

TURNER PRIZE 2015

TATE

TRAMWAY

Evaluation Report 2015

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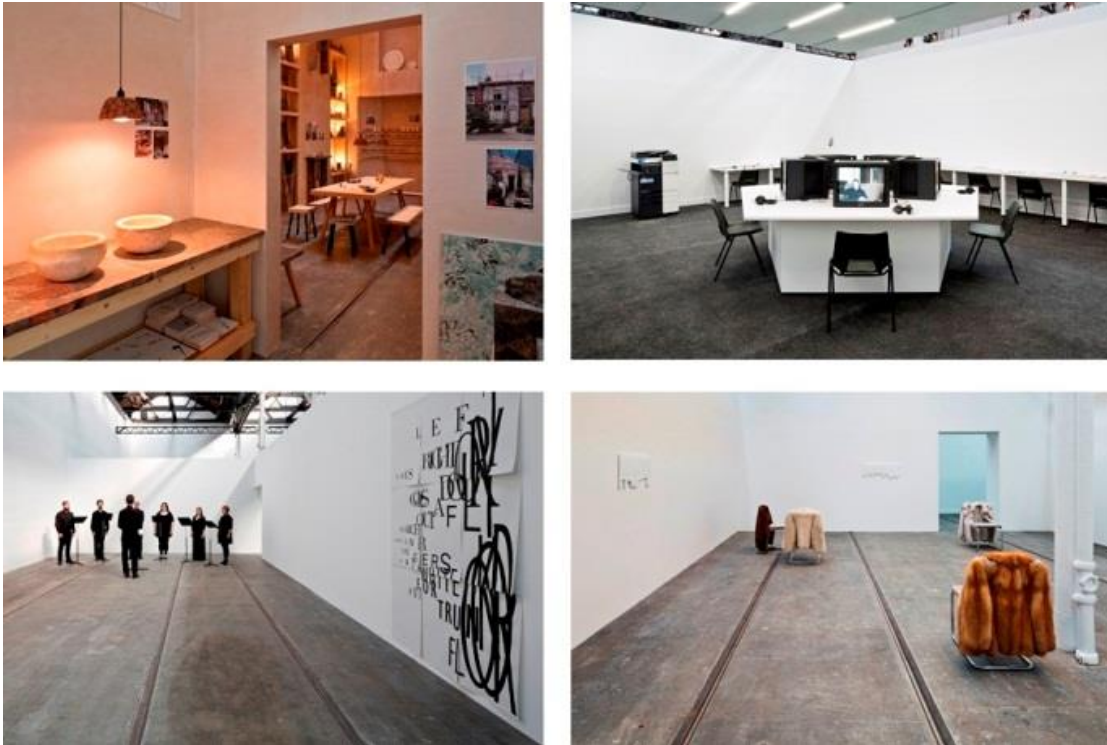
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Turner Prize 2015 Artist installations, Tramway, 2015. Clockwise from top-left:
Assemble, Bonnie Camplin, Nicole Wermers, Janice Kerbel

1. Introduction

In 2013 Glasgow was successful in its bid to host the prestigious 2015 Turner Prize at Tramway, the most high profile annual event for the contemporary visual arts in the UK.

Turner Prize 2015 was delivered by Glasgow Life in partnership with Tate, Creative Scotland, Event Scotland and Glasgow City Marketing Bureau.

The Turner Prize 2015 exhibition at Tramway ran from 30 September 2015 to 17 January 2016, with over 93,000 attendances recorded, including over 19,000 public programme and learning attendances.

This is the first time the event has ever been hosted in Scotland. It acknowledges the significant international role and visibility that Glasgow's contemporary visual arts holds, and the valued position of Tramway for the quality of its exhibitions, reputation for artistic production and artist liaison in the presentation of groundbreaking visual art.

The Visual Arts are a particular strength of Glasgow's art scene, for which Glasgow has a justifiably strong reputation, in the UK and Internationally. Turner Prize Glasgow has been a focal point within Glasgow's confident handling of major visual art events and ability to articulate, develop and sustain an audience for cutting edge contemporary practice. It builds on the experiences of Glasgow International Festival of Visual Art; Generation 2014; the investment in the city's cultural sector infrastructure.

The Turner Prize, organised by Tate, is awarded to a British artist under the age of 50 for an outstanding exhibition in the preceding year. The Turner Prize introduces us to new artists and new ideas in contemporary art and previous winners include Damien Hirst, Grayson Perry and Gillian Wearing.

Turner Prize profiles four of the most influential and esteemed visual art practitioners working in the UK in any given year. As an annual event, Turner Prize is able to expediently reflect change and development in contemporary visual art practice and the model it uses is both respected and relevant.

2015's shortlisted artists were **Assemble**, **Bonnie Camplin**, **Janice Kerbel** and **Nicole Wermers**. More information about the individual artists and the works presented, including images, can be found here: <http://www.tramway.org/turner-prize/Pages/default.aspx>

The artists were selected by an independent jury in May 2015, which was chaired by Tate, and included Mr Alistair Hudson, Director, Middlesbrough Institute of Modern Art, Jan Verwoert, Critic and Curator, Ms Joanna Mytkowska, Director, Warsaw Museum of Modern Art and Ms Kyla McDonald, Artistic Director, Glasgow Sculpture Studios.

Tate acknowledged that 2015 had been a particularly challenging shortlist from a curatorial perspective, due to the site-specific and performative elements of the selected works. Tate congratulated the curatorial team on their approach and technical presentation within the venue.

The prize was awarded to Assemble, who work in tandem with communities to realise a ground up approach to regeneration, city planning and development in opposition to corporate gentrification.

They draw on long traditions of artistic and collective initiatives that experiment in art, design and architecture. In doing so they offer alternative models to how societies can work. The long term collaboration between Granby Four Streets and Assemble shows the importance of artistic practice being able to drive and shape urgent issues in the post-industrial era.

Announced at Tramway in partnership with Tate, the £25,000 prize was presented by artist, musician and songwriter Kim Gordon during a live broadcast on Channel 4. The jury applauded the strength of all the nominated artists' work.

Alongside the exhibition was a significant Public Engagement Programme which sought to deliver ambitious activities and events to inspire, challenge and support new and existing audiences to deepen their understanding of contemporary visual art. This included a schools' programme, talks, tours, workshops, volunteering and special events, targeting those living and working very locally to Tramway as well as city-wide and Scottish audiences.

This report summarises the findings of the evaluation of Turner Prize 2015.



Assemble accept their award on Tramway's main stage December 2015

2. Executive Summary- Key Findings and Recommendations

This report provides an analysis of the evaluation of the Turner Prize 2015 at Tramway Glasgow.

It was the ambition, within the Turner Prize 2015 project delivery, to apply rigorous monitoring and evaluation approaches that would allow us to:

- Understand to what degree we are meeting our strategic outcomes
- Explore audience motivations for engaging with contemporary art
- Investigate the quality of experience and benefits of those experiences

The results provide insights into how we achieved our strategic objectives through this project:

- Maintain existing, and develop new, audiences for Contemporary Visual Arts in Glasgow
- Maintain and improve Glasgow's reputation locally and nationally for delivering world-class Contemporary Visual Arts Exhibitions and Events
- Improve our ability to communicate value of Contemporary Visual Arts for Glasgow's Citizens and Visitors in the long term

Methods of analysis used in this report include:

- Economic Impact Assessment
- Personal and Origin Data Collection in-venue and online
- Culture Counts Quality Assessment

(see Section 3: Methodology for a detailed breakdown of these approaches)

Results of the data analysed:

Turner Prize 2015 Attendances

Turner Prize 2015 saw attendances of 93,885, surpassing all previous shows staged at Tramway with almost double the venue footfall compared to the same period in 2014-15.

Turner Prize 2015 Public Engagement Attendances

19,188 learning attendances were recorded as part of the project.

Tramway has exceeded the previous year's visual art public engagement attendances by more than a factor of seven: its biggest engagement programme to date. This includes all participation - schools, tours, youth engagement and adult participation; both venue-based and outreach. Around 65% of this took place in Glasgow, with 35% taking place outwith Glasgow as part of the Travelling Gallery programme.

Groups and Schools were surveyed post-experience with 100% of respondents stating they and their group members were attending Turner Prize for the first time, with 62% attending Tramway for the first time. Quality of experience was rated highly across the board with overall satisfaction rated at 92% 'very good'.

Location origin

Around 50% of visitors were resident in Glasgow, with a further 15.6% from Metropolitan Glasgow. Over 18% attended from Elsewhere in Scotland, 12% Elsewhere in UK and just over 3% Overseas.

Audience Profile

Just over half of visitors to the exhibition were female (56%) with the remainder (44%) male, which is comparable to previous audience profiles at Tramway.

The Turner Prize Exhibition Attendees had a significantly greater spread of age range compared to Tramway's audience profile from surveys carried out between 2013 and 2014. There were significantly higher proportions of those aged 16-24 (up 5%) and aged 65+ (up 6%) within Turner Prize exhibition attendees compared to Tramway's audiences surveyed between 2013 and 2014.

Attendance Behaviour

23% of those completing the post-visit online survey had never attended Tramway before their Turner Prize visit, this rises to 41% for those aged 16-24. For those over 75 years old, 83% had attended Tramway before the Turner Prize visit, suggesting that for older visitors their engagement was rekindled by the Turner Prize rather than initiated for the first time.

Equalities

An Equalities Impact Assessment (EqIA) during the planning stages of the Turner Prize Project delivery allowed the team to consider any barriers, which may adversely impact on the accessibility or quality of experience of those with protected characteristics.

From this review two groups were prioritised in the operational delivery and programme development: those with a disability, and individuals from BAME communities.

3% of those attending the exhibition considered themselves to have a disability. This was consistent across the various data-collection approaches, and previous research carried out at Tramway.

Just under 5% of those attending the exhibition were from non-white backgrounds. This was consistent across the various data-collection approaches, but slightly lower than Tramway's audiences surveyed 2013-2014 at 6%.

These findings, above, did not take into consideration the extensive outreach programme, community workshops or schools engagement programme, which delivered Turner Prize content to much more diverse communities.

Quality

The curatorial decision making and technical presentation in the venue met, and in many cases, exceeded partner and peer expectations, with quality of presentation rated 80 out of 100.

Public visitors rated Turner Prize 2015 Exhibition 85 out of 100 for quality of local impact.

