underrepresented artists in future, suggesting lasting reputational and sector-shaping impacts beyond the showcase itself.

These positive outcomes are reflected in artistic companies’ assessment of their overall experience: on average, artistic companies rated their ‘overall experience of the Manchester Guest City programme at La Mercè’ as 4.7 (out of a maximum of 5). In addition, 71% of artists reported that they had ‘fully achieved’ their initial ambitions and objectives for their participation in the Guest City programme, with the remaining artistic companies indicating they had ‘partially achieved’ their ambitions.



WILD by Motionhouse © Barcelona City Council

## 6. Placemaking and Civic Outcomes

As discussed in section 2.2, there is a plethora of research interrogating the impacts of cultural events on their host cities, both in the UK and internationally, including tourism & placemaking (e.g., [OECD, 2024](#)), alongside strategic benefits around reputation/soft power, international partnerships, and repeat collaboration (OECD, 2024; [Helsinki UNESCO City of Design Report](#)).

A number of high-profile, international cultural events offer guest cities or countries the opportunity to participate in international exchange and showcasing, including literature events (such as the Frankfurt Book Fair, Guadalajara International Book Fair or Bologna Children’s Book Fair), Design Festivals (e.g., Beijing Design Week or Biennale Internationale Design Saint-Etienne) or international showcases at arts festivals (e.g. at the Edinburgh Festival Fringe, or La Mercè in Barcelona). However, research that interrogates the impact of such guest participation is limited. The Guest of Honour (GoH) scheme of the Frankfurt Book Fair – a formal spotlight in which the invited country/region curates a signature pavilion, brings a delegation of authors/creators, runs a cultural programme on-site and city-wide, and coordinates PR/rights activity to drive translations, licensing and market access – is perhaps the notable exception, having been the subject of a number of data releases or evaluations (e.g. [New Zealand GoH](#) in 2012, [Norway GoH](#) in 2019, and [Canada GoH](#) in 2021). These reports highlighted positive benefits for the guest country in terms of (1) stronger professional ties for the guests with host-market sector publishers, agents, curators and producers that lead to repeat work, (2) a rise in tourism of the guest country, as cultural storytelling boosts the guest place’s image, leading to stronger visits and partnerships, and (3) increased visibility and reputation in the host-market.

In this section, we discuss the impact that the Manchester Guest City programme had on the international visibility and reputation of Manchester as well as on civic relationships between the cities of Manchester and Barcelona.

### 6.1. Improved international reputation and visibility of the Manchester and UK outdoor arts sector

The evaluation shows that the Manchester Guest City programme at La Mercè has helped to **strengthen the global recognition of excellence in the Manchester outdoor arts**. The programme showcased high-quality, diverse large-scale outdoor arts shows at one of Europe’s biggest festivals. As stakeholders highlighted, the programme demonstrated professionalism, artistic depth, and inclusive practice within the UK sector:

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*“It’s significant to be able to have such a strong programme at such a big festival, it’s the biggest UK outdoor arts programme at an international festival in a long time.” (UK Delivery Organisation)*

*“It reaffirmed the UK’s leading position in outdoor arts by demonstrating artistic quality, accessibility, and curatorial depth.” (International delegate)*

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The programme helped **shift international perceptions of Manchester’s and the UK’s outdoor arts** from traditional or nationalistic views to a more modern, inclusive, and collaborative creative identity. One stakeholder noted that this *“was really important, this allowed us to give a positive and modern interpretation of what the UK is” (Catalan Delivery Partner)*. By showcasing innovative, diverse, and socially engaged work, the programme highlighted the UK’s relevance post-Brexit: *“Within the post-Brexit environment: for the UK these kinds of events are particularly important, it’s about making conversations more meaningful” (Artistic Companies)*. Stakeholders felt that the selection of works also helped challenge assumptions that UK outdoor arts works are difficult to present internationally: *“[The La Mercè Festival director]’s selection of artists also helped to reposition and shift perceptions of UK outdoor arts as being difficult to tour.” (UK Delivery Organisation)*

Importantly, stakeholders highlighted that the Guest City programme **demonstrated Manchester’s strong capacity to deliver large-scale international work**. Interviewees across the board felt that the project had exceeded expectations and was thus seen to provide a clear ‘proof of capacity’. In doing so, Manchester not only increased visibility, but built *“reputational credibility” (UK Strategic/Funding partner)*.

## 6.2. Increased international reputation and visibility of Manchester as a tourist destination

In addition to raising the profile of the outdoor arts sector, there is also some evidence that the Manchester Guest City programme has had some positive benefits on the city’s visibility and reputation as a tourist destination.

Stakeholders felt that the programme had **strengthened Manchester’s global cultural identity** – enhancing its position as a dynamic, creative, inclusive city: *“Great presentation of Manchester today... to be seen and perceived through this lens, it looks like a dynamic, eclectic presentation of Manchester” (UK Delivery Organisation)*. Another stakeholder highlighted the city’s presentation as an internationally-engaged city: *“I really got a strong sense of Manchester as an International and Creative city.” (International Delegate)* Some of

the Spanish press coverage also highlighted Manchester’s positioning as a creative centre: “Manchester has positioned itself as a creative industries centre, driving economic growth with a vibrant artistic scene.” (La Vanguardia, 7 October 2024)

Interviewees noted the strong symbolic use of the Manchester bee to reinforce a clear sense of place:

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*“For Manchester it was a great opportunity to think about branding. They had done some sharp positioning around the Manchester Bee for some time, and with La Mercè, they worked on the symbolic gestures. It’s a really interesting approach that can become a reference case study. How can you develop an iconic status [as a festival city]? [...] To bring a beast into the parade and use that symbolism across the programme [...] helped to create that iconic status.” (Artistic Company)*

*“I also appreciated how the symbol of the bee, representing Manchester, was creatively used to highlight the city’s identity as this year’s guest city. (International Delegate)*

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There is further evaluation evidence that the programme successfully challenged cultural stereotypes. Some interviewees suggested that the Manchester presence ‘punctured’ audience expectations of UK culture and offered an alternative to narrow stereotypes of British cultural identity, moving beyond dated perceptions of “Manchester’s 90s music” (UK Delivery Organisation) to present a progressive, contemporary image of the city.

While stakeholders were careful to make generalisations for the Barcelona population as a whole, there is some evidence that the programme has **enhanced Manchester’s international perception and increased interest in visiting** the city. Several stakeholders felt that the collaboration had helped to counter negative perceptions of British tourism in Barcelona by demonstrating Manchester’s ability to engage in culturally sensitive partnership working: *“It was good to show that there are sensible people in the UK and to showcase a positive image of the UK.” (Catalan Delivery Partner)*

Results from the Audience Survey show less than one in five respondents (19%) had visited Manchester. In contrast, 81% of respondents had visited another UK city, with London by far the most frequently mentioned (by 86% of those who had visited another city), followed at some distance, by Edinburgh (21%), Oxford (19%), Cambridge (18%) and Liverpool (18%).

Audiences were further asked about their likelihood to visit Manchester in the next two years for a holiday or short break, giving a score between 1 and 5, where 1 meant 'not at all likely' and 5 'very likely to visit'. On average, audiences rated their likelihood at 2.8. This rating on its own is difficult to interpret, as there are many factors influencing a potential visit and therefore audiences' response to this question. However, when asked about the impact of the programme, 83% of respondents said that their experience of the Manchester performances had made them more likely to visit, including 37% who said they had made them 'much more likely' and 46% who said 'a little more likely' to visit. Only 2% indicated that their experience had made them less likely to visit.

There was also widespread agreement that the programme had **achieved significant visibility through public marketing, media coverage and strategic communications**, reaching both public audiences and institutional stakeholders.

At a strategic and political level, stakeholders noted the visibility of the programme both within Spain (within the local Barcelona and the Catalonia government) and within the UK (*"it achieved what we wanted: it demonstrated to Arts Council England, British Council, the Foreign, Commonwealth and Development Office that Manchester knows how to do international partnership working"* (UK Strategic/Funding partner). This is also exemplified by the high-level participation of key political and civic leaders from both Manchester (including Cllr Bev Craig, Leader of Manchester City Council, and Cllr Garry Bridges, Deputy Leader for Culture) and Barcelona (represented through Mayor Jaume Collboni). Cllr Craig's speech at the official opening event also received considerable media and press coverage.

At a public level, some stakeholders raised some missed marketing opportunities: *"It felt like Marketing Manchester could have perhaps done a bit more in terms of banners, posters, sponsorship"* (UK Strategic/Funding partner) and *"this was the biggest fail: we had hoped they would organise some international promotion of the activity and they had confirmed to do so, but nothing happened"* (UK Delivery Organisation). One Catalan deliver partner also felt that festival promotion around one of the festival sites at the outskirts of the city could have been more extensive: *"There were not enough posters and flyers in the Trinitat neighbourhood to raise awareness of the event. The local administration here could have done more"* (Catalan Delivery Partner).

However, the large majority of stakeholders felt that Manchester's presence was widely recognised during La Mercè festival, as stakeholder quotes show: *"There was quite a lot of visibility of Manchester being a guest city on the banners"* (Artistic Company); *"We did have everything to keep the audiences informed"* (Catalan Delivery Partner); and *"Compared to guest cities in previous years, we were much more visible and present."* (UK Strategic/Funding partner).

Media monitoring conducted by Barcelona City Council shows that the Manchester Guest City programme received a total of 270 media mentions from the time of the initial announcement of Manchester as Guest City in October 2024 until September 2025.

Mentions span a range of media types, such as print press, online media and television, and across different geographies, including:

- National Spanish press, including in publications such as La Vanguardia, El País and El Periódico
- Local Barcelona media, including BTV, Ara and Diari de Barcelona
- International coverage, such as the BBC (UK) or Argentine media (vive.click)
- Online platforms, including a range of Spanish and Catalan digital outlets

As one stakeholder added: *“It felt pretty clear that Manchester was ‘in town’: we were on the front pages of major newspapers, on the TV, etc.”* (UK Strategic/Funding partner).

Further analysis of the coverage shows that **the tone of the media coverage was universally positive**. Key themes highlighted in the coverage include:

- the cities’ shared industrial heritage and creative futures (*“A history linked to the workers’ movement and with a present and future with great cultural richness linked to creative industries,”* Jaume Collboni, Mayor of Barcelona; *“We are two quite similar cities, from the point of view of industrial culture and popular and street culture,”* Jordi Valls, Deputy Mayor of Barcelona, vive.click);
- the value of cultural partnerships (*“Barcelona and Manchester value the importance of culture and the role it plays in helping to build communities, pride and prosperity,”* Cllr Bev Craig, Leader of Manchester City Council, La Vanguardia); also exemplified through the positive mentions of the Queen Bee and Bee Beast Giants, as an example of creative collaboration, *“combining Catalan folklore with Manchester’s worker bee emblem”* (Diari de Barcelona, 15 September 2025)
- the strong political support from both mayors (*“At the end of the day, it’s a memory that cities keep of the good relationship and of having shared this moment of celebration that is La Mercè,”* Culture Councillor Xavier Marcé); and
- the long-term collaboration established, as exemplified through the formal Memorandum of Understanding signed and planned collaborations in the fields of arts, culture, sport, housing, higher education, digital technologies and sustainability (*“We are very excited to share the spirit of Manchester with Barcelona and continue our friendship with your great city for many years,”* BTV Broadcast)

In addition, the programme had a strong digital reach. According to XTRAX social media monitoring, there were 340 social media posts on La Mercè, generating 5.5 million views, while XTRAX content had 62,700 views. Marketing Manchester further contributed a number of blogs and LinkedIn posts.