For those attending the Turner Prize as a tourist to the city of Glasgow, 100% rated their overall visit to the city as very good/good.

Recommendations

Tramway and Glasgow Life should continue to be confident to work with ambition and scale in their visual arts programmes.

Tramway should ensure that its core public engagement offer can be targeted and tailored to suit different ages, abilities and interests: this was shown to be a major driver in encouraging attendances from those who had not engaged with Contemporary Visual Arts, Tramway or the Turner Prize before. The successful approaches should be shared both within Glasgow Life and the wider Scottish arts sector.

Continue to prioritise long-term artist-led youth engagement and school engagement, with a focus on delivering outcomes of the Curriculum for Excellence.

Partnering with high-profile national organisations, particularly those supported by significant marketing and communications resource, increases the geographical reach and engagement from beyond Glasgow and Metropolitan Glasgow to the Rest of Scotland and the UK. These relationships should be prioritised for development within Glasgow Life, due to their potential long-term benefits for investment in the city, audience development, reputation and awareness-raising.

Exploration of international partners for the contemporary visual arts offer should be prioritised to encourage increased cultural tourism in line with the refreshed city Tourism Strategy.

Media partnerships have been shown to provide significant benefit, with rate of return on investment between 1:2.4 and 1:2.9. These should be prioritised for major programmes.

Support for the local agencies, creative sector and participants to respond to, and participate in, large-scale projects ensures skills, knowledge and expertise are raised within the City long-term, with benefits for citizens of Glasgow, including increased opportunities for learning, engagement and employment. Local participation in the delivery and creative response should be a priority for all major projects delivered by Glasgow Life.

Volunteering should continue to be a focus for development, with priority on providing high quality talent development opportunities for those seeking to contribute to the City's cultural sector.

In terms of audience development the report suggests that more work needs to be done to engage the following audiences in Tramway's contemporary visual arts programme year-round:

65+ age group:

- a focus group or similar is used to explore current barriers to, and motivations for, participation for this group
- a review of marketing channel usage across Glasgow Life for this age group takes place
- Cross-promotion with other Glasgow Life programmes takes place (ie Glasgow Museums / Glasgow Music known to have much higher participation levels from this age range)
- Other contemporary visual art offers for older adults nationally are reviewed

Audiences with disabilities:

- A venue accessibility review is carried out annually
- Equalities impact assessments (EqIA) used more regularly in programme planning
- Improve venue signage and online pre-visit information
- Ensure representation of artists with disabilities embedded within core programmes
- Continue to collaborate with city-wide agencies to provide staff training (Glasgow Disability Alliance, Autism resource Centre, etc)
- Review interpretation and access resources for each exhibition

Culturally diverse audiences:

- Continue to collaborate with city-wide agencies and organisations to communicate core offer to diverse communities (including Glasgow Education Services)
- Review use of translation and plain English for interpretation and access resources for each exhibition
- Support emerging talent from BAME groups through volunteering, work experience and targeted artist commission opportunities
- Ensure representation of culturally diverse artists, workshop leaders and support staff within core programmes embedded year-round

In conclusion

Overall this report highlights the significant extent to which Turner Prize 2015 met its anticipated outcomes, and:

- Maintained existing, and developed new, audiences for Contemporary Visual Arts in Glasgow
- Maintained and improved Glasgow's reputation locally and nationally for delivering world-class Contemporary Visual Arts Exhibitions and Events
- Improved our ability to communicate value of Contemporary Visual Arts for Glasgow's Citizens and Visitors in the long term

3. Methodology

It was the ambition within the Turner Prize 2015 project delivery to apply rigorous monitoring and evaluation approaches, to allow us to:

- Understand to what degree we are meeting our strategic outcomes
- Explore audience motivations for engaging with contemporary art
- Investigate the quality of experience and benefits of those experiences

The longer term ambitions being to create a more effective way to communicate the benefits of contemporary arts experiences to a wider public, who may have preconceptions that act as a barrier to ongoing participation and attendance.

The evaluation plan included general post-code and contact data capture at all points of interaction with the project, an Economic Impact Assessment, and Culture Counts Quality Assessment.

1. Economic Impact Assessment

- Ekos commissioned to undertake EIA as part of Glasgow Life contract
- IBP undertook field work in-venue on 20 agreed dates
- At the end of the exhibition we were comfortably ahead of target for completed fieldwork interviews 406 against an original target of 350
- No issues with data collection or scheduling
- Data returns completed and submitted to Ekos by late February
- EIA Report received April 2016

2. Personal and Origin Data Collection in-venue and online

- Collected contact information for
 - mailing list development, and;
 - Post Code and Origin Data to supplement EIA findings
- In venue data collection achieved in two formats
 - digital iPad terminal linked to SurveyMonkey, completed in-venue and;
 - hard-copy postcards completed in-venue at city-centre events
- Digital Mailing List sign up averaged 20 new subscribers per week – with peaks over busy periods – Saturdays, Sundays and Thursdays – a total of 240 completed responses were received
- Postcard completion lower than anticipated, but improved towards the end of the exhibition run due to FOH briefing to actively encourage completion, a focus on data collection at city centre events as well as existing arrangement with Turner Prize Shop staff.
- A total of 493 (92 from City-Centre events) completed post-cards were collected during the project
- Groups, including schools provided contact information at point of booking as well as completing post-visit feedback sheet. A total of 26 completed online surveys from schools and groups were received.
- Online Post-Visit Survey was distributed through SurveyMonkey during January 2016 and received 438 completed responses
- A CACI report segmenting the audience has been produced using the 1500+ postcodes collected through these approaches

3. Culture Counts

Culture Counts is an intrinsic and instrumental value measurement platform that captures artist, peer and public feedback on the quality and reach of arts and cultural events. Further information on Culture Counts can be found online at www.culturecounts.cc

Building on the learning from the LOT 3 Commonwealth Games Cultural Programme Evaluation, which utilised this approach, we applied the **Culture Counts** methodology to the Turner Prize Exhibitions. This was deemed critical to demonstrating achievement of two strategic outcomes at Glasgow Arts, Music and Cultural Venues service level:

1. New, diverse and ambitious works of international significance and merit are commissioned, produced and presented
2. Improved reputation nationally and internationally for Glasgow Arts and its related hero brands, through artist, collaborator, press, peer, funder and audience responses

Culture Counts uses a core 'quality metric framework' across 9 areas: Presentation, Distinctiveness, Rigour, Relevance, Challenge, Captivation, Meaning, Enthusiasm, and Local Impact.

Data Collection Approach

Self, peer and public feedback was sought using the standard Quality Metrics questions below. Self and peer feedback was sought both before and after the event in order to match objectives (self) and expectations (peer) with how the exhibition was received (self, peer and public).

(The questions in bold were asked only to Peer and Self reviewers)

- Concept: It was an interesting programme / idea
- Presentation: It was well produced and presented
- Captivation: It was absorbing and held my attention
- Distinctiveness: It was different from things I have experienced before
- Challenge: It was thought provoking
- Local Impact: it is important that it is happening here
- Enthusiasm: I want to go to something like this again
- **Excellence: It is one of the best examples of its type that I have experienced**
- **Originality: It is ground breaking**
- **Risk: The artists / curators really challenged themselves with this work**

We included a small number of optional customisable questions to allow a greater depth of demographic and equalities characteristics and complement our other data analysis, including origin data from the Economic Impact Assessment. These included:

- How would you describe your gender (Male / Female / In Another Way / Prefer Not to Say)
- What is your age (free text number field)
- What is your Post Code (free text field)
- Do you consider yourself to have a disability (Yes / No / Prefer Not To Say)
- How did you hear about this event (multiple choice – marketing channels)
- What three words best describe your experience (free text field)

The following surveying format was applied:

Digital pre-visit survey (to gauge expectations / priorities / objectives)

- Group of 10 selected peers, of which 5 completed
- 8 Producers / curators involved in developing and delivering programme, of which 4 completed

Digital or face-to-face survey post-visit (to gather actual perceptions of quality)

- Group of selected peers (as above), of which 4 completed
- Producers / curators involved in developing and delivering programme (as above), of which 4 completed
- Sample of Public, completing survey at in-venue iPad kiosk accessible throughout duration of the Turner Prize Exhibition, with 612 completed across the 119 days

Key Challenges for Evaluation

1. The scope of Culture Counts evaluation was applied to the *exhibition* experience solely. This meant that the wider Public Engagement Programme and The Opening Event and Awards Ceremony were excluded from the scope of study. However, these are included in the data capture and Economic Impact Assessment.
2. As Tramway has no control over the selection of the individual artists, due to the nature of the Turner Prize, it was deemed more appropriate to concentrate attention on the overall realisation and presentation of the Turner Prize Exhibition within the venue rather than evaluating the merits of the individual artists and their work. The scope of this study therefore relates to the exhibition as a whole.
3. We had anticipated difficulties in engaging the selected peers, because this had occurred within the LOT 3 Quality Assessment for the Commonwealth Games Cultural Programme Evaluation. Indeed, while 10 Peers were selected to participate in the pre- and post-visit surveys, only 4 completed; due to the time-limited nature of the evaluation.
4. Surprisingly a similar rate of completion occurred within the Self reviewers from within our Turner Prize team. This was despite information circulating frequently before the opening flagging up the call to complete. The workloads of all those involved in delivering the project was very intense, particularly in the 4 weeks leading up to the opening event, and so I would recommend a longer lead-in in future if possible.
5. We had originally proposed using volunteer interviewers at pre-agreed dates and times to sample the audience for the Culture Counts survey, however consideration of their availability meant it became impractical to allocate them to one specific task on those days, and so rather it became a general responsibility for volunteers supervising the 'Exit' experience to encourage visitors passing through the Turner Prize Shop and Public Engagement Space to complete the Culture Counts survey at the iPad kiosk.
6. We originally anticipated 300-350 completed Culture Counts surveys, with 612 returned, providing a fairly robust data set, that provides a sample of responses across 108 of the 119 days that the exhibition was open.
7. Three of the days which returned no Culture Counts results, were due to the fact that the iPad became disconnected from the wi-fi and was not able to record responses. Once this had been resolved, we recorded no other technical difficulties with the hardware (iPad) or the software (culturecounts.cc Beta Test) for the duration of the project.

DRAWING THE FINDINGS TOGETHER

When treated together the three distinct data sets detailed above provide unique insight into how we achieved our strategic objectives through this project:

- A. Maintain existing, and develop new audiences for Contemporary Visual Arts in Glasgow
 - a. Attendances and Quality of Experience
 - b. Location Origin
 - c. Audience Profile: Demographic and Equalities Characteristics
 - d. Enthusiasm for similar experiences in the future
 - e. Captivation
 - f. Marketing Reach

- B. Maintain and improve Glasgow's reputation locally and nationally for delivering world-class Contemporary Visual Arts Exhibitions and Events
 - a. Quality of presentation
 - b. Distinctiveness
 - c. Excellence
 - d. Originality
 - e. Risk
 - f. Media Coverage

- C. Improve our ability to communicate value of Contemporary Visual Arts for Glasgow's Citizens and Visitors in the long term
 - a. Local Impact
 - b. Learning Outcomes
 - c. Economic Outcomes
 - d. Challenge

4. Findings

A. Maintain existing, and develop new audiences for Contemporary Visual Arts in Glasgow

Turner Prize 2015 Attendances

Turner Prize 2015 saw attendances of **93,885**, which includes **74,697 venue attendances at Tramway**, **7,870 attendances at the Travelling Gallery** across Scotland and **11,318 engagement programme attendances** both offsite, and in-venue, as part of Tramway's Turner Prize 2015 Public Engagement Programme. The exhibition is a record breaker, easily beating any other show that has been staged at Tramway, with almost double the venue footfall compared to the same period in 2014-15. Ekos estimates the unique individual attendees at 39,323.

When asked to consider different aspects of the quality of experience of the exhibition, public visitors rated it **85 out of 100 for quality of local impact**. The **quality of the presentation** in the venue and **enthusiasm to attend something similar in the future** were also rated highly achieving scores of **78 out of 100**.



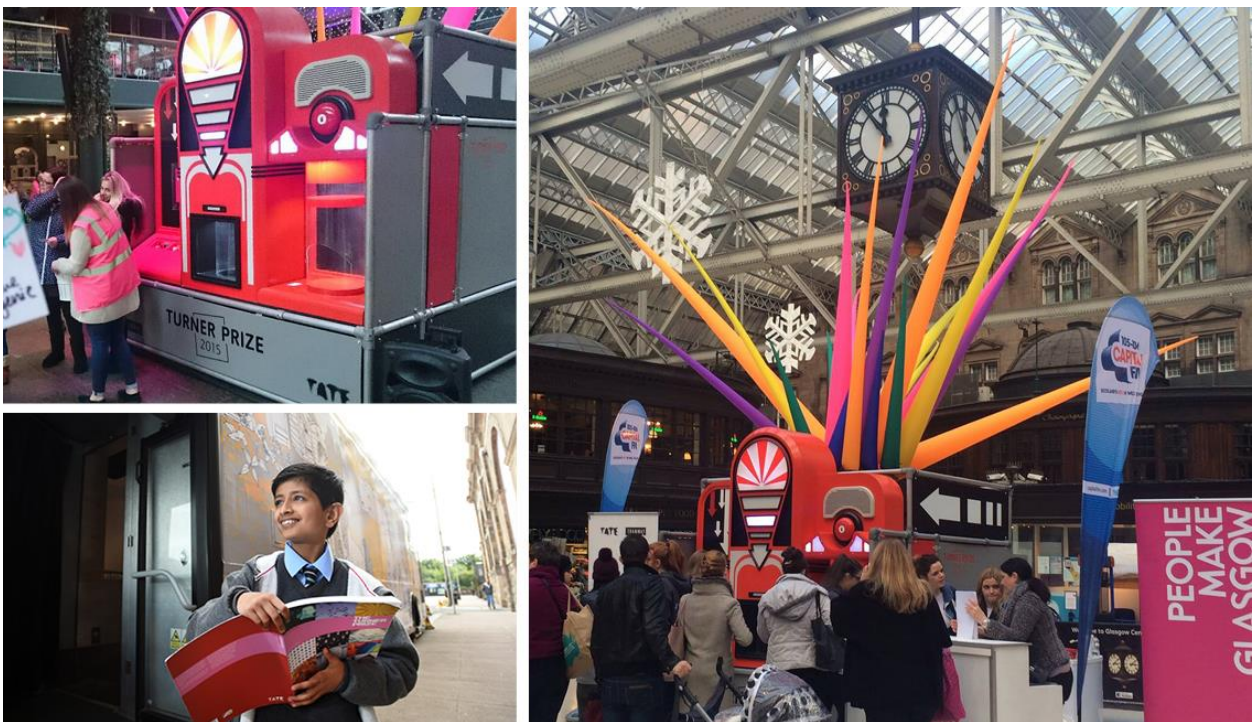
Visitors in Bonnie Camplin's *The Military Industrial Complex*

Turner Prize 2015 Public Engagement Attendances

Turner Prize 2015 venue staff, public engagement and learning team and volunteers worked hard to make everyone feel welcome and were able to knowledgeably answer questions from the public. The wide-ranging programme of tours, talks and workshops provided opportunities to learn more about exhibition and make art inspired by the work being shown, resulting in deepening engagement and understanding of contemporary visual art. **19,188 learning attendances were recorded as part of the project.**

Tramway has exceeded the previous year's visual art public engagement attendances **more than seven times over**: its biggest engagement programme to date. This includes all participation - schools, tours, youth engagement and adult participation; both venue-based and outreach. Around 65% of this took place in Glasgow, with 35% taking place outwith Glasgow as part of the Travelling Gallery programme, which was delivered independently.

Groups and Schools were surveyed post-experience with **100%** of respondents stating that they and their group members were **attending Turner Prize for the first time**, with **62% attending Tramway for the first time**. The **NET PROMOTER Score** from these visitors is **88 out of 100** – it indicates the likelihood of this group recommending Tramway and the Turner Prize to others is very high. **Quality of experience is rated highly across the board. Overall satisfaction is rated 92% 'Very Good' and 8% 'Good' by this group of respondents.** No negative feedback has been received from this attendee group.



Clockwise from top-left: 'Take Me Somewhere New' Machine used for City-Centre Engagement, Machine on site in Glasgow's Central Station, a visitor to the Travelling Gallery programme.

A breakdown of the numbers of public engagement attendees by type is presented below:

Activity Type Delivered	Number of Instances	Total Attendances	Average Attendance Per event
Open Adult Workshops for ages 16+	11	58	5
CPD: GL Staff, Teachers and Arts Practitioners	3	41	14
Family Workshops	15	255	17
Luminate Festival Week for Older Adults ages 55+	9	103	11
Tiny Turner: Pre- Five Workshops	11	144	13
Our Turner: Primary Workshops	31	790	25
Outreach Workshops and Offsite Briefing Sessions (pre-exhibition opening)	30	6259	209*
Secondary Workshops	18	405	23
Public Tours	92	1067	12
Group tours (community groups, HE/FE, professional groups)	51	864	17
Travelling Gallery Visits Glasgow	11	1081	98
Travelling Gallery Visits Rest of Scotland	61	6789	111
Turner Thursday Events	11	683	62
Youth Week Activity for ages 14-25	7	232	33

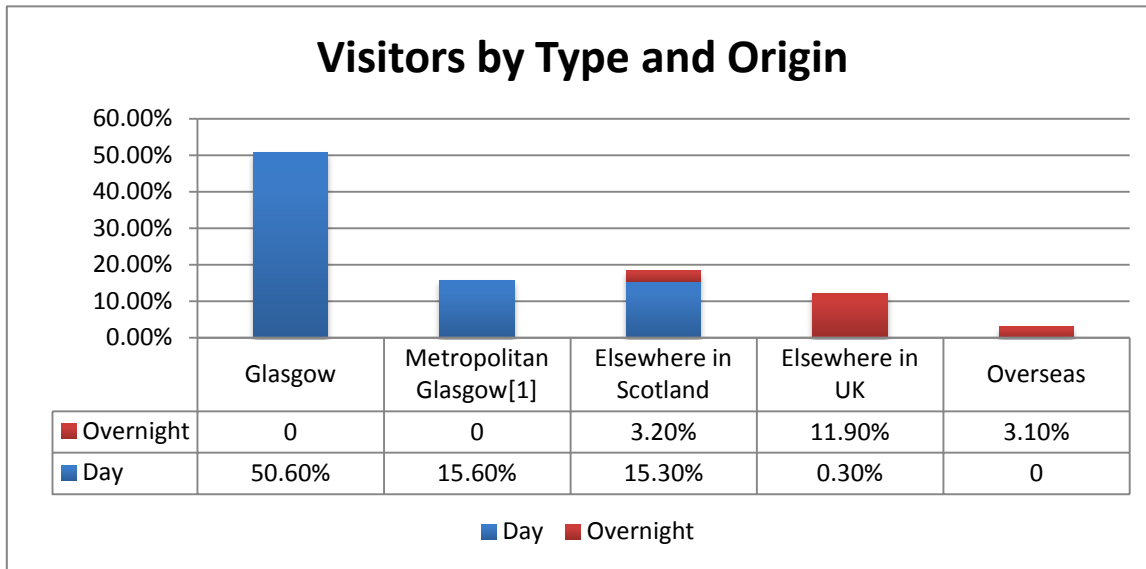
Please Note: Some activity falls into two categories so total attendances does not correlate to totals above.
(ie Turner Thursday Events includes 1 Youth Week and 1 Luminate Week Event)

*Includes mass participation moments within Merchant City Festival and Glasgow Mela.

The diversity of type of experience on offer as demonstrated by the table above, and the targeting and tailoring made possible by this approach to suit different ages, abilities and interests, was a major driver in encouraging attendances from those who had not engaged with Contemporary Visual Arts, Tramway or the Turner Prize before.

Location origin

The Economic Impact Assessment questionnaire asked visitors to the Turner Prize exhibition “Where do you normally live”. Around 50% of visitors were resident in Glasgow, with a further 15.6% from Metropolitan Glasgow. Over 18% attended from Elsewhere in Scotland, 12% Elsewhere in UK and just over 3% Overseas. This shows an increased proportion of visitors from Elsewhere in Scotland and Elsewhere in UK compared to Tramway’s audience profile from surveys carried out between 2013 and 2014, at 12% Scotland and 8% UK respectively, with lower proportion from Glasgow (60%) and Metropolitan Glasgow (17%). The proportion of visitors from Overseas remained the same.