In terms of wider city marketing, the focus of the campaign lay on the weeks after the end of the La Mercè festival. In particular, this included:

- An ‘Out of Home’ advertising campaign: delivered in partnership with JC Decaux, the campaign ran for two weeks following the festival, securing key sites for advertisement placements in commercial areas in Barcelona
- A paid, digital campaign with Skyscanner: running until the end of November, this online campaign on Skyscanner targeted potential bookers with a tendency to use Barcelona airport and those who look for arts and cultural experiences

According to some stakeholders familiar with the approach, the timing of the campaign was decided upon in response to advice from Catalan delivery partners: one interviewee noted that a representative of Barcelona City Council had *“warned us that we wouldn’t get any digital spaces during La Mercè”* (UK Strategic/Funding partner), while another stakeholder noted that *“the organisers advised us a year in advance not to do something during the festival, as La Mercè had ‘booked out’ all the spaces and we wouldn’t be able to compete with it during the festival time”* (UK Strategic/Funding partner).

However, several stakeholders felt that, in retrospect, the timing of the campaign was strategic: firstly, in terms of the benefits of building on positive media coverage during the festival (*“Having the ad campaign afterwards: it makes strategic sense to follow on from positive coverage during the week”*, International Relations Organisation); and secondly, in terms of the public perception:

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*“With hindsight, if we’d taken over a lot of digital spaces during La Mercè, it wouldn’t have looked right. It would have looked like we tried to take over. Considering the significance of the festival for the Catalan identity, it probably was a good thing that we didn’t hijack it.”* (UK Strategic/Funding partner)

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### 6.3. Enhanced civic and policy alignment between Manchester and Barcelona City Council

Stakeholders strongly supported the idea that the programme had enhanced civic alignment between the host and guest city.

Interviewees repeatedly talked about the **strong trust and institutional collaboration** at the centre of the project. The partnership between key organisations including XTRAX, Without Walls, Catalan Arts, La Mercè Festival and both city councils was described as unusually smooth, trusting, and effective: *“The trust relationship between Catalan Arts and XTRAX and Without Walls – we could vouch for Manchester”* (Catalan Delivery Partner) and *“They were very happy with how the exchange between the city councils and between XTRAX and Catalan Arts happened... they are not used to this kind of good, easy, and effective collaboration”* (Catalan Delivery Partner).

Civic partners highlighted shared goals (*“they were speaking the same language, taking the right decisions at the right time”*, Catalan Delivery Partner) and a high level of sincerity and investment from Manchester:

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*“The sincerity and commitment, the investment and care in the cultural collaborations by key people from XTRAX, Without Wall and Manchester City Council: it shows and it’s been noticed. This prepares the ground for other collaborations in other business areas. It allows us to go deeper, it builds trust.” (UK Strategic/Funding partner)*

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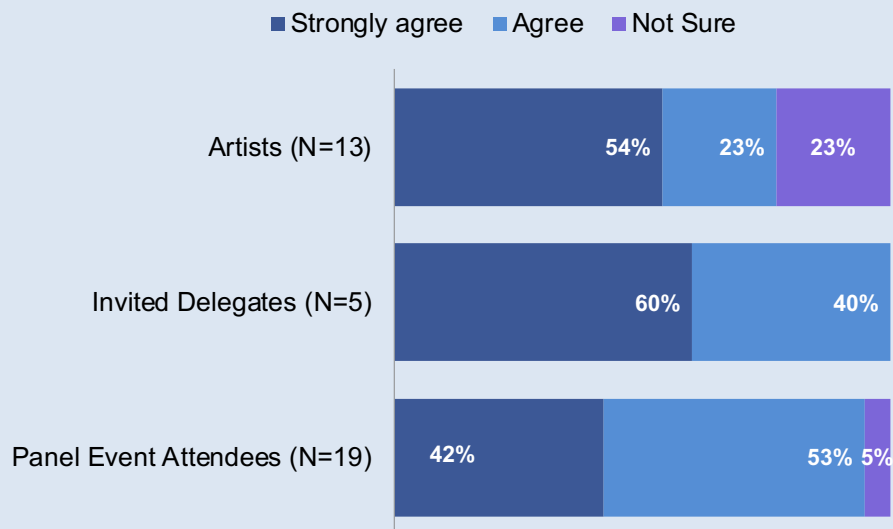
The high-level of trust has helped to **deepen political relationships at all levels**: between cultural city departments, civic leaders, and consulates (*“we now have really fantastic political relationships at all levels”*, UK Strategic/Funding partner). Partners agreed that the collaboration on the project helped to accelerate the Manchester-Barcelona relationships: *“These relationships could have been developed without La Mercè but it would have been much slower... the quality of the programme turbocharged the relationship”* (UK Strategic/Funding partner), laying the foundation for long-term cooperation. Stakeholders noted the fact that while there had been long-standing engagement between the two cities, this had not always been an ‘equal’ relationship. The Guest City programme has allowed Manchester to gain new civic ‘credibility’ and ‘intangible civic capital’, as interviewees described a noticeable sense of “being taken more seriously” by Barcelona city leaders.

Furthermore, the Guest City programme has helped to **broaden the UK’s international identity**, beyond a reductive focus on London. It has showcased Manchester – not London – as a culturally sophisticated, outward-looking city and helped to overcome perceptions of UK cultural centralisation (*“It’s important for me to portray the UK through something that isn’t London: often London is the shorthand for the UK”*, International Relations Organisation). The choice of Manchester also avoided risks of “institutional arrogance that would have come from London” (International Relations Organisation). The programme also helped to position Manchester as a ‘legitimate European peer city’, which has been translated into other city forums, such as the Euro Cities Network in which Manchester participates.

As Figure 13 shows, respondents to the showcase artists, invited delegates and panel event attendees surveys overwhelmingly agreed that the Manchester Guest City programme had demonstrated the UK’s renewed commitment to international cultural exchange, although a couple of voices noted that – while this specific programme was an excellent example – this may not be generalisable for the whole of the UK.

Figure 13: Programme’s impact on perception of UK’s commitment to international exchange, Survey of Showcase artists (Base: 13), Invited Delegates (Base: 4) and Panel event attendees (Base: 19)

### The Manchester Guest City programme demonstrated the UK’s renewed commitment to international cultural exchange



The findings from the evaluation further suggest that the Manchester Guest City programme has **catalysed wider policy, economic and sectoral collaboration**. Stakeholders reported that the programme had opened doors to broader cooperation in trade, digital innovation, housing, and regional economic strategy, with conversations emerging for Memoranda of Understanding in these policy areas:

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*“The project has enabled wider conversations around other area: housing, trade, business. Barcelona is also interested in Manchester’s position around inclusive growth and attracting inward investment. We are talking about MOUs of collaboration in other deputy mayor areas.” (UK Strategic/Funding partner)*

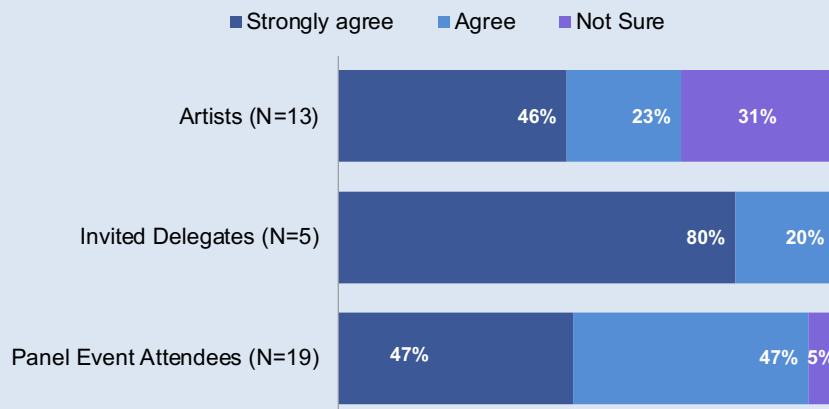
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The partnership was also reported to be expanding from ‘Barcelona/Manchester’ to a ‘Catalonia/Greater Manchester’ regional relationship: *“this on paper was a city-to-city relationship, but it’s already become a Catalunya/Region of Manchester collaboration”* (International Relations Organisation).

As Figure 14 shows, respondents to the showcase artists, invited delegates and panel event attendees surveys largely agreed with interviewees that the Manchester Guest City programme had promoted the value of international cultural exchange to collaboration in other policy areas, although one third of artists felt unsure about this statement.

Figure 14: Programme’s impact on perception of value of international cultural exchange to wider policy collaboration, Survey of Showcase artists (Base: 13), Invited Delegates (Base: 5) and Panel event attendees (Base: 19)

**The Manchester Guest City programme promoted the value of international cultural exchange to collaboration in other policy areas**



Finally, the evaluation supports evidence that **outdoor arts can act as powerful driver of soft power**. By creating trust and shared purpose between cities and their citizens, cultural activity is seen to help breaking down political barriers: *“Culture has been a good start: it breaks down the barriers, it makes it easier to have these wider policy conversations”* (UK Strategic/Funding partner); and *“If the artists build that relationship, it’s a much easier way to enter that conversation, rather than having a conversation around Smart Cities”* (UK Strategic/Funding partner).

Stakeholders emphasised the potential of cultural activity to create authentic civic connections: *“Culture always opens the door to other relationships. It builds stronger ties than just doing business”* (Catalan Delivery Partner); and *“It’s a positive angle: an artistic programme is a gift... it’s about something more valuable, about culture, about sharing a culture”* (UK Strategic/Funding partner). Cultural exchange projects such as this one are seen to create a bottom-up connection, which are a powerful way of practically demonstrating intent (*“It becomes a “show, not tell” diplomacy”*, International Relations Organisation).

Stakeholders note a particular role of the outdoors arts sector within this, as the free and accessible model of engagement that reaches diverse audiences and creates shared civic spaces also reflects back into the political arena, emphasising inclusivity as alternative to division:

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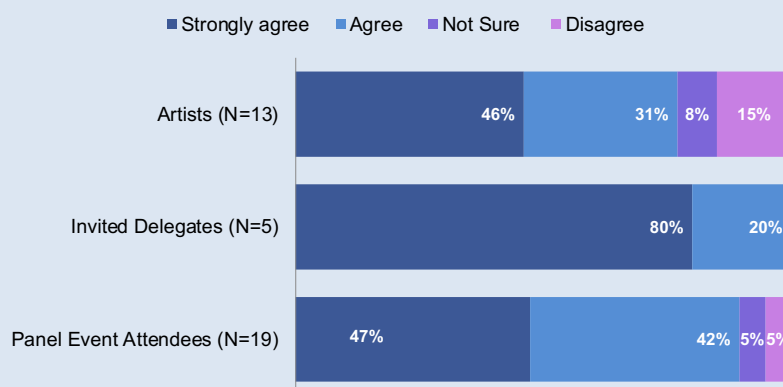
*“Thanks to the outdoor arts and international exchanges we can turn the political climate...showing that it’s possible to do good things together instead of polarising society.” (Catalan Delivery Partner)*

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Survey results show that participating artists, invited delegates and panel event attendees equally agree that the Manchester Guest City programme has helped to raised awareness of the value of outdoor arts and festivals in cultural diplomacy and civic relations (see Figure 15). While some artists and some panel event attendees selected the ‘disagree’ option, this could reflect pre-existing, high levels of awareness.

*Figure 15: Programme’s impact on awareness of value of outdoor arts in cultural diplomacy, Survey of Showcase artists (Base: 13), Invited Delegates (Base: 5) and Panel event attendees (Base: 19)*

**The Manchester Guest City programme raised my/our awareness of the value of outdoor arts and festivals in cultural diplomacy and civic relations.**



#### 6.4. Conclusion

The Manchester Guest City programme generated strong placemaking and civic benefits by elevating the international reputation of both Manchester and the UK outdoor arts sector through a highly visible, high-quality, inclusive showcase at one of Europe’s largest civic festivals, thus helping to reposition perceptions of UK culture as modern, diverse, collaborative, and tourable post-Brexit.

It also enhanced Manchester’s profile as a dynamic, creative tourist destination. The programme’s clear city branding (especially the Manchester bee), widespread positive media and digital reach, and audience feedback (indicating increased likelihood to visit Manchester) collectively strengthened the city’s cultural identity abroad, even if some onsite marketing was seen as missed or uneven.