[1] Includes East Dunbartonshire, West Dunbartonshire, North Lanarkshire, South Lanarkshire, East Renfrewshire and Renfrewshire

The Participants of the Schools Public Engagement Programme considered separately, show us that we achieved approximately 80% of attendances from Glasgow and Metropolitan Glasgow, and the remaining 20% from Elsewhere in Scotland:

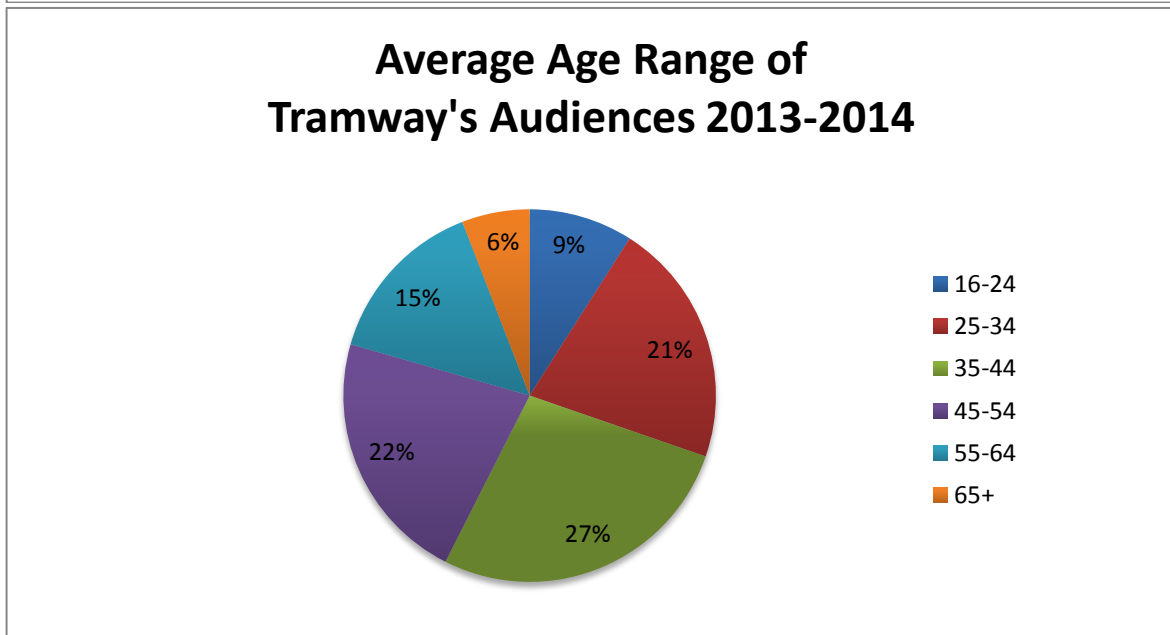
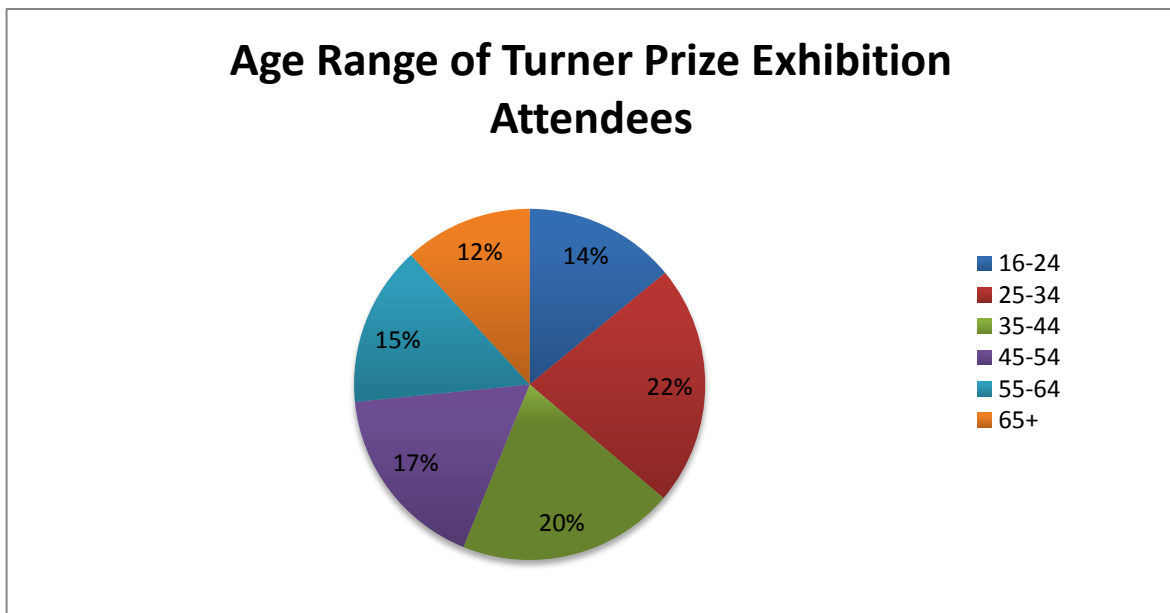
- Pre five – 144 children, 11 establishments, 100% from Glasgow
- Primary – 790 children, 31 establishments, 78% from Glasgow, 21% from Metropolitan Glasgow, 1% From Elsewhere in Scotland
- Secondary – 405 young people, 18 establishments, 35% Glasgow, 35% Metropolitan Glasgow, 27% Elsewhere in Scotland, 3% Elsewhere in UK

Audience Profile

Just over half of visitors to the exhibition were female (56%) with the remainder (44%) male, which is comparable to previous audience profiles at Tramway.

The Turner Prize Exhibition Attendees (EIA) had a significantly greater spread of age range compared to Tramway’s audience profile from surveys carried out between 2013 and 2014 and was more closely aligned to the 2011 Scottish Census results.

The Culture Counts data showed an even higher proportion of 16-24 year olds (20%) however this was deemed not as robust as the EIA data, with the methodology (iPad Kiosk input) favouring younger attendees over older (only 5% completing this survey were over 65 years old).



There were significantly higher proportions of those aged 16-24 (up 5%) and aged 65+ (up 6%) within Turner Prize exhibition attendees compared to Tramway’s audiences surveyed between 2013 and 2014.

The average group size was 2.3 and children were present in 19% of groups surveyed as part of the Economic Impact Assessment.

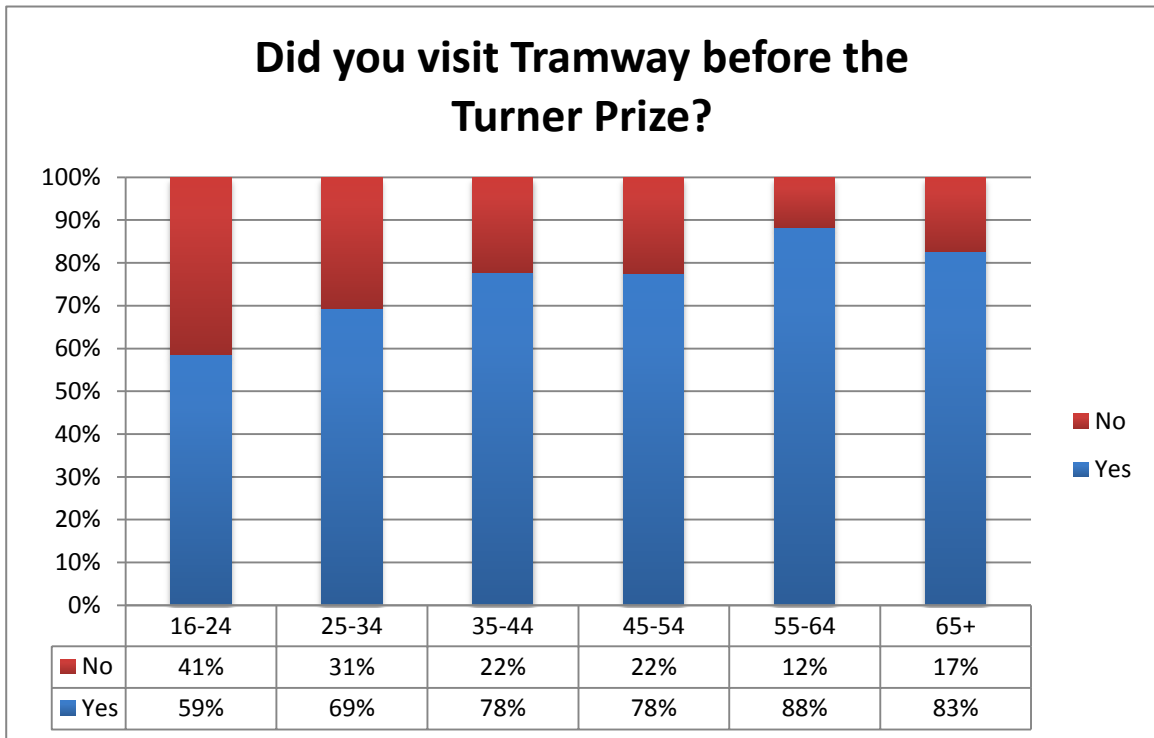
Significant resource was focused on providing targeted and tailored engagement activities for families, children and young adults, and on older adults, including:

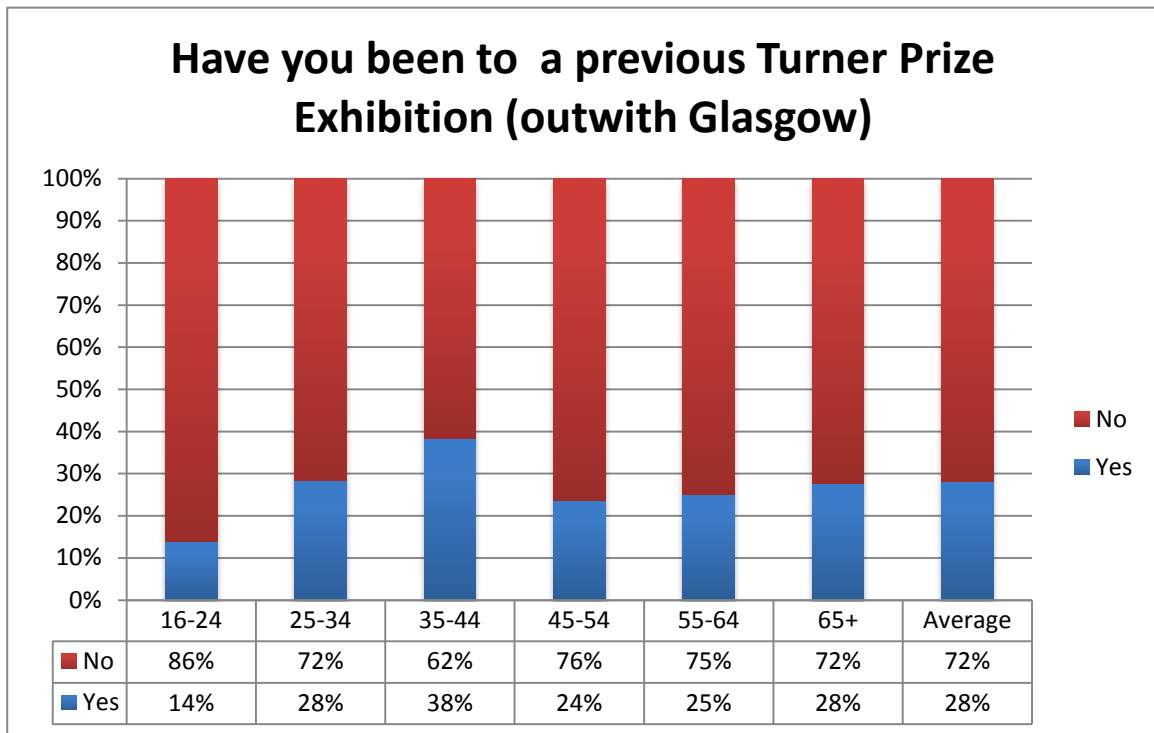
- Youth Week in collaboration with Glasgow Youth Arts Hub (232 attendances)
- Older Adults week in collaboration with Luminare Festival (103 attendances)
- TRYOUT Weekly Family Drop-in Workshops (255 attendances)
- Pre-5, Primary and Secondary School Workshops (1339 attendances)
- Further and Higher Education Group Tours (Over 200 attendances)

The breakdown of attendees by age suggests that both older and younger audiences were encouraged to attend the venue by the Turner Prize.

Attendance Behaviour

23% of those completing the post-visit online survey had never attended Tramway before their Turner Prize visit, this rises to 41% for those aged 16-24. For those over 75 years old, 83% had attended Tramway before the Turner Prize visit, suggesting that for older visitors their engagement was rekindled by the Turner Prize rather than initiated for the first time.





The 16-24 age group was also least likely to have attended a previous Turner Prize Exhibition, with 14% having previously attended. Just over a quarter (28%) of attendees overall had previously attended a Turner Prize Exhibition, with those aged 35-44 most likely to have attended (38%).

The development of collaborations early on in the programme development with Glasgow Youth Arts Hub, Class Connections, Glasgow Education Services and Luminate Festival were critical to widening communications and achieving these attendance results, and, particularly in relation to the 16-25 age group, built on learning from the GENERATION Youth Co-Production Activity delivered across Scotland in 2014.

GENERATION - which involved over 60 Venues presenting work from artists living or working in Scotland over the previous 25 years - prioritised the development of younger audiences for visual arts. Much of the Public Engagement programme delivered during Turner Prize 2015 at Tramway were approaches piloted and tested during 2014, including a Creative Scotland funded co-production project in collaboration with GoMA which ran from June 2014 to March 2015.

Equalities

Tramway carried out an Equalities Impact Assessment (EqIA) during the planning stages of the Turner Prize Project delivery, allowing the team to consider any barriers, which may adversely impact on the accessibility or quality of experience of those with protected characteristics.

From this review two groups were prioritised in the operational delivery and programme development: those with a disability, and individuals from BAME communities. Both were considered as strategic priority groups within Tramway's ongoing audience development activity due to long term programming commitments relating to dance and disability; and the cultural and ethnic diversity of the local areas of Pollokshields and Govanhill, who both have over 50% non-white residents, according to the 2011 Scottish Census.

3% of those attending the exhibition considered themselves to have a disability. This was consistent across the various data-collection approaches, and previous research carried out at Tramway.

Just under 5% of those attending the exhibition were from non-white backgrounds, including mixed or multiple ethnic groups (2%), Asian, Asian Scottish or Asian British (2%) and other (<1%). Again this was consistent across the various data-collection approaches, but slightly lower than Tramway's audiences surveyed between 2013 to 2014 at 6%.

These findings, above, did not take into consideration the extensive outreach programme, community workshops or schools engagement programme, which delivered Turner Prize content to much more diverse communities. In particular the collaboration with St Albert's Primary School in Pollokshields, which has a very diverse student population with over 85% of pupils speaking English as an additional language, and 98% belonging to the Muslim faith. This collaboration is continuing post-Turner.

In addition, through Turner Prize, Tramway was able to collaborate with a number of agencies to upskill its staff and volunteers, including working with Sense Scotland and the Autism Resource Centre, resulting in long term developments in the planning and delivery of its venue services and programmes. These relationships are also continuing post-Turner.



Pupils from St Albert's Primary take part in a school workshop



Nicole Wermers *Untitled* © Kenny Hunter 2015

Post-Code Segmentation - CACI Acorn Profiling

Using the 2000+ Postcodes collected through the various data-collection approaches, a CACI Acorn Profile was produced to help us segment the Turner Prize audience further.

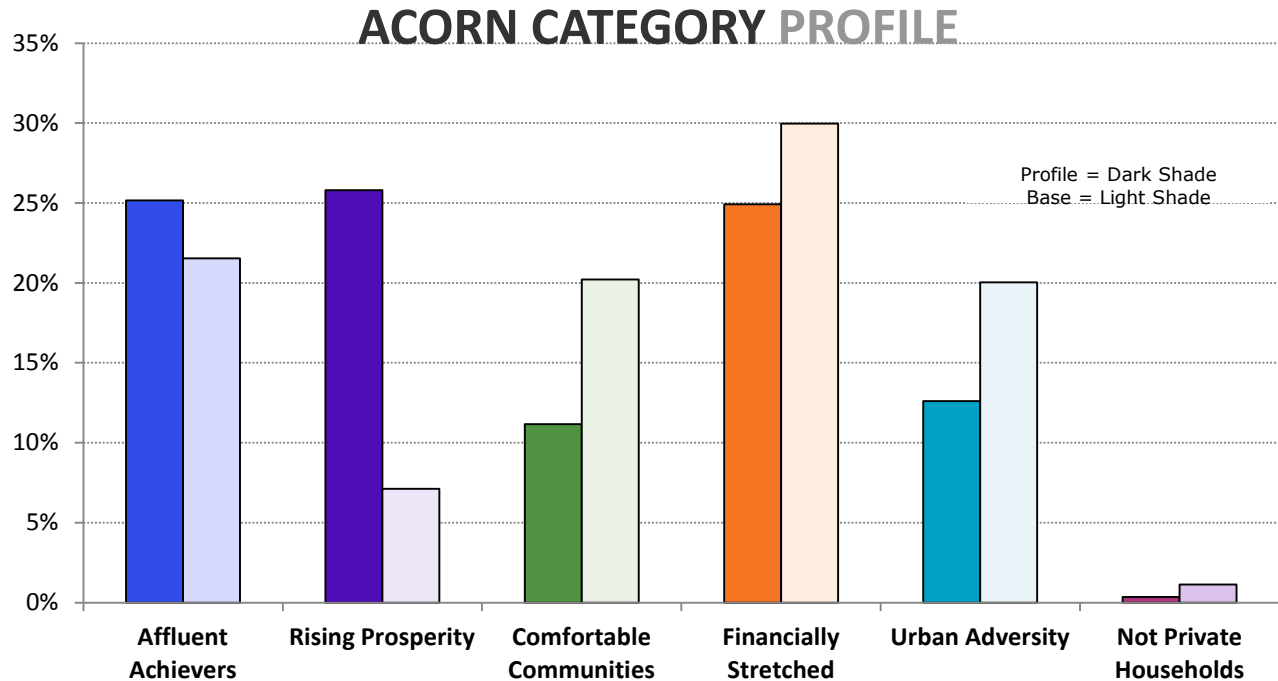
Acorn is a geodemographic segmentation of the UK's population. It segments households, postcodes and neighbourhoods into 6 categories, 18 groups and 62 types. By analysing significant social factors and population behaviour, it provides precise information and an in-depth understanding of the different types of people.

Acorn provides a detailed understanding of the people who interact with your organisation. It helps you learn about their relationship with you. This knowledge gives you the opportunity to target, acquire and develop profitable customer relationships and improve service delivery.

The User Guide (available to download at www.caci.co.uk/acorn) looks at each Acorn type across a wide range of demographic, behavioural and attitudinal attributes. The descriptions of each category, group and type provide an overview of the wider range of topics for which information is available.

Acorn draws on a wide range of data sources, both commercial and public sector Open Data and administrative data. These include the Land Registry, Registers of Scotland, commercial sources of information on age of residents, ethnicity profiles, benefits data, population density, and data on social housing and other rental property. In addition CACI has created proprietary databases, including the location of prisons, traveller sites, age-restricted housing, care homes, high-rise buildings and student accommodation. In addition we utilise the traditional inputs of the Census of Population and large-volume lifestyle surveys.

Key Findings from CACI Acorn Profile



In line with the profile created for Glasgow International Festival 2014, the Turner Prize Audiences had far higher instances of belonging to the **'Rising Prosperity'** category than the UK Population, making up over 25% of the Turner Prize Audience, but less than 8% of the population.

This group is described as generally younger, well educated, and mostly prosperous people living in our major towns and cities. Most are singles or couples, some yet to start a family, others with younger children. Often these are highly educated younger professionals moving up the career ladder.

Most live in converted or modern flats, with a significant proportion of these being recently built executive city flats. Some will live in terraced town houses. While some are buying their home, occasionally through some form of shared equity scheme, others will be renting.

While many have good incomes not all might yet have had time to convert these into substantial savings or investments. They are likely to be financially confident, managing their money and choosing the provider of their financial, or other, services.

They are the internet generation, 'early adopters' most likely to use smart phones and frequently use the internet and new technology. These people have a cosmopolitan outlook and enjoy their urban lifestyle. They like to eat out in restaurants, go to the theatre and cinema and make the most of the culture and nightlife of the big city.

Two other categories that make up similar proportions of the Turner Prize audience are '**Affluent Achievers**' (25%) at slightly higher levels than the population, and '**Financially Stretched**' (25%) at around 5% lower than the population level, but higher than previous research carried out at Tramway in 2011 as part of the Footprints project.