At the civic level, the project ‘turbocharged’ trusted, effective collaboration between Manchester and Barcelona institutions and city councils, giving Manchester greater credibility as an equal European peer and showcasing a UK identity beyond London. This new civic capital is already catalysing wider cross-sector and policy conversations – around trade, digital innovation, housing and regional strategy – with momentum towards formalised cooperation. Thereby, it also demonstrates how outdoor arts can function as soft-power infrastructure that builds bottom-up citizen connection and opens durable pathways for broader international partnership.

## 7. Audience and Community Outcomes

While the previous sections have discussed the impact of the Manchester Guest City programme on participating artists, place-making and civic relationships, this section focused on the audiences and communities who engaged with the programme.

### 7.1. Increased audience appreciation of Manchester's cultural diversity and creativity

Survey data from participating artists suggests that, for many, their participation had helped to raise their profile among international audiences: 69% of responding artists agreed (including 46% who strongly agreed) that this had been the case (while 8% disagreed and 23% were not sure). One artist reported that the first festival day had been the “busiest day ever” in terms of audience attendance with the installation. Artist also highlighted the commitment and high levels of engagement with the outdoor arts shows:

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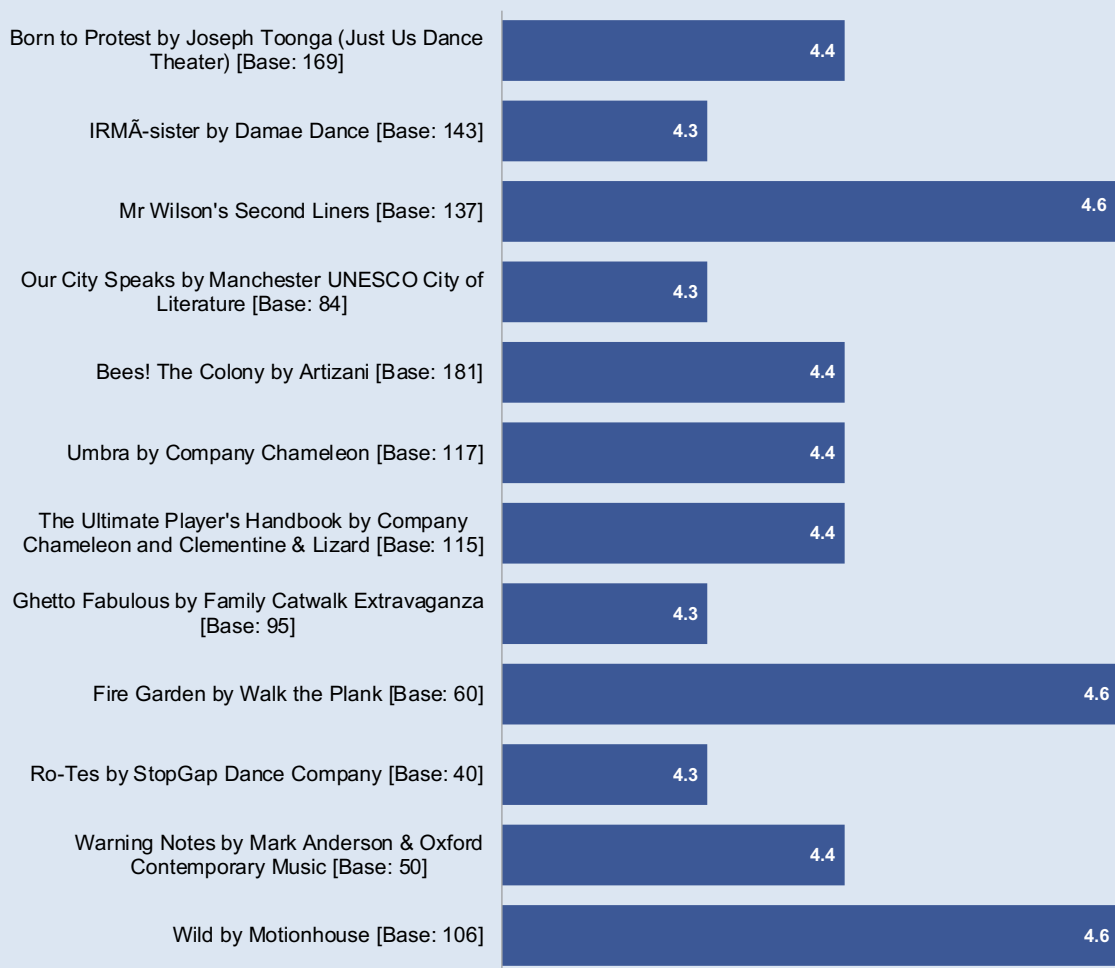
*“We received amazing feedback from the audiences who came to see us, and it truly felt like one of the most incredible experiences we have had.” (Artistic Company)*

*“In Catalonia, people are used to watching dance outdoors... it felt like the audience was joining us in our world.” (Artistic Company)*

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Findings from the audience survey suggest that the Manchester programme was very positively received, as Figure 16 shows. Those audiences who saw any of the performances that were part of the street arts programme were asked to rate them on a scale from 1 to 5. All performances were rated between 4.3 and 4.6., with Mr Wilson’s Second Liners, Fire Garden by Walk the Plank and Wild by Motionhouse receiving the highest ratings.

Figure 16: Audience ratings of the Manchester Street Arts programme, Audience Survey

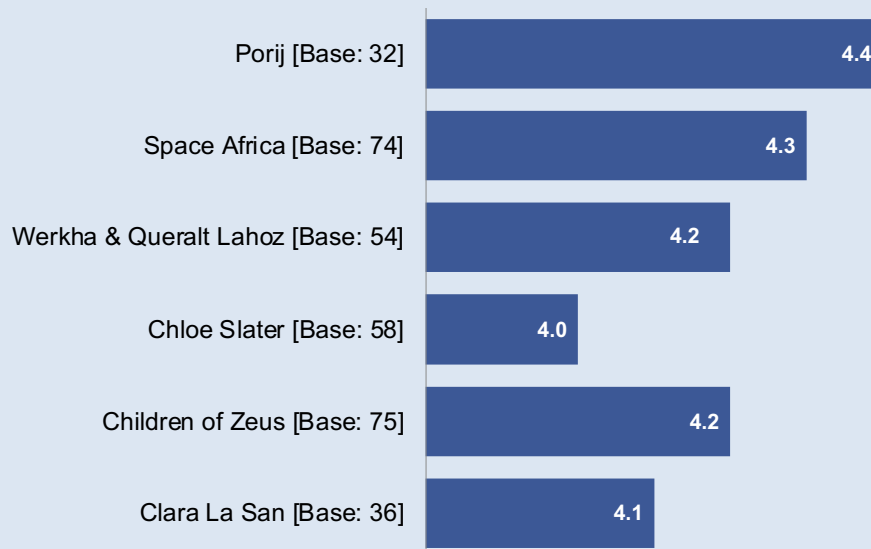


As one stakeholder noted, “Audiences loved the shows, they were very successful and the companies felt very welcome. (Catalan Delivery Partner)

Audiences were also asked to rate the various events that were part of the public programme, including public parades featuring the Queen Bee and Bee Beast, as well as the community dancers. These events were equally positively received, with average rating of 4.5 across the public events.

The Manchester music programme received slightly lower, albeit still very positive ratings, averaging between 4 and 4.4 (see Figure 17).

Figure 17: Audience ratings of the Manchester music programme, Audience Survey



Audience feedback further suggests that the programme successfully reframed Manchester’s image as contemporary and diverse: after seeing one or more of the shows, 70% of audiences rated Manchester’s culture as ‘diverse/multicultural’, 46% as contemporary and 36% as original.

Furthermore, 42% of audiences reported that the performances had a strong personal impact on them, with performances from Chloe Slater and Children of Zeus mentioned most frequently (*“Chloe Slater has a lot of energy and presence”* or *“Children of Zeus: the emotion transmission.”*, Audience members), with some referring to Umbra (*“one of the best I’ve seen, definitely a lot of talent, energy, joy, strength and passion for dance”*, Audience member) and two responses specifically mentioning Born to Protest.

88% of audiences said that the programme made them want to discover more about Manchester’s culture, while 95% felt that Manchester added something unique to La Mercè 2025. Audience members felt that the programme had brought a unique artistic voice (*“because it brings a different way of interpreting art”*, Audience member) and described it as original and human (*“Very original performances and with a very human touch!”*, Audience member).

## 7.2. Deeper cross-cultural understanding and community dialogue

Around two thirds of audiences (68%) stated that the UK leaving the EU has affected their opportunities to see and discover UK artists. Alongside audiences noting the increased difficulty and cost to travel to the UK, one audience member also noted reduced cultural access due to fewer touring opportunities by UK artists as a negative effect of Brexit: *“We don’t see UK theatre companies touring in Europe that much anymore”* (Audience member).

It is therefore perhaps not surprising that familiarity with Manchester's culture prior to attending the Guest City programme was low among audiences at La Mercè: 50% stated that they were 'not at all familiar', while 39% stated that they were 'slightly familiar'. Only 1 in 10 felt they were 'moderately' or 'very familiar' with Manchester's culture. Nonetheless, audiences had a strong appetite for cultural exchange (98% agreed that they were valuable to festivals like La Mercè) and seeing international work (98% enjoy seeing international work at the festival).

Manchester's Guest City programme helped to deepen cultural dialogue, as qualitative data from the audience survey suggests:

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*"It allows me to see shows from a different point of view and helps break mental frames that we believe are universal."*  
(Audience member)

*"They create brotherhood between cities and people."*  
(Audience member)

*"Very valuable. Allows you to step out of your reality and learn new things without having to go far away."* (Audience member)

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It is important to note that such cultural dialogue was intentionally encouraged by the programme design, including through:

- Small adaptation to the shows, such as bilingual elements (the inclusion of a Catalan MC at The Family Catwalk Extravaganza show) or Catalan-themed additions to installations (e.g., a Catalan beehive at Artizani's 'Bees – The Colony') signalled cultural respect and openness, reinforcing Manchester's image as creative, adaptive, and collaborative and strengthening audience connection: *"Sometimes artists made relatively small adaptations [...] but all of that supported representing the image of Manchester as it is [...] – these collaborations made it more possible for audiences to understand the openness of Manchester."* (UK Delivery Organisation)
- Integration of Manchester's carnival, South Asian, and Morris dance heritage with Catalan cultural forms created meaningful cross-cultural conversations: artists and audiences engaged with histories of migration, tradition and creativity, leading to a deeper appreciation of shared cultural roots: *"We combined Global Grooves' carnival heritage, South Asian and Morris heritage – all coming together. Catalan tradition was discussed and creative elements were very carefully positioned. We sought permission from the artists to understand how it would be expected."* (Artistic Company)

- Catalan audiences connected deeply with the bee symbol, recognising its resonance with their own traditions, labour histories, and community identity: The bee motif resonated with audiences as an emblem: *“It’s always positive to learn something from other cultures, I didn’t know that bees were their representative animal”* (Audience member).

### 7.3. Increased inclusion and representation of diverse communities in public celebrations and performances

As discussed in section 5.5, the Manchester Guest City programme showcased a diverse group of artists, with the inclusion of Black, South Asian, disabled and LGBTQ+ performers and community participants. This was felt particularly important within the context of La Mercè as, according to several stakeholders, the festival does not regularly include such a diversity of artists.

The inclusion of the Manchester Guest City programme therefore **expanded representation on stages and in the parades**. Therefore, Catalan audiences from under-represented groups valued seeing themselves reflected, e.g., through wheelchair dancers. Stakeholder and audience feedback supports this:

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*“It’s not as common. It needs a careful balance to ensure that artistic quality is maintained, but the next morning [after the first performance], StopGap’s show was full of people with wheelchairs. People felt well represented and came for it.”*  
(Catalan Delivery partner)

*“Born to protest: As a black woman that I am, I was very interested and impressed”* (Audience member)

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Community participants from Manchester further increased representation. As one stakeholder noted, the participation of South Asian women in the public parades was a first for La Mercè.

The Manchester Guest City programme was seen by some stakeholders as having had a **positive influence on programming practices at La Mercè**, as Manchester’s presence gave the festival ‘the license’ to programme more inclusively and challenge any *“monocultural”* (Artistic Company) tendencies: *“Working with Manchester gave [the La Mercè Festival Director] the chance to programme certain aspects within the programme (e.g. the queer Ghetto Fabulous. It was very fruitful.”* (Catalan Delivery Partner). Working with UK artistic companies on collaborative projects further helped to embed inclusive working:

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*“We were presenting existing work, adapted for the location, and opportunities to link with local musicians and sound artists is something we have done before, so I don't see it as hugely innovative. But I think for La Mercè Festival this way of working was new, and the team at our site commented on how inclusive our project aimed to be.” (Artistic Company)*

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As the above quote further shows, the programme helped to **strengthened inclusion and belonging of Barcelona communities**. Organisations such as Walk the Plank and Global Grooves developed meaningful partnerships with Catalan communities (20 Catalan community participants took part) from neighbourhoods often underrepresented in mainstream cultural life in Barcelona. These participatory projects fostered local pride, recognition and ownership and stakeholders reported extremely positive feedback from local residents: *“they felt represented and loved it.”* (Catalan Delivery Partner)

#### 7.4. Conclusion

Audiences and communities experienced the Guest City programme as a vibrant, welcoming addition to La Mercè that deepened appreciation of Manchester’s creativity and cultural diversity. Performances and parades were rated very highly, helped to reframe Manchester as contemporary and multicultural, and left most attendees keen to discover more about the city.

By thoughtfully adapting work with bilingual or locally resonant elements and weaving Manchester traditions into Catalan contexts – especially through shared themes and symbolism of fire or demons – the programme fostered cross-cultural understanding between the two cities at a time when Brexit has made UK work less visible in Europe.

Its visibly inclusive artistic cohort and participatory projects also expanded representation in Barcelona’s public celebrations, enabling under-represented local audiences to see themselves on stage and in parades, strengthening community pride and belonging, and encouraging more inclusive programming practice at La Mercè.

## 8. Creative Sector Outcomes

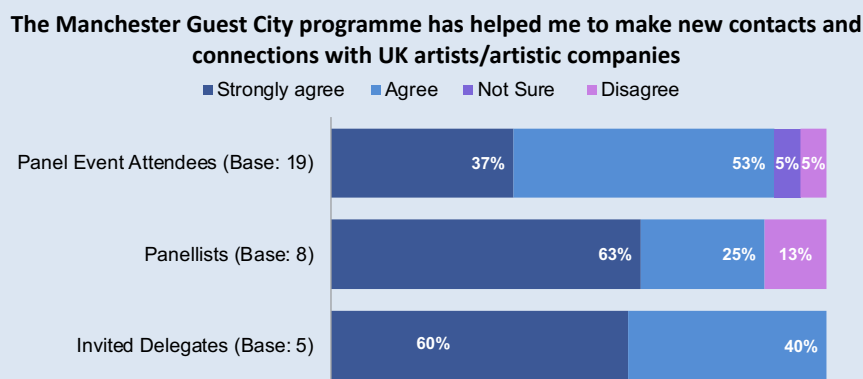
As discussed in sections 5.1 and 5.2, the industry-focused events created opportunities for participating artists to network and meet international promoters. However, it also provided an opportunity for industry representatives to expand their own networks and engage in knowledge exchange.

### 8.1. Expanded networks and professional connections between industry professionals

The industry-focused events attracted a good mix between representatives from the UK, Catalan and international cultural sector. As mentioned in Section 4.5, 34% of the attendees at the panel event were from the UK, 52% from Catalonia, with the remainder from other countries. The evaluation suggests that the programme contributed to **growth in international professional networks**, serving as a networking and relationship-building platform connecting UK and Catalan cultural professionals, as well as wider European and Asian industry peers. As one International Relations Organisation noted, *“to facilitate networking was an objective and they were very well taken care of – between the UK and Spain, within Spain, etc.”* International delegates also agreed, noting that the programme had *“greatly contributed to professional growth”* (International Delegate) and to *“expand professional networks across Europe and Asia.”* (International delegate)

Similar to the experience of participating artists, relationships built by panel event attendees, panellists and international delegates were strongest with UK artists (see Figure 18): 90% of panel event attendees agreed (including 37% who strongly agreed) that they had made new contacts with UK artistic companies (while 5% were unsure and 5% disagreed). Almost the same proportion (88%) of panellists agreed with this statement, although a much higher proportion (63%) strongly agreed (while 13% disagreed – likely because they already knew the other panellists). All of the 5 international delegates responding to the survey agreed, including 3 who strongly agreed.

Figure 18: Impact on Panel attendees’, panellists’ and international delegates’ contacts with UK artistic companies

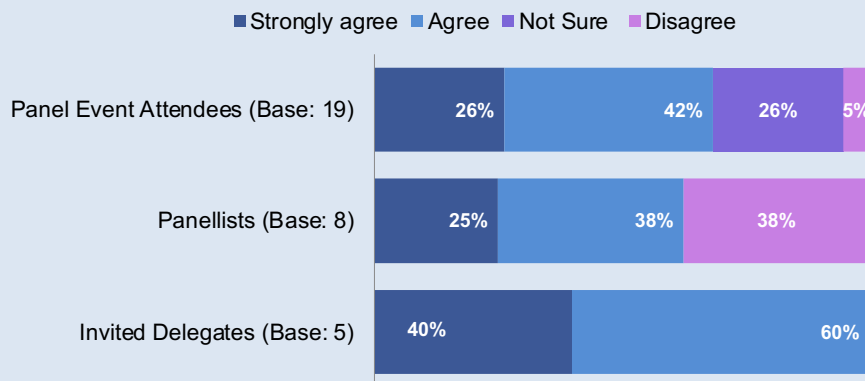


International delegates were equally positive about making relationships with Catalan artists (see Figure 19). However, Panel event attendees and panellists were slightly less

likely positive: 68% of panel event attendees agreed (including 26% who strongly agreed) that they had made new contacts with Catalan artist, while 63% of panellists agreed (including 25% who strongly agreed), but 3 out of the 8 panellists disagreed with the statement.

*Figure 19: Impact on Panel attendees', panellists' and international delegates' contacts with Catalan artistic companies*

**The Manchester Guest City programme has helped me to make new contacts and connections with Catalan artists/artistic companies**

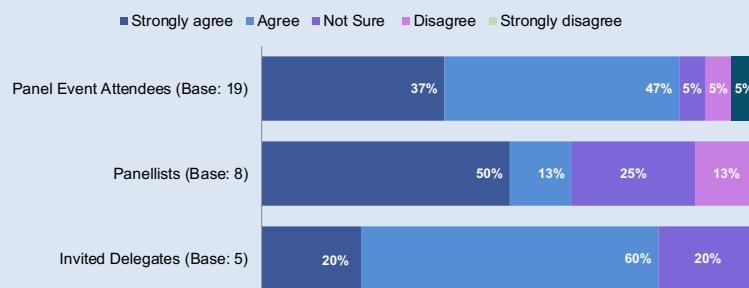


A similar picture emerges for panellists in terms of their ability to make new contacts with international delegates (see Figure 20): 63% agreed (including 50% who strongly agreed), but 37% were unsure or disagreed. While this may suggest that some panellists were unable to make new connections with Catalan or other international peers, the responses may also be suggestive of pre-existing relationships with these groups.

Panel event attendees felt more positive that the programme had helped them make new contacts with international delegates, with 83% agreeing (including 37% strongly agreeing). 4 out of the 5 international delegates responding to the survey had met new peers as part of the programme.

*Figure 20: Impact on Panel attendees', panellists' and international delegates' contacts with international delegates*

**The Manchester Guest City programme has helped me to make new contacts and connections with international delegates**



## 8.2. Enhanced professional knowledge in access, inclusion, diversity and international collaboration

In addition to networking, the industry-focused events were also valued for providing opportunities for cross-cultural knowledge exchange. The Panel Sessions were highly rated by attendees:

- The Morning Panel “Street Arts Festivals as a vehicle for community engagement” was rated 4.5 on a scale of 1-5
- The Pitching Artists Presentations were equally rated 4.5 out of 5
- The Afternoon Panel: Disabled-led arts in the public space and its impact on cultural rights was rated 4.2 out of 5.

UK and Catalan cultural leaders and sector representatives engaged in deep discussions about equity, visibility and social responsibility in public cultural programming. As one panellist noted: “the relevance of cross-sector collaboration and the emphasis on accessibility in public space programming stood out as particularly meaningful”.

The programme also gave underrepresented communities a stronger voice. One stakeholder remarked that “People with disability often feel they don’t have a voice, so it was really good to give that opportunity to learn from each other” (Catalan Delivery Partner). Some interviewees also felt that the event had fostered mutual learning between artists and policymakers: “I don’t need to network but found it immensely interesting to hear from artists to inform the policy work I do.” (Strategic/Funding partner)

The UK was recognised as a leader in disability and inclusive arts practice – an expertise seen as a major learning opportunity for Catalan institutions:

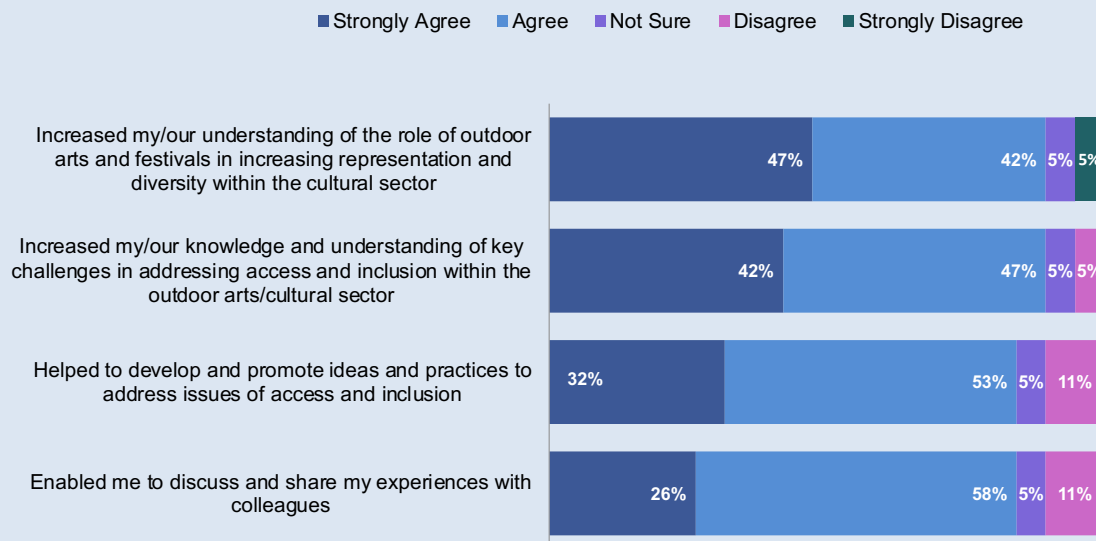
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*“Because of the knowledge that exists in Manchester around key issues such as access and inclusion, we could not let pass the opportunity.” (Catalan Delivery Partner)*

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As Figure 21 shows, attendees overwhelmingly reported to have increased their understanding of the role of outdoor arts in increasing representation and how to address access and inclusion issues. 89% agreed (including 47% who strongly agreed) that they had increased their understanding of the role of outdoor arts and festivals in increasing representation and diversity within the cultural sector. The same proportion of panel event attendees agreed that they had increased their knowledge and understanding of key challenges in addressing access and inclusion within the outdoor arts and cultural sector (although slightly fewer people strongly agreed: 42%).

Figure 21: Panel attendees' views on increased professional development outcomes, Panel event attendee survey (Base: 19)



There was also strong support that the event had helped to develop and promote practical solutions: 87% of survey respondents agreed (including 32% who strongly agreed) that ‘ideas and practices to address issues of access and inclusion had been promoted (although 11% disagreed). As one panel attendee highlighted, “it was [...] useful to understand and meet the organisations and companies that are working in the sector and developing best practice and innovative ideas.”