Affluent Achievers are some of the most financially successful people in the UK. They live in wealthy, high status rural, semi-rural and suburban areas of the country. Middle aged or older people, the 'baby-boomer' generation, predominate with many empty nesters and wealthy retired. Some neighbourhoods contain large numbers of well-off families with school age children, particularly the more suburban locations.

These people live in large houses, which are usually detached with four or more bedrooms. Some will own homes worth many millions. Other homes are significantly more expensive than the average for their locality. Around one in eight of these families will own a second property.

A high proportion of these people are very well educated and employed in managerial and professional occupations. Many own their own business. Incomes are generally well above average. Many can afford to spend freely and frequently and have also built up savings and investments.

Wealth has also been, or is being, built up through their expensive houses. Most of these people are owner occupiers, with half owning their home outright and the remainder often having significant equity in their homes.

Usually confident with new technology and managing their finances, these people are established at the top of the social ladder. They are healthy, wealthy and confident consumers.

By comparison the **Financially Stretched** category contains a mix of traditional areas of Britain. Housing is often terraced or semi-detached, a mix of lower value owner occupied housing and homes rented from the council or housing associations, including social housing developments specifically for the elderly. This category also includes student term-time areas.

There tends to be fewer traditional married couples than usual and more single parents, single, separated and divorced people than average. Incomes tend to be well below average. Although some have reasonably well paid jobs more people are in lower paid administrative, clerical, semi-skilled and manual jobs. Apprenticeships and O levels are more likely educational qualifications.

Unemployment is above average as are the proportions of people claiming other benefits. People are less likely to engage with financial services. Fewer people are likely to have a credit card, investments, a pension scheme, or much savings. Some are likely to have been refused credit. Some will be having difficulties with debt.

These people are less likely than average to use new technology or to shop online or research using the internet, although will use the internet socially. Overall, while many people in this category are just getting by with modest lifestyles a significant minority are experiencing some degree of financial pressure.

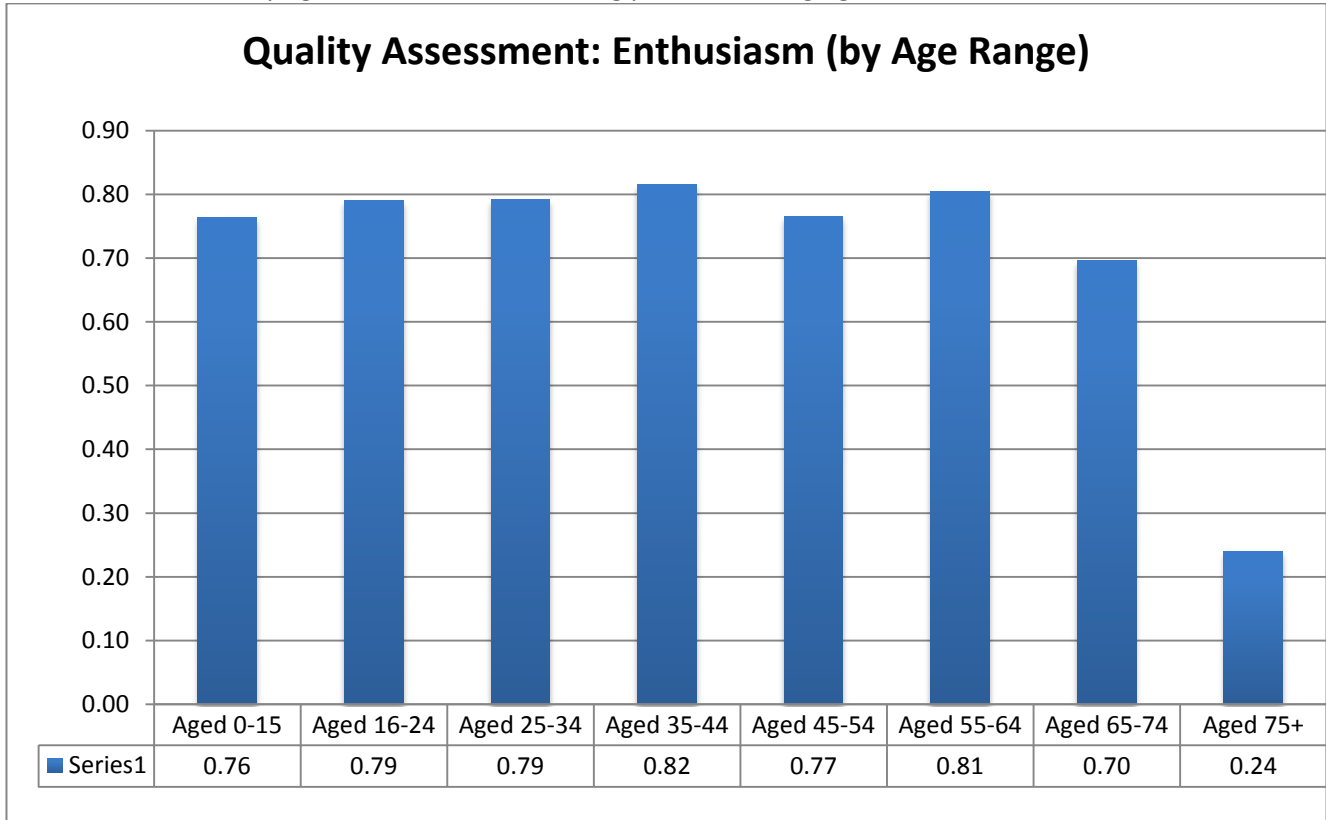
When broken down further into Acorn groups, around 15% of Turner Prize Audiences fall into the '**Student Life**' group, within the '**Financially Stretched**' category, at four-times the population level, with much lower levels of '**Striving Families**' and '**Poorer Pensioners**' at less than 3% each. This correlates to focused communications and programming aimed at students across Glasgow, including collaboration with Glasgow School of Art and FE/HE Colleges in Glasgow and Metropolitan Glasgow.

Enthusiasm

Within the Culture Counts Quality Assessment respondents were asked about their ‘Enthusiasm’ for the experience by rating the following statement: “I would come to something like this again.”

The average public score was 77%, matching the peer assessment scores. When broken down by different characteristics, almost all groups recorded a positive average score, suggesting that the likelihood of Turner Prize attendees returning to similar experiences in the future is very high.

When broken down by age we see some interesting patterns emerging:



Younger visitors, who were far less likely to have attended Tramway or the Turner Prize before, had nearly the same average score for Enthusiasm as older adults, who already had a history of attending similar experiences. Looking more closely at the data, the younger age groups were less consistent in their scoring, with a much higher standard deviation of 0.33 for the younger age group, and 0.27 for ages 16-24, compared to 0.20 for ages 35-44.

These results suggest that the younger age ranges have not yet made up their mind about these types of experiences; they are taking more risks with trying new things, compared to older age groups who are more likely to be motivated to attend things they already have some positive association with, and have a likelihood of enjoying.

These results show us that Turner Prize has provided significant opportunities to develop new audiences for contemporary visual arts, and whilst some attendees score lowly, the majority scored positively and highly for their enthusiasm to attend something similar in the future.



Luminate Week Workshop for over 55's

At the other extreme of age range we can see a different pattern altogether. Enthusiasm to attend something like this again in the future drops off sharply from age 65 onwards, with those in the highest age range 75+ scoring significantly lower than other groups. Although the sample for this group was very small, it still shows that the Turner Prize experience did not produce the positive result the organisers were hoping for in developing this audience group for future contemporary visual arts experiences.

The results provide an opportunity to explore why this result is so significantly lower than other age ranges, so a recommendation may be that some focused research is carried out with older adults as to their expectations and interests in this area in the future.

Marketing Reach

The Campaign

With The Turner Prize 2015, we aimed to attract a new and diverse audience to Tramway. The approach was to develop a campaign that was positive and ambitious featuring strong primary drivers that were used to encourage the general public to attend, whilst still including a Glasgow ‘attitude and spirit’. We wanted to capture as large an audience as possible by framing Turner Prize as an event not to be missed and an opportunity that rarely arises. This unique experience for our target audience – something out of the ordinary, something special, *something different*.

David Whyte, Director, Tangent Design

“We could not make any assumptions about the content of the exhibition. Work shown could be anything; from confrontational and deliberately headline-grabbing to thoughtful and contemplative. One thing we could be sure about is that contemporary art has the ability to transcend daily life and encourage new thinking. It can snap people out of their everyday routines. We wanted to create a campaign that felt disruptive and different, and came from the perspective of the audience. Something that would not feel like normal advertising but was intriguing and unexpected.”

The creative solution referenced contemporary art in general without making any specific assumptions about the content of the exhibition. Importantly, it is also in line with the ethos of both the Turner Prize and Tramway. The campaign was relevant and appropriate as it was expressly about new ideas and experiences. The Turner Prize exists to “promote public discussions of new developments in contemporary British Art”. Tramway is a space where “audiences are welcomed to witness, engage, experience, and participate, to be challenged and learn.”

Many previous Turner Prize campaigns had an authoritative tone of voice from the perspective of the art world: ‘Are you open to us?’, ‘How will you react?’ Our message was more accessible – it came from the audience perspective. It has a bold, direct Glasgow attitude – gallus, bold, challenging: ‘Go on then, show us what you’ve got....’

Something New/Somewhere New: There was a distinct push for first time viewers. It was the first time the event had been held in Glasgow or Scotland. There was a careful balance between neutrality (not influencing perceptions of the exhibited art) and have the campaign distinction and standout. The considered visual style was also befitting of the UK’s most prestigious and coveted arts prize.

**TAKE
ME
SOME
WHERE
NEW**

**SHOW
ME
SOME
THING
NEW**

**TELL
ME
SOME
THING
NEW**

The marketing campaign* delivered in excess of **80 million impacts** through a full mix including:

- TV advertising
- Outdoor
- Radio
- Press advertising
- Livered taxi
- Poster & Leaflet distribution
- Targeted digital adverts
- City dressing
- E-comms

*See Appendix 3 for a detailed Marketing Campaign Overview

Digital Results

Website

A Turner Prize micro-site was set up from the main Tramway website. All digital links were directed to the site as the central source of all information. All data below is based on the campaign period 1 September 2015 – 31 January 2016.