Finally, 87% of attendees agreed (including 26% who strongly agreed) that the event had enabled attendees to discuss and share their experiences with colleagues. One stakeholder remarked that “it felt like the dialogue was really rich: the practice is really different but really rich to share.” (UK Strategic/Funding partner)

Although there were a few voices arguing that the discussion shied away from addressing ‘difficult’ issues, instead focussing primarily on celebratory achievements:

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*“Perhaps an assumption [was] made on the part of the panellists to focus on improvements and positive messages; we perhaps skirted around the difficult conversation and where there are big challenges and what work still needs to be done.”*

(Panellist)

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### 8.3. Conclusion

International creative sector representatives benefitted from the Guest City programme as a platform for both networking and professional learning: industry events brought together a strong mix of UK, Catalan and wider international peers, leading to clear growth in international connections – especially with UK artistic companies, but also with Catalan artists and other delegates – supporting future collaboration and exchange.

The panel programme was rated highly and enabled rich, cross-cultural dialogue, with participants reporting increased understanding of access, inclusion, diversity, and the role of outdoor arts in representation. Manchester and UK practice was widely recognised as a leader in inclusive public-space programming, providing concrete models and ideas for Catalan and international institutions, and while a few participants wanted more space for harder sector challenges, the programme has led to deeper shared knowledge and practical approaches to equitable international collaboration.



International Panel Discussions at La Mercè © Barcelona City Council

## 9. Medium-Term Impact: The Project Legacy

The Theory of Change set out a range of anticipated medium-term outcome. Due to the timescale of the evaluation – that concluded two months after the Manchester Guest City programme – it is not possible to capture any of these medium-term outcomes through formal evaluation tasks. This would require a longer-term evaluation approach.

However, as part of the existing evaluation, stakeholders were asked about future opportunities and the areas where they saw the Manchester Guest City programme leaving a longer-term legacy. These aspects are discussed in this section.

### 9.1. Artists' and Creatives' Impact

According to stakeholders interviewed as part of this evaluation, the programme will likely lead to **sustained international collaborations and co-productions between UK and Catalan artists**. One stakeholder expected the “connections between the bee makers and Catalan artists” to continue into the future (International Relations Organisation). However, most frequently, stakeholders mentioned the anticipated return programme of Catalan artists to Manchester as part of Manchester Day 2026 as a tangible opportunities for ongoing, reciprocal cultural exchange: “There will be a Catalan programme in Manchester.” (International Relations Organisation).

This continued exchange is seen as valuable to artists and creatives in both cities. In the case of Barcelona, stakeholders noted the opportunities for international touring and cultural exchange this presents for Catalan artists: “*There will be a return next year... having Catalan artists presenting in Manchester next year*” (UK Delivery Organisation). This does not happen every year, as not all guest city programmes of La Mercè involve a reciprocal aspect: “*Something that doesn't happen every year is to have the exchange moment [...] the plans for 2026*” (Catalan Delivery Partner).

In the case of Manchester, stakeholders expect positive impacts in terms of the scale of the programme:

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*“La Mercè has been an inspiration for Manchester Day – makes it easier for [the Manchester City Council Culture team] to ask for resources.” (Catalan Delivery Partner)*

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Another stakeholder noted that funding for the Manchester Day has been confirmed much earlier than usual (due to the Leader of the City Council's invitation of Barcelona), enabling stronger planning by creative partners for the Manchester Day event.

There are also early indications that the programme will lead to **stronger international touring networks for Manchester and UK outdoor artists**. The evaluation shows that there are some concrete touring conversations (“*Company Chameleon/Clementine & Lisard will*

*continue to tour*”, UK Delivery Organisation) and an increased appetite to programme UK work regularly. As one Catalan Delivery Partner noted, *“at least at the level of programmers, they will have British artists in mind”*, while another added that they *“would like to programme some UK artists regularly as part of the Mercè, a couple of companies each year”*.

One stakeholder also talked of emerging conversations around a continued partnership and touring opportunities between Barcelona, Manchester and Shanghai (next year’s guest city at La Mercè).

However, stakeholders noted that it was too early to know if potential outcomes, such as new bookings and collaborations will materialise, but longitudinal evaluation would be required to help capture the ripple effects on artists, programmers and institutions: *“I am interested in new bookings: are the conversations with Barcelona going anywhere? Can we monitor this in the longer term? This is really important to look at over time”* (UK Strategic/Funding partner); or *“There are indications in terms of impact – in terms of linking traditions, multicultural connections – but really need to connect the 2026 part of the project”* (Artistic Company).

## 9.2. Placemaking and Civic Impact

The early evidence from the evaluation strongly suggests that there will be a longer-term benefit in terms of Manchester’s **enhanced international reputation as trusted and collaborative partner**. Stakeholders emphasised that the project could provide a template for relationship-based international partnerships, demonstrating a sustainable model for city-to-city collaboration, that is built on trust:

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*“It has set a new framework and approach to doing international cultural exchange and partnership work within the city – this is the new standard.”* (UK Strategic/Funding partner)

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The programme has also elevated the standing of Manchester’s cultural sector and its visibility as cultural leader across Europe. This was mentioned for specific cultural organisations (*“Strong perception from high-level stakeholders that XTRAX did a good job and put a spotlight on us”*, UK Delivery Organisation; or *“Global Grooves: this has given them huge sense of pride and worth”*, UK Delivery Organisation) and for the city of Manchester more generally (*“People are really noticing Manchester as a key player among the cities in Europe”*, UK Strategic/Funding partner).

According to stakeholders, the programme will also likely result in an **enduring partnership between Manchester and Barcelona**, not only in the area of cultural exchange but also other civic areas. Interviewees noted a number of pathways for trade and investment links, as well as destination marketing tied to cultural activity. For instance, the Manchester City Council has begun conversations with MIDAS and Marketing Manchester about a trade and

investment delegation from Barcelona accompanying the cultural programme as part of Manchester Day 2026. Interviewees also mentioned other immediate opportunities, likely to lead to longer-term links, such as “to collaborate on some bigger events in Barcelona: e.g., Sonar, Smart City.”

### 9.3. Community and Social Impact

While in this year’s Guest City programme, Manchester communities were primarily represented through a number of community groups, there is potential for a wider impact of the project on Manchester communities, especially in terms of **deeper intercultural understanding**, as well as **diversifying public participation in outdoor arts practices**. A tangible opportunity lies within a follow-on project led by Global Grooves working Morris Dancing groups in the local area. Global Grooves secured funding from the National Lottery Heritage Fund to explore the safeguarding of Morris Dance heritage with the communities involved: “It’s clear that Barcelona wasn’t the end; it was the beginning of the NLHF-funded project [...] a lot of work will be produced.”

Interviewees also highlighted that the project may lead to **increased mutual cultural understanding and appreciation between the two cities** through enduring artistic symbols and public awareness. Shared artistic motifs are thought to leave a visible mark in the public memory and create lasting cultural markers: “The simple legacy: there will be a piece of Manchester in the future of La Mercè – through ‘la bestias’” (International Relations Organisation).

### 9.4. Creative Sector Impact

Stakeholders also hoped that there would be longer-term impact in terms of seeing **greater representation of underrepresented communities in international cultural events and creative leadership**: “In the mid-to-long-term to see more disabled artists programmed – how do you monitor the impact of this?” (International Relations Organisation)

The evidence from the evaluation suggests that the Guest City programme has contributed to some real learning among international cultural sector representatives which may lead more **integration of inclusive, accessible and environmentally sustainable practices into international cultural events**. Learning includes the potential for the outdoors arts to increase accessibility and inclusion in festival programming, as one international delegate highlighted: “*The legacy lies in its demonstration of inclusive curatorship... accessibility and representation.*” Manchester stakeholders also emphasised the inspiration that the La Mercè festival has been to Manchester and the UK in a number of areas:

- How to engage communities through culture: “*Many in the UK feel not represented, they don’t feel they have a voice or don’t feel they can express their identity in a positive way. The outdoor arts give a way in that is very inclusive.*” (UK Strategic/Funding partner)
- How to create an intergenerational cultural offer: “*There is something really inspiring for me about opening up music for everyone [...] the intergenerational aspect of life*”

*music internationally. In the UK, live music is so wound up with alcohol consumption; here, it's a family event, people are feeling safe – that feeling that this was a festival for everyone.”* (UK Delivery Organisation)

- How create a balance between professional and community programming: *“What was eye opening [was] how La Mercè strikes a balance between a festival for the community and superstars. In the UK – a community festival does not involve big stars. I'd love to see that adopted”* (UK Delivery Organisation); and *“the project challenged the usual distinction between professional and community programming. The approach – rooted in participation and shared ownership – demonstrated that co-created practice can deliver both artistic vibrancy and a strong sense of connection”* (Artistic Company)

## 9.5. Conclusion

Although the evaluation window was too short to measure medium-term change directly, stakeholders anticipate a clear legacy: sustained UK-Catalan collaborations and reciprocal showcases (notably a Catalan return programme for Manchester Day 2026), emerging touring pipelines and co-production conversations for Manchester artists, and even prospects for tri-city links with future guest cities.

Civic partners expect Manchester's reputation to consolidate as a trusted, high-capacity European cultural peer, with the Manchester Guest City programme at La Mercè setting a new standard for relationship-led international exchange and opening pathways into wider trade, investment and policy cooperation with Barcelona and Catalonia.

At community and sector level, follow-on heritage and participation projects (e.g., Global Grooves' Morris-dance work), lasting shared symbols in public memory, and professional learning around inclusive, accessible and sustainable festival practice are all expected to ripple forward – potentially increasing representation of under-represented artists and influencing how both cities design future civic and cultural programmes.

## 10. Factors of Success and Project Limitations: Lessons Learned

While the evaluation's aim was to interrogate the impact of the Manchester Guest City programme at La Mercè, rather than assessing the process of delivery, the research has highlighted some important contributing factors that have supported the achievement of the outcomes, as well as – in a small number of aspects – limited their full potential. These contributing factors are discussed in this final section and provide key learning points for future city-to-city, creative-led collaborations, such as through cultural guest city programmes.

### 10.1. Factors of success

Stakeholders informing the evaluation repeatedly highlighted the importance of **strong relationships, trust and pre-existing collaborations** for the success of this project. The Manchester Guest City programme was rooted in longstanding relationships, mutual trust and respect, built on years of collaboration between XTRAX, Without Walls, Arts Council England, Manchester City Council, and Catalan institutions. This built credibility and led to a joint willingness for the project to succeed: *“People really wanted the project to be successful, there was a good sense of helping each other.”* (Catalan Delivery Partner)

Interviewees further highlighted the **strong leadership and clear vision** from key partners. The leadership and organisational ability of the Manchester and Barcelona teams was felt to be very experienced (*“there is so much experience in this and tenacity”*, UK Delivery Organisation), and was combined with a shared artistic and civic vision:

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*“The success was largely due to the programme’s strong curatorial vision.”* (International delegate)

*“[XTRAX] put a framework on what work is interesting in Manchester, but then we discussed a lot, I went to Manchester, met the companies and put together a vision of the world. We can complement ourselves.”* (Catalan Delivery Partner)

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Together, this ensured the programme's coherence and quality.