Total number of sessions recorded	106,9698
Total number of users	77,467
Total number of page views	270,770

90% of these sessions were made by visitors from the UK: (35% Glasgow; 17% London; 9% Edinburgh)

10% of sessions were made by international visitors

70% were new visitors, **30%** returning. This evidences that the campaign fulfilled its objectives by attracting new audiences to Turner Prize and Tramway.

Year on year comparisons for overall site traffic

109% increase in the number of sessions

112% increase in the number of users

113% increase in the number of page views



#TurnerPrize
Wordcloud of user locations

Google Adwords

These were purchased as part of the marketing campaign and had a positive impact, appearing across numerous websites.

No. of clicks	12,396
Total impressions	4,481,356

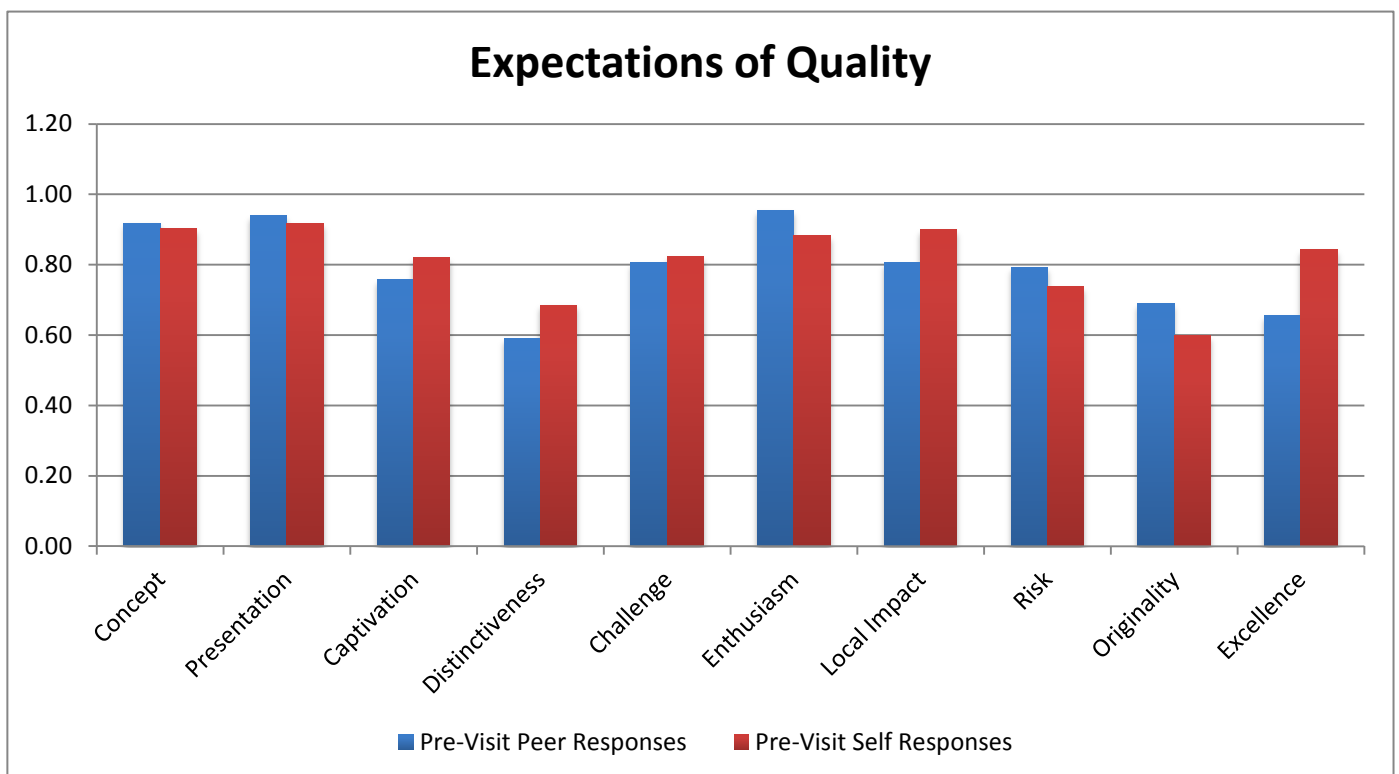
Summary

The above evidence indicates that the marketing campaign fulfilled its objectives to attract a new, wider audience to Tramway and the Turner Prize, providing a lasting legacy to contemporary arts in the city and nationwide.

B. Maintain and improve Glasgow’s reputation locally and nationally for delivering world-class Contemporary Visual Arts Exhibitions and Events

The ratings of quality from peers, audiences, press and partners were a critical factor in achieving the anticipated outcomes of the Turner Prize: to maintain and improve Glasgow’s reputation, locally and nationally for delivering world-class contemporary visual arts exhibitions and events. This was particularly important in the decision to bid for the Turner Prize, which does come with financial and reputational risks, however the potential benefits to the long term sustainability of the arts sector through this increased and improved reputation were deemed to outweigh these.

Initially it was important to understand the expectations of quality from the Turner Prize delivery team (self-assessment) and a small group of peers, to create a benchmark against which to measure. These pre-visit assessments were carried out through Culture Counts:

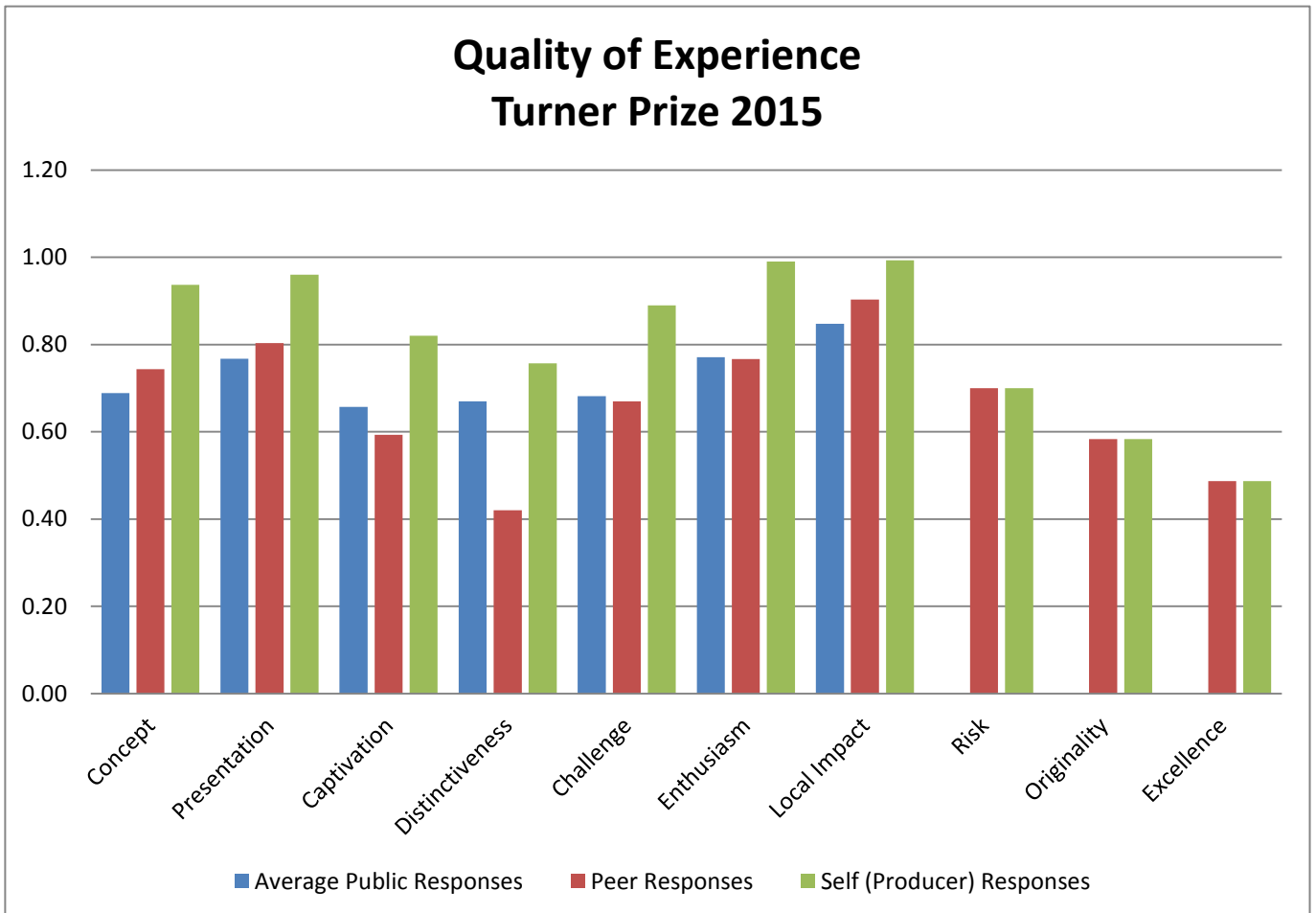


Overall each of the 10 metrics received a positive score, over 0.5 out of 1.0, with the Turner Prize team and the peers scoring very similarly across the majority of the metrics. This suggests that expectations within the team, and from the peer group were closely aligned. A couple of deviations occurred, most notably, the self-assessors were more positive about potential of Local Impact than the peer assessors, and also the Distinctiveness (It was different from things I’ve experienced before) and Excellence (It is amongst the best of its type in the world). The peer assessors were more cautious across these three metrics, however still scored them positively.

Overall both groups had high expectations for the Presentation (It was well produced and presented), Concept (It was an interesting programme) and Enthusiasm (I would come to something like this again), which we saw from the previous results section was reviewed overall positively by the Turner Prize Audiences.

This indicated strongly to us that the reputation of Glasgow, and Scotland’s, Contemporary Visual Arts offer, positively influenced the peer’s expectations of Turner Prize 2015.

An overview of the Quality Assessment Findings, showed us that we, in most cases, confirmed our expectations and achieved the results required to maintain and improve Glasgow’s reputation:



All of the scores averaged out to give us positive scores across the quality metrics, except the Peer response to Distinctiveness (It was different from things I’ve experienced before at 0.42) suggesting that their expectations were very high and that this group will have experienced similar presentations.

Interestingly the public score in this metric was much higher, at 0.67, showing that Turner Prize 2015 did indeed provide new experiences to the majority of public attendees. We achieved the aim of our campaign to ‘Show Me Something New’.