The programme was characterised by **professional delivery and strong organisational support** – both from XTRAX and La Mercè. Stakeholders highlighted clear communication and professional working that enabled smooth execution (*“For us it was a very easy collaboration because XTRAX are so amazing, tick all the boxes of how you work with a partner”*, International Relations Organisation). Participants also consistently praised XTRAX and the La Mercè festival staff for clear communication and efficient logistics throughout the event: *“XTRAX were very organised in the lead up to the festival and we felt very*

*confident in the logistics of the performances. All the information we received was very clear.” (Artistic Companies); and “The team that supported us at Le Mercè were incredible. They were helpful, efficient, friendly and calm.” (Artistic Companies)*

The delivery of the programme benefitted from **strong institutional support and adequate resourcing**. The high-level buy-in and robust financial support from Arts Council England, Manchester City Council and British Council were seen as crucial (*“High-level relationships and higher institutional support – it was really well resourced...so often we are used to doing projects with not enough time and not enough money and here we had it”, UK Delivery Organisation*). The strong civic leadership and alignment of civic, cultural, and international policy priorities made the collaboration strategic and impactful:

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*“[The leader of Manchester City Culture] and [the Deputy Leader for Culture] taking a key role and talking about the importance of Manchester, their understanding of culture as a driver for lots of different aspects”, (UK Strategic/Funding partner)*

*“This high level civic partnership unlocked a lot of support for the programme, as well as ensuring the participation (and finance) followed from senior staff such as [the Director of Culture] and others.” (UK Delivery Organisation)*

*“We were attracting wider investment and that has leveraged other ‘influencers’: leveraging senior representatives from Arts Council England, British Council, FCDO staff, all engaging: the political support the City Council was enabling this.” (UK Strategic/Funding partner)*

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The programme was underpinned by a **shared cultural understanding and reciprocity**, with both cities showing respect for each other’s traditions. This openness built trust and enriched artistic collaboration. One stakeholder reported that the *“the deep understanding and awareness among all the core partners of the Catalan culture [...] the deep understanding of what La Mercè was [...] built trust with the partners”* (UK Strategic/Funding partner). One international delegate emphasised how visible the shared understanding within the collaboration was and the impact that has on future partnerships: *“I was especially impressed by all the work done to achieve such a great collaboration. It made me even more interested in developing future partnerships with UK artists.”* (International Delegate)

Stakeholders also noted that the **timing and strategic context** in which the project was developed served to strengthen its impact. The Manchester Guest City programme coincided with another major international cultural event taking place in Barcelona, the MONDIACULT event, which has further contributed to stakeholder engagement at greater scale and higher-level. One UK Strategic/Funding partner reported that the *“coinciding with MONDIACULT helped to think about the value of this project in a strategic context”*, while a representative of an artistic company felt that due to the context *“it has been more strategic [...] it raised the bar for how to do a Guest City programme”* (Artistic Company). Stakeholders also felt that the programme has been able to capitalise on a growing appetite for credible city-to-city partnerships post-Brexit: *“There is a thirst for this... cities want to tell stories in ways that are credible.”* (Artistic Company)

Participating artists, in particular, highlighted the **strong audience engagement**: the showcase benefitted from central locations, enthusiastic audiences, and opportunities for artists to see other performances – all of which were viewed as major strengths:

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*“The opportunity to perform in a central location attracting many audience members who were open to all experiences and able to appreciate high quality dance – just brilliant.”* (Artistic Companies)

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## 10.2. Limitations

While the programme was overwhelmingly viewed as successful, with some stakeholders not being able to think of any aspect to improve, the evaluation did highlight a few factors that may have limited the project.

**Capacity constraints and time pressure** were provided some challenges, with the intensity of delivery occasionally leading to exhaustion and limited reflection time. Catalan Delivery Partners, in particular, noted that the extent of collaboration with the Guest City partners (spanning collaborative projects, local community engagement and industry events, all in addition to delivering the core artistic programme) at times put *“a lot of pressure”*: *“We had a joke (but jokes always have some truth): we were laughing about the imperialist behaviour of the UK when going abroad. Sometimes you can feel a bit overwhelmed by them. The rhythm has been a lot [...] we were solving things for Manchester when we still had things to sort for La Mercè”* (Catalan Delivery Partner). While highlighting certain cultural differences in ways of working, partners also attributed this to limited internal resources: something that Barcelona City Council will need to consider for future Guest City collaborations.

There were also slight **differences in terms of the strategic priorities** and local sensitivities between partners. In particular, local sensitivities linked to La Mercè’s role within the

Catalan creative ecosystem (as public celebration, compared to Fita Tàrrega's role as industry market place) restricted UK partners' ambitions and the scope of professional and industry engagement: *"The politics within Catalunya around industry-focused events: La Mercè was actively trying to not be perceived to be doing industry events."* (UK Delivery Organisation)

While overall relationships were highlighted to be very strong, **some collaborations remained underdeveloped**, particularly with partners outside the cultural core, which limited cohesion and visibility in certain areas: "the project was limited by where relationships weren't as developed, e.g. with Marketing Manchester" (UK Delivery Organisation); or "They could have used us more [...] we could have understood earlier what was happening" (International Relations Organisation).

A few participants also noted a **lack of communication and administrative clarity at certain times**. In particular, participants noted that some communications before and during the festival could have been clearer: *"Early information on the forms required for tax and other administrative processes would be helpful"* (Artistic Companies); and *"Communication at times felt a little unclear until we arrived in Barcelona. The contracts were quite complex, and it would have been helpful to have one main point of contact rather than communicating separately with both the XTRAX and La Mercè teams."* (Artistic Companies)

Finally, the **scheduling of certain performances** created physical pressure on artists: *"Scheduling two works together created enormous pressure physically on the dancers – programming work with an awareness of the needs of the artist would help"* (Artistic Companies).

### 10.3. Conclusions

The programme's success was driven by deep, long-standing relationships and trust between core Manchester and Catalan partners, strong shared curatorial and civic vision, experienced leadership, and highly professional delivery supported by clear logistics, good communication, and robust institutional buy-in and resourcing from bodies like Arts Council England, Manchester City Council and the British Council. Reciprocity and cultural sensitivity in co-creation, strong audience engagement in prime festival settings, and the timely strategic context further amplified impact.

Limitations were relatively minor but included capacity and time pressures – especially for Catalan teams stretched by the scale of collaboration, some friction between La Mercè's civic-festival priorities and UK ambitions for industry-marketplace style engagement, under-developed links with non-core partners, occasional gaps in administrative clarity and single-point communication, and a few scheduling choices that placed physical strain on artists.

## 11. Appendices

### 11.1. List of Artistic companies

The following Manchester-based artistic companies participated in the Outdoor Arts programme:

- Artizani
- Damae Dance
- Joseph Toonga
- Mark Anderson & OCM
- Mr Wilson's Second Liners
- Ghetto Fabulous
- Motionhouse
- Walk the Plank
- Company Chameleon
- StopGap
- Global Grooves
- Oldham Indian Association
- Saddleworth Women's Morris and Clog
- Manchester City of Literature

### 11.2. List of invited international delegates

The following international delegates were invited to attend Manchester's Guest City programme:

- Sijin Kim (South Korea/France)
- Drew James (New Zealand)
- Paco Bialek (France)
- Jongyeung Yoon (South Korea)
- Dagmara Gumkowska (Poland)
- Joanna Dong (China/UK)
- Kiki Mukkonen (Sweden)

## 11.3. Audience Survey Results

### 11.3.1. Where do you live?

Responses	N	%
Elsewhere in the Barcelona Metropolitan Area	62	12.6%
Barcelona	378	77.0%
Elsewhere in Catalonia	44	9.0%
Other	2	0.4%
Germany	1	0.2%
Elsewhere in Spain	1	0.2%
United Kingdom	1	0.2%
Maryland, USA	1	0.2%
Andorra	1	0.2%
<b>Total</b>	<b>491</b>	<b>100%</b>

### 11.3.2. Age Group

Responses	N	%
16-29	82	17%
30-44	155	31%
45-59	207	42%
Over 60	49	10%
<b>Total</b>	<b>493</b>	<b>100%</b>

### 11.3.3. Languages Spoken

Responses	N	%
Catalan	302	61%
Spanish	236	48%
English	60	12%
Others	48	10%

### 11.3.4. Is this your first time attending La Mercè?

Responses	N	%
Yes	50	10%
No	443	90%
<b>Total</b>	<b>493</b>	<b>100%</b>

11.3.6. Are you aware that Manchester is the guest city for La Mercè 2025?

Responses	N	%
Yes	443	90%
No	50	10%
<b>Total</b>	<b>493</b>	<b>100%</b>

11.3.7. Have you ever been to Manchester?

Responses	N	%
Yes	91	18%
No	402	82%
<b>Total</b>	<b>493</b>	<b>100%</b>

11.3.8. Have you been to other cities in the UK? If yes, where?

Responses	N	%
Yes	397	81%
No	96	19%
<b>Total</b>	<b>493</b>	<b>100%</b>

11.3.9. Before the festival, how familiar were you with Manchester's culture (music, arts, literature, etc.)?

Responses	N	%
Very familiar	23	5%
Moderately familiar	33	7%
Slightly familiar	192	39%
Not at all familiar	244	50%
<b>Total</b>	<b>492</b>	<b>100%</b>

11.3.10. After seeing the Manchester programme, which of these words best describe your perception of Manchester's culture?

Responses	N	%
Diverse/multicultural	343	70%
Ambitious	54	11%
Contemporary	226	46%
Original	177	36%
Old fashioned	5	1%
Very British	49	10%
Traditional	17	3%
Other	10	2%

11.3.11. How likely is it that you will visit Manchester in the next 2 years for a holiday or short break? Please give a score between 1 and 5, where 1 would mean that you are not at all likely and 5 that you are very likely to visit in the next 2 years.

Responses	N	%	Mean
1	98	20%	
2	100	21%	
3	156	32%	
4	64	13%	
5	69	14%	
<b>Total</b>	<b>487</b>	<b>100</b>	<b>2.8</b>

11.3.12. What difference did your experience of the Manchester performances at La Mercè make to your likelihood to visit?

Responses	N	%
Much more likely	182	38%
A little more likely	226	47%
Less likely	4	1%
No difference	71	15%
<b>Total</b>	<b>483</b>	<b>100%</b>

11.3.13. Which dates did you attend?

Responses	N	%
23 September 2025	120	24%
24 September 2025	238	48%
26 September 2025	150	30%
27 September 2025	302	61%
28 September 2025	282	57%

11.3.14. Which venues did you attend?

Responses	N	%
North Station Park	440	89%
Trinity Park	90	18%
Forum Park	111	23%
Barcelona Musical Action	123	25%
Traditional Parade: Plaça Sant Jaume	132	27%
Traditional Parade: El Born	87	18%
Traditional Parade: Paseo de Besties	63	13%

### 11.3.15. How would you rate these performances?

How would you rate these performances?	1	2	3	4	5	Mean
Born to Protest by Joseph Toonga (Just Us Dance Theater)	0	4	13	61	91	4.4
IRMÃ-sister by Damae Dance	0	2	18	55	68	4.3
Mr Wilson's Second Liners	0	2	6	40	89	4.6
Our City Speaks by Manchester UNESCO City of Literature	0	1	12	31	40	4.3
Bees! The Colony by Artizani	0	3	17	69	92	4.4
Umbra by Company Chameleon	2	1	10	39	65	4.4
The Ultimate Player's Handbook by Company Chameleon and Clementine & Lisard	0	2	17	33	63	4.4
Ghetto Fabulous by Family Catwalk Extravaganza	0	0	14	37	44	4.3
Fire Garden by Walk the Plank	0	0	5	13	42	4.6
Ro-Tes by StopGap Dance Company	1	1	5	10	23	4.3
Warning Notes by Mark Anderson & Oxford Contemporary Music	0	2	4	16	28	4.4
Wild by Motionhouse	0	0	8	23	75	4.6
Public parades involved the Queen Bee, Bee Beast, Band and Dancers	1	4	22	56	135	4.5
Porij	1	0	4	6	21	4.4
Space Africa	1	2	10	25	36	4.3
Werkha & Queralt Lahoz	1	1	7	19	26	4.2
Chloe Slater	0	3	13	19	23	4
Children of Zeus	0	2	9	38	26	4.2
Clara La San	0	0	8	15	13	4.1

### 11.3.16. Did any of these performances have a strong impact on you?

Responses	N	%
Yes	164	42%
No	226	58%
<b>Total</b>	<b>390</b>	<b>100%</b>

### 11.3.17. Did any of the performances make you curious to learn more about Manchester's arts and culture?

Responses	N	%
Yes	254	88%
No	35	12%
<b>Total</b>	<b>289</b>	<b>100%</b>

11.3.19. Do you feel the Manchester program added something unique to La Mercè 2025?

Responses	N	%
Yes	334	95%
No	18	5%
<b>Total</b>	<b>352</b>	<b>100%</b>

11.3.20. Do you think cultural exchanges like this are valuable for festivals?

Responses	N	%
Yes	436	98%
No	7	2%
<b>Total</b>	<b>443</b>	<b>100%</b>

11.3.21. Do you enjoy seeing international work at La Mercè?

Responses	N	%
Yes	458	98%
No	7	2%
<b>Total</b>	<b>465</b>	<b>100%</b>

11.3.22. The UK left the European Union in 2020, do you feel this has affected your opportunities to see and discover UK artists?

Responses	N	%
Yes	229	68%
No	108	32%
<b>Total</b>	<b>337</b>	<b>100%</b>

## 11.4. Artist survey results

11.4.1. Presented a show/installation as part of the outdoor arts programme

Responses	N	%
Yes	14	100%
No	0	0%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.3. Participated in the parades of 'giants'

Responses	N	%
Yes	1	7%
No	13	93%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.4. Participated in one of the panel events

Responses	N	%
Yes	4	29%
No	10	71%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.5. Did your participation in the Manchester Guest City programme at La Mercè involve collaboration with Catalan artists or communities prior to the event in Barcelona?

Responses	N	%
Yes	8	57%
No	6	43%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.6. Number of Catalan artists/musicians

Responses	N
1	2
2	2
3	2
13	1
42	1
<b>Total</b>	<b>8</b>

#### 11.4.7. Number of Catalan community participants

Responses	N
5	1
15	1
<b>Total</b>	<b>2</b>

11.4.9. Number of Manchester-based artists/musicians

Responses	N
3	1
4	1
5	2
6	1
8	2
32	1
<b>Total</b>	<b>8</b>

11.4.10. Number of Manchester-based community participants involved in the actual event in Barcelona:

Responses	N
30	1
<b>Total</b>	<b>1</b>

11.4.11. The Manchester Guest Programme at La Mercè 2025 was the first time we have participated in an international showcase

Responses	N	%
Yes	1	7%
No	13	93%
<b>Total</b>	<b>14</b>	<b>100%</b>

11.4.12. The Manchester Guest Programme at La Mercè 2025 was the first time we have presented this work in Spain

Responses	N	%
Yes	12	86%
No	2	14%
<b>Total</b>	<b>14</b>	<b>100%</b>

11.4.13. The Manchester Guest Programme at La Mercè 2025 was the first time we have presented this work internationally

Responses	N	%
Yes	8	57%
No	6	43%
<b>Total</b>	<b>14</b>	<b>100%</b>

11.4.14. The Manchester Guest Programme at La Mercè 2025 was the first time we have presented any of our work in Spain

Responses	N	%
Yes	5	36%
No	9	64%
<b>Total</b>	<b>14</b>	<b>100%</b>

11.4.15. The Manchester Guest Programme at La Mercè 2025 was the first time we have presented any of our work internationally

Responses	N	%
Yes	1	7%
No	13	93%
<b>Total</b>	<b>14</b>	<b>100%</b>

11.4.16. The Manchester Guest Programme at La Mercè 2025 was our first experience of an international collaboration project

Responses	N	%
Yes	6	43%
No	8	57%
<b>Total</b>	<b>14</b>	<b>100%</b>

11.4.17. Of your touring work, approximately how much work do you present internationally? (%)

Responses	N	Mean
1%	3	
5%	3	
10%	1	
15%	1	
20%	1	
40%	1	
60%	1	
66%	1	
70%	1	
75%	1	
<b>Total</b>	<b>14</b>	

11.4.19. The Manchester Guest City programme helped me/us to make new contacts and connections with UK artists/artistic companies

Responses	N	%
Strongly agree	1	8%
Agree	11	84%
Not Sure	1	8%
Disagree	0	0%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.20. The Manchester Guest City programme helped me/us to make new contacts and connections with Catalan artists/artistic companies

Responses	N	%
Strongly agree	5	38%
Agree	6	46%
Not Sure	2	15%
Disagree	0	0%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.21. The Manchester Guest City programme helped me/us to make new contacts and connections with other international artists/cultural sector representatives

Responses	N	%
Strongly agree	4	31%
Agree	6	46%
Not Sure	2	15%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.22. The Manchester Guest City programme helped me/us to make new contacts and connections with international promoters

Responses	N	%
Strongly agree	2	15%
Agree	3	23%
Not Sure	7	54%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.23. The Manchester Guest City programme helped me/us to raise my/our profile and reputation among key UK stakeholders

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	5	38%
Agree	6	46%
Not Sure	1	8%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.24. The Manchester Guest City programme helped me/us to raise my/our profile and reputation among Catalan cultural sector representatives

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	5	38%
Agree	5	38%
Not Sure	2	15%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.25. The Manchester Guest City programme helped me/us to raise my/our profile and reputation among other international promoters

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	2	15%
Agree	2	15%
Not Sure	6	46%
Disagree	3	23%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.26. The Manchester Guest City programme helped me/us to raise my/our profile and reputation among international audiences

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	6	46%
Agree	3	23%
Not Sure	3	23%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.27. Participating in the Manchester Guest City programme led to innovation and/or expansion in my/our artistic practice

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	3	23%
Agree	5	38%
Not Sure	3	23%
Disagree	2	15%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.28. Participating in the Manchester Guest City programme raised my/our ambitions for creative collaboration projects

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	3	23%
Agree	8	62%
Not Sure	1	8%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.29. Participating in the Manchester Guest City programme increased my/our awareness of international opportunities

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	3	23%
Agree	6	46%
Not Sure	2	15%
Disagree	2	15%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.31. Participating in the Manchester Guest City programme raised my/our ambitions for international touring or presentation opportunities

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	4	31%
Agree	6	46%
Not Sure	2	15%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.32. Participating in the Manchester Guest City programme increased my/our confidence in securing international opportunities in the future

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	2	15%
Agree	7	54%
Not Sure	3	23%
Disagree	1	8%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.33. Participating in the Manchester Guest City programme helped me/us to already secure subsequent international bookings

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly agree	0	0%
Agree	4	31%
Not Sure	5	38%
Disagree	4	31%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.35. The Manchester Guest City programme raised my/our awareness of the value of outdoor arts and festivals in cultural diplomacy and civic relations

Responses	N	%
Strongly agree	6	46%
Agree	4	31%
Not Sure	1	8%
Disagree	2	15%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.36. The Manchester Guest City programme demonstrated the UK's renewed commitment to international cultural exchange

Responses	N	%
Strongly agree	7	54%
Agree	3	23%
Not Sure	3	23%
Disagree	0	0%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.37. The Manchester Guest City programme promoted the value of international cultural exchange to collaboration in other policy areas

Responses	N	%
Strongly agree	6	46%
Agree	3	23%
Not Sure	4	31%
Disagree	0	0%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

11.4.38. The Manchester Guest City programme demonstrated the value of international cultural exchange projects to local communities in both locations

Responses	N	%
Strongly agree	7	54%
Agree	3	23%
Not Sure	3	23%
Disagree	0	0%
Strongly disagree	0	0%
<b>Total</b>	<b>13</b>	<b>100%</b>

#### 11.4.39. Did you attend: Informal Drinks at Patron

Responses	N	%
Yes	7	50%
No	7	50%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.40. Did you attend: Afternoon Tea at the British Consulate

Responses	N	%
Yes	8	57%
No	6	43%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.41. Did you attend: Creative Sector Reception at OpenBCN Studios

	N	%
Yes	7	50%
No	7	50%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.42. Did you attend: None of the above

Responses	N	%
Yes	2	14%
No	12	86%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.43. How beneficial were the following events to you? Informal Drinks at Patron

Responses	N	%
Very beneficial	2	29%
A little beneficial	4	57%
Unsure	1	14%
Not very beneficial	0	0%
Not at all beneficial	0	0%
<b>Total Expressing an Opinion</b>	<b>7</b>	<b>100%</b>

11.4.45. How beneficial were the following events to you? Afternoon Tea at the British Consulate

Responses	N	%
Very beneficial	2	25%
A little beneficial	5	63%
Unsure	1	12%
Not very beneficial	0	0%
Not at all beneficial	0	0%
<b>Total Expressing an Opinion</b>	<b>8</b>	<b>100%</b>

11.4.46. How beneficial were the following events to you? Creative Sector Reception at OpenBCN Studios

Responses	N	%
Very beneficial	3	43%
A little beneficial	4	57%
Unsure	0	0%
Not very beneficial	0	0%
Not at all beneficial	0	0%
<b>Total Expressing an Opinion</b>	<b>7</b>	<b>100%</b>

11.4.47. How would you rate your overall experience of the Manchester Guest City Programme at La Mercè?

Responses	N	%	Mean
1	0	0	
2	0	0	
3	0	0	
4	4	29	
5	10	71	
<b>Total</b>	<b>14</b>	<b>100%</b>	

11.4.48. To what extent did you achieve your initial ambitions and objectives for your participation in the Manchester Guest City Programme at La Mercè?

Responses	N	%
Fully achieved	10	71%
Partially achieved	4	29%
Not Achieved	0	0%
<b>Total</b>	<b>14</b>	<b>100%</b>

#### 11.4.49. What is your age?

Responses	N	%
20 – 24	1	5%
25 – 29	0	0%
30 – 34	4	21%
35 – 39	2	11%
40 – 44	3	16%
45 – 49	3	16%
50 – 54	0	0%
55 – 59	4	21%
60 – 64	2	10%
<b>Total</b>	<b>19</b>	<b>100%</b>

#### 11.4.50. With which ethnicity do you identify?

Responses	N	%
White/White British	10	53%
Mixed/multiple ethnic group	4	21%
Asian/Asian British	1	5%
Black/Black British	1	5%
Any other ethnic group OR None of the above	3	16%
<b>Total</b>	<b>19</b>	<b>100%</b>

#### 11.4.51. Do you identify as D/deaf, and/or do you have any physical or mental health conditions or illnesses expected to last for 12 months or more?

Responses	N	%
Yes	2	10%
No	14	74%
Prefer not to say	3	16%
<b>Total</b>	<b>19</b>	<b>100%</b>

#### 11.4.52. Do you identify as neurodivergent? Being Neurodivergent could include Dyslexia, ADHD etc.?

Responses	N	%
Yes	3	16%
No	12	63%
Prefer not to say	4	21%
<b>Total</b>	<b>19</b>	<b>100%</b>

#### 11.4.53. What is your sex?

Responses	N	%
Female	8	42%
Male	11	58%
<b>Total</b>	<b>19</b>	<b>100%</b>

#### 11.4.54. Is your gender the same as the sex you were assigned at birth?

Responses	N	%
Yes	17	90%
No	1	5%
Prefer not to say	1	5%
<b>Total</b>	<b>19</b>	<b>100%</b>

#### 11.4.55. How would you describe your sexual orientation?

Responses	N	%
Gay	2	11%
Straight	14	78%
Prefer not to say	2	11%
<b>Total</b>	<b>18</b>	<b>100%</b>

### 11.5. Panel event attendee survey results

#### 11.5.1. Participating in the event has helped me make new contacts and connections with UK artists/artistic companies

Responses	N	%
Strongly Agree	7	37%
Agree	10	53%
Not Sure	1	5%
Disagree	1	5%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.3. Participating in the event has helped me make new contacts and connections with Catalan artists/artistic companies

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	5	26%
Agree	8	42%
Not Sure	5	26%
Disagree	1	5%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.4. Participating in the event has helped me make new contacts and connections with other international delegates

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	7	37%
Agree	9	47%
Not Sure	1	5%
Disagree	1	5%
Strongly Disagree	1	5%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.5. The event has increased my/our understanding of the role of outdoor arts and festivals in increasing representation and diversity within the cultural sector

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	9	47%
Agree	8	42%
Not Sure	1	5%
Disagree	0	0%
Strongly Disagree	1	5%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.6. The event has increased my/our knowledge and understanding of key challenges in addressing access and inclusion within the outdoor arts/cultural sector

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	8	42%
Agree	9	47%
Not Sure	1	5%
Disagree	1	5%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.7. The event has helped to develop and promote ideas and practices to address issues of access and inclusion

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	6	32%
Agree	10	53%
Not Sure	1	5%
Disagree	2	11%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.8. The event has enabled me to discuss and share my experiences with colleagues

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	5	26%
Agree	11	58%
Not Sure	1	5%
Disagree	2	11%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.9. The Manchester Guest City programme at La Mercè 2025 has raised my/our awareness of the value of outdoor arts and festivals in cultural diplomacy and civic relations

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	9	47%
Agree	8	42%
Not Sure	1	5%
Disagree	1	5%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.10. The Manchester Guest City programme at La Mercè 2025 has demonstrated the UK's renewed commitment to international cultural exchange

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	8	42%
Agree	10	53%
Not Sure	1	5%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.11. The Manchester Guest City programme at La Mercè 2025 has promoted the value of international cultural exchange to collaboration in other policy areas

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	9	47%
Agree	9	47%
Not Sure	1	5%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.12. The Manchester Guest City programme at La Mercè 2025 has demonstrated the value of international cultural exchange projects to local communities in both locations

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	11	58%
Agree	7	37%
Not Sure	1	5%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.5.13. How would you rate the quality of the events you attended: Morning panel: Street arts festivals as a vehicle for community engagement

<b>Responses</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	9	47%	
Excellent	10	53%	
N/A - did not attend			
<b>Total</b>	<b>19</b>	<b>100%</b>	<b>4.5</b>

11.5.14. How would you rate the quality of the events you attended: Pitching Artists Presentations

<b>Responses</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	8	47%	
Excellent	9	53%	
N/A - did not attend	2		
<b>Total</b>	<b>17</b>	<b>100%</b>	<b>4.5</b>

11.5.15. How would you rate the quality of the events you attended: Afternoon panel: Disabled led arts in the public space and its impact on cultural rights

<b>Responses</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	2	13%	
Good	8	53%	
Excellent	5	33%	
N/A - did not attend	4		
<b>Total</b>	<b>15</b>	<b>100%</b>	<b>4.2</b>

## 11.6. Panellist survey results

### 11.6.1. How would you rate your overall experience of the event?

Responses	N	%	Mean
1	0	0%	
2	0	0%	
3	0	0%	
4	2	25%	
5	6	75%	
<b>Total</b>	<b>8</b>	<b>100%</b>	<b>4.75</b>

### 11.6.2. Participating in the event has helped me make new contacts and connections with UK artists/artistic companies

Responses	N	%
Strongly Agree	5	63%
Agree	2	25%
Not Sure	0	0%
Disagree	1	13%
Strongly Disagree	0	0%
<b>Total</b>	<b>8</b>	<b>100%</b>

### 11.6.3. Participating in the event has helped me make new contacts and connections with Catalan artists/artistic companies

Responses	N	%
Strongly Agree	2	25%
Agree	3	38%
Not Sure	0	0%
Disagree	3	38%
Strongly Disagree	0	0%
<b>Total</b>	<b>8</b>	<b>100%</b>

### 11.6.4. Participating in the event has helped me make new contacts and connections with other international delegates

Responses	N	%
Strongly Agree	4	50%
Agree	1	13%
Not Sure	2	25%
Disagree	1	13%
Strongly Disagree	0	0%
<b>Total</b>	<b>8</b>	<b>100%</b>

## 11.7. International delegates survey results

11.7.1. Participating in the event has helped me make new contacts and connections with UK artists/artistic companies

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	3	60%
Agree	2	40%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.2. Participating in the event has helped me make new contacts and connections with Catalan artists/artistic companies

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	2	40%
Agree	3	60%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.3. Participating in the event has helped me make new contacts and connections with other international delegates

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	1	20%
Agree	3	60%
Not Sure	1	20%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.5. The Manchester Guest City programme at La Mercè 2025 has showcased artists from diverse backgrounds

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	2	40%
Agree	2	40%
Not Sure	1	20%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.6. The Manchester Guest City programme at La Mercè 2025 has allowed me to discover new artists

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	3	60%
Agree	1	20%
Not Sure	1	20%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.7. The selection of artists fitted well with the kind of work I am programming in my country

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	0	0%
Agree	5	100%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.8. The selected artists are likely to perform well with audiences in my country

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	0	0%
Agree	5	100%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.9. I am more likely to commission/present UK artists than before

Responses	N	%
Strongly Agree	2	40%
Agree	3	60%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.10. The Manchester Guest City programme at La Mercè 2025 has inspired me to programme more artists from diverse backgrounds

Responses	N	%
Strongly Agree	3	60%
Agree	1	20%
Not Sure	1	20%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.11. The event has increased my/our understanding of the role of outdoor arts and festivals in increasing representation and diversity within the cultural sector

Responses	N	%
Strongly Agree	3	60%
Agree	2	40%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.12. The event has increased my/our knowledge and understanding of key challenges in addressing access and inclusion within the outdoor arts/cultural sector

Responses	N	%
Strongly Agree	4	80%
Agree	1	20%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.13. The event has helped to develop and promote ideas and practices to address issues of access and inclusion

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	3	60%
Agree	2	40%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.14. The event has enabled me to discuss and share my experiences with colleagues

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	5	26%
Agree	11	58%
Not Sure	1	5%
Disagree	2	11%
Strongly Disagree	0	0%
<b>Total</b>	<b>19</b>	<b>100%</b>

11.7.15. The Manchester Guest City programme at La Mercè 2025 has raised my/our awareness of the value of outdoor arts and festivals in cultural diplomacy and civic relations

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	4	80%
Agree	1	20%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.16. The Manchester Guest City programme at La Mercè 2025 has demonstrated the UK's renewed commitment to international cultural exchange

<b>Responses</b>	<b>N</b>	<b>%</b>
Strongly Agree	3	60%
Agree	2	40%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.17. The Manchester Guest City programme at La Mercè 2025 has promoted the value of international cultural exchange to collaboration in other policy areas

Responses	N	%
Strongly Agree	4	80%
Agree	1	20%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.18. The Manchester Guest City programme at La Mercè 2025 has demonstrated the value of international cultural exchange projects to local communities in both locations

Responses	N	%
Strongly Agree	3	60%
Agree	2	40%
Not Sure	0	0%
Disagree	0	0%
Strongly Disagree	0	0%
<b>Total</b>	<b>5</b>	<b>100%</b>

11.7.19. Which of the following events did you see and how would you rate them?

<b>23 Sep: Queen &amp; Mechanical Bees in Traditional Parade from Plaça St Jaume</b>	N	%	Mean
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	2	100%	
Excellent	0	0%	
N/A - did not attend	3		
<b>Total</b>	<b>2</b>	<b>100%</b>	<b>4.0</b>

11.7.20. Which of the following events did you see and how would you rate them?

<b>24 Sep: Queen Bee in the Giants Parade from Carrer de Pelai</b>	N	%	Mean
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	1	33%	
Excellent	2	67%	
N/A - did not attend	2		
<b>Total</b>	<b>3</b>	<b>100%</b>	<b>4.7</b>

11.7.21. Which of the following events did you see and how would you rate them?

<b>26 Sep: Mechanical Bees in Beasts Parade from El Born</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	2	40%	
Excellent	3	60%	
N/A - did not attend	0		
<b>Total</b>	<b>5</b>	<b>100%</b>	<b>4.6</b>

11.7.22. Which of the following events did you see and how would you rate them?

<b>27 Sep: Queen Bee and Dancers in Masti Bastoner Parade from Plaça St Jaume</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	1	50%	
Excellent	1	50%	
N/A - did not attend	3		
<b>Total</b>	<b>2</b>	<b>100%</b>	<b>4.5</b>

11.7.23. Which of the following events did you see and how would you rate them?

<b>Barcelona Beehive by Artizani</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	1	20%	
Average	0	0%	
Good	3	60%	
Excellent	1	20%	
N/A - did not attend	0	0%	
<b>Total</b>	<b>5</b>	<b>100%</b>	<b>3.8</b>

11.7.24. Which of the following events did you see and how would you rate them?

<b>Mr Wilson's Second Liners</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	2	50%	
Excellent	2	50%	
N/A - did not attend	1		
<b>Total</b>	<b>4</b>	<b>100%</b>	<b>4.5</b>

11.7.25. Which of the following events did you see and how would you rate them?

<b>Family Catwalk Extravaganza! by Ghetto Fabulous</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	3	100%	
Excellent	0	0%	
N/A - did not attend	2		
<b>Total</b>	<b>3</b>	<b>100%</b>	<b>4.0</b>

11.7.26. Which of the following events did you see and how would you rate them?

<b>OUR CITY SPEAKS (Film)</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	1	50%	
Average	0	0%	
Good	0	0%	
Excellent	1	50%	
N/A - did not attend	3		
<b>Total</b>	<b>2</b>	<b>100%</b>	<b>3.5</b>

11.7.27. Which of the following events did you see and how would you rate them?

<b>Irmã-sister by Damae Dance</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	1	25%	
Average	1	25%	
Good	1	25%	
Excellent	1	25%	
N/A - did not attend	1		
<b>Total</b>	<b>4</b>	<b>100%</b>	<b>3.5</b>

11.7.28. Which of the following events did you see and how would you rate them?

<b>The Ultimate Player's Handbook by Company Chamelon x Clementine &amp; Lisard</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	1	20%	
Good	1	20%	
Excellent	3	60%	
N/A - did not attend			
<b>Total</b>	<b>5</b>	<b>100%</b>	<b>4.4</b>

11.7.29. Which of the following events did you see and how would you rate them?

<b>Umbra by Company Chameleon</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	1	25%	
Excellent	3	75%	
N/A - did not attend	1		
<b>Total</b>	<b>4</b>	<b>100%</b>	<b>4.8</b>

11.7.30. Which of the following events did you see and how would you rate them?

<b>Fire Garden by Walk the Plank</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	1	25%	
Average	0	0%	
Good	0	0%	
Excellent	3	75%	
N/A - did not attend	1		
<b>Total</b>	<b>4</b>	<b>100%</b>	<b>4.3</b>

11.7.31. Which of the following events did you see and how would you rate them?

<b>Warning Notes by Mark Anderson &amp; Oxford Contemporary Music</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	0	0%	
Excellent	3	100%	
N/A - did not attend	2		
<b>Total</b>	<b>3</b>	<b>100%</b>	<b>5.0</b>

11.7.32. Which of the following events did you see and how would you rate them?

<b>Ro-Tes by Stopgap Dance Company</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	1	33%	
Excellent	2	67%	
N/A - did not attend	2		
<b>Total</b>	<b>3</b>	<b>100%</b>	<b>4.7</b>

11.7.33. Which of the following events did you see and how would you rate them?

<b>Wild by Motionhouse</b>	<b>N</b>	<b>%</b>	<b>Mean</b>
Poor	0	0%	
Fair	0	0%	
Average	0	0%	
Good	1	20%	
Excellent	4	80%	
N/A - did not attend	0		
<b>Total</b>	<b>5</b>	<b>100%</b>	<b>4.8</b>

11.7.34. Which of the Manchester shows would you consider programming?

<b>Responses</b>	<b>N</b>
Barcelona Beehive by Artizani	
Mr Wilson's Second Liners	1
Family Catwalk Extravaganza! by Ghetto Fabulous	
OUR CITY SPEAKS (Film)	
Irmã-sister by Damae Dance	
Born to Protest by Joseph Toonga	1
The Ultimate Player's Handbook by Company Chamelon x	
Clementine & Lisard	1
Umbra by Company Chameleon	2
Fire Garden by Walk the Plank	
Warning Notes by Mark Anderson & Oxford Contemporary	
Music	2
Ro-Tes by Stopgap Dance Company	
Wild by Motionhouse	3

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