The Quality of Presentation was scored highly across all three groups, with a public score of 0.78, which reflects very positively on the curatorial and technical teams, as the team and partners all agreed that 2015 had been a difficult year in terms of curatorial decision-making, problem-solving and presentation due to the performative and site-specific nature of the works included in the selection.

This is reflective of the highly skilled and knowledgeable team that realised the exhibition across departments, and was part of the reputation that supported Glasgow (and Tramway specifically) to win the bid in the first instance.

The peer and self-assessors were asked to respond to three further Quality metrics than the Public respondents:

- **Excellence: It is one of the best examples of its type that I have experienced**
- **Originality: It is ground breaking**
- **Risk: The artists / curators really challenged themselves with this work**

These three areas were all scored slightly lower overall in the actual quality of experience response, compared to the expectations, particularly from peers, suggesting that Turner Prize 2015 did not quite live up to the expectations that had been created. However both Self and Peer groups scored them identically suggesting that the more realistic response was not necessarily negative, indeed Risk especially still scored very highly at 0.70, reflecting positively on the curatorial team especially in the realisation of the work within the exhibition.

On top of this, positive recognition was received from a number of sources outwith the Peer Survey, illustrating the extent to which Turner Prize was acknowledged as a positive representation of the state of the cultural sector in Glasgow and Scotland, and of benefit to its citizens and visitors:

Fiona Hyslop, Cabinet Secretary for Culture and External Affairs, said:

"I am thrilled that the world renowned Turner Prize will be hosted in Scotland for the first time in 2015. Hosting the UK's most prestigious arts prize at Tramway in Glasgow is not only a reflection of the strength and diversity of the work of Scotland's artists over many years, but also stands testament to Scotland as the perfect stage for major cultural events and builds on our national and international reputation for cultural and creative excellence."

Judith Nesbitt, Director of National & International Programmes, Tate, commented

"We were delighted to work with colleagues at Tramway to present Turner Prize 2015 in Scotland for the first time. The city of Glasgow has nurtured artists who have had a profound impact on contemporary art in Britain and internationally, and it has proved to be a natural home for the Turner Prize."

As noted by Will Gompertz, chief art critic of the BBC:

"If last year's edition at Tate Britain was a low point, the 2015 version at Tramway in Glasgow is a high the prize hasn't reached for a long time."

The Turner Prize 2015 team were also awarded Glasgow City Council's Flourish Award in the World Class City category, in recognition of the excellence in the development and delivery of the project:

Anne-marie O'Donnell, Chief Executive, Glasgow City Council expressed her thanks:

"Congratulations to you and your team for winning the Vibrant City category. The judges were impressed with the quality of your entry and presentation, and in particular the planning, skill and dedication shown by your team to deliver a successful and highly regarded exhibition."

Media Coverage

Print and Broadcast Media coverage was a critical outcome of the Turner Prize 2015 project, and supported us to realise our objective of increased and improved reputation and awareness. One of the major benefits of working with the Turner Prize brand, and Tate as partners was the access to the expertise and networks of PR Specialists Bolton & Quinn, who provided their services, with a focus on coverage of the Turner Prize Opening and Awards Ceremony. Over 1,100 pieces of coverage and print and online across international, national, regional, specialist and broadcast media were gained and the geographic spread of coverage included UK and countries throughout mainland Europe, North America, Canada, Australia, China, India, and Singapore.

Launch

There were over 500 pieces of coverage in print and online when the exhibition opened. Media outlets which covered Turner Prize included:

The New York Times	The Financial Times	Architect's Journal
The Guardian	Channel 4	Aesthetica
BBC online	The Sunday Times	Architectural Digest
The Independent	The Observer	The Conversation
Herald Scotland	The Sunday Telegraph	artnet News
Sky News	The Mail on Sunday	The Art Newspaper
Scottish Art News	The Spectator	CNN
ITV News online	Newsweek	ABC Online
STV News	The Sydney Morning Herald	Huffington Post
The Scotsman	Artforum	Liverpool Echo
Radio Times online	GQ	South China Morning Post
The Times	The Week	Le Monde
The Daily Telegraph		Le Point

The overall tone of coverage was positive. Negative coverage was primarily based on subjective views of journalists reviewing artwork.

The Turner Prize show has never looked so good.
Rachel Campbell-Johnston, The Times, Oct 1 2015

"...the least egotistical, knowing, in-jokey Turner Prize I've seen."
Will Gompertz, BBC Online, Sept 30 2015

"...this isn't an exhibition for art critics. It is for everyday folk to make judgement on what makes sense to them and what doesn't."
Claire Johnston, The Daily Record, Oct 1 2015

"The prize... has come to Scotland for the first time, and with its reputation as an international contemporary art hub, Glasgow will no doubt put on a great show..."
Leader, The Herald, Sep 30 2015

"This seems like a significant moment for contemporary art. The Turner has traditionally been seen as a bellwether for British art. The fact that the winning work has an overtly practical function, that it is unsuited to gallery display, is surely significant for where the Turner can go in the future. It also takes the discussion of whether this is art to a whole new level."
Mark Hudson, The Daily Telegraph, Dec 8 2015



Assemble sign their name to the 'Turner Prize History Wall' after the Award Announcement

Award Announcement

There were more than 600 separate items of press coverage for the announcement of the winner of the Turner Prize 2016

Coverage was overall very positive and there was a focus on the fact that non-visual artists/architects won for a community based project. Some journalists and commentators saw the fact a visual artist had not won as a negative. Some felt the nature of the winner had revitalised the Turner Prize. In both instances, this continued the “debate” element of the coverage which we took as a strong positive. Tramway’s hosting of the Turner Prize in 2016 was very frequently namechecked.

Coverage was across UK national, Scottish national, Arts and Design specialist, international, Scottish regional and UK regional media.

Highlights included:

<p>The New York Times The Guardian BBC Online The Independent Herald Scotland The Scotsman The Student Newspaper Radio Times online</p>	<p>Sky News Scottish Art News ITV News online STV News</p>	<p>The winner announcement programme was included in TV listings in <i>Metro</i>, <i>The Times</i>, <i>The Daily Telegraph</i>, <i>The Sunday Times</i>, <i>The Observer</i>, <i>The Sunday Telegraph</i>, <i>The Mail on Sunday</i>, <i>The Guardian</i> and <i>The Independent</i>.</p>
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Broadcast coverage included a discussion of Assemble on *BBC Two Newsnight*, *BBC Radio 4 Today* programme and Janice Kerbel’s piece was played on *BBC Radio 3*’s ‘The Choir’ programme. In addition to

this, Mary Anne Hobbs went 'art crazy' in honour of Turner Prize 2015 on her weekly show on *BBC Radio 6 Music*. The programme was called 'Make Art' and guests included David Shrigley, Oliver Jeffers, Klara Lewis and Kirsty Wark.

The announcement was screened live on *Channel 4*, with Sonic Youth's Kim Gordon presenting Assemble with the winning prize. News stories and comments from critics featured in *The Guardian*, *The Times*, *The Daily Telegraph*, *The Independent*, *i*, *Financial Times*, *The New York Times*, *Evening Standard* and *The Daily Express*. Other broadcast coverage included *BBC One News at 10* with Will Gompertz, *BBC Scotland*, *BBC Breakfast*, *CNN*, *Sky News*, *ITV News* and *STV News*. It was also mentioned in new bulletins on radio stations including *Magic FM*. Assemble were interviewed by Charlotte Higgins in *The Guardian* and further online articles appeared on *ITV*, *Sky*, *BBC* (including a second news story), *Metro*, *Mail Online*, *The Sun* and *Evening Standard*. It was also reported in the *Liverpool Echo*, where Granby Four Streets is located, *The Scotsman*, *Herald Scotland* and *Daily Record*. Ben Luke discussed it in his column entitled 'Art returns to the people' in the *Evening Standard*.

Further coverage over the course of the week has included an article on *The Guardian* suggesting that Assemble winning Turner Prize 2015 is a sign of the UK's deeply embedded housing crisis and a further article on the Guardian stating that architecture is the tenth art form to win the Prize. Assemble were discussed in a comment piece in *The Independent* by Jane Merrick and also featured on *ITV*, *The Spectator*, *Newsweek*, *Architectural Digest*, *Exit Express*, *The Conversation*, *The Sydney Morning Herald*, *Suddeutsche Zeitung Deutschland Ausgabe*, *Artforum*, *GQ*, *The Week*, *Artists Information Company*, *Architect's Journal* (plus an article about the boundaries between art and architecture by Ellis Woodman), *Aesthetica*, *artnet News*, *It's Nice That*, *Hunger TV*, *Artlyst*, *Blouin Art Info*, *CNN*, *ABC Online*, *Arch Daily*, *Huffington Post*, *Liverpool Echo*, *South China Morning Post*, *Le Monde* and *Le Point*. In addition, *Artlyst* published a video interview with Assemble's Lewis Jones. Turner Prize 2017 was discussed in an article on *Guardian online*, where Martin Green (City of Culture chief) talked to Jo Caird about Hull being the UK City of Culture in 2017.

Turner Prize was featured as the opening item of *Channel 4*'s popular programme *Gogglebox* the week following the ceremony.

The coverage focused on the facts that the prize was won by an architectural collective rather than a contemporary artist. On the whole this was viewed positively and led to debate in the media.

'This seems like a significant moment for contemporary art. The Turner has traditionally been seen as a bellwether for British art. The fact that the winning work has an overtly practical function, that it is unsuited to gallery display, is surely significant for where the Turner can go in the future. It also takes the discussion of whether this is art to a whole new level.'

Mark Hudson, *The Telegraph*

How good is Assemble's work? It is full of invention and ingenuity. It has purpose. What they are not doing is following a familiar artistic career pattern. It is art if they say so, and I don't care if it is art or not. Winning the Turner prize is a vindication of their work.

Adrian Serle, *The Guardian*

Media Partnerships

Investing in a media partnership has many benefits compared to purchasing straightforward advertising. It encourages media to fully buy into, and take ownership of, the event/product, creating positive brand associations. The key messages can also be conveyed in a more subtle and persuasive way.

For Turner Prize, two partnerships were sought:

Broadcast Media Partnership

The partnership with Clyde 1 Radio had a budget of £10,000 and generated a value of £27,052. Clyde 1 reaches a total of 479,000 listeners per week and has the greatest coverage of Glasgow and the West. Their demographic was a perfect fit for the aim to reach new audiences.

Transmission area:



The on-air promotion complimented the creative campaign and featured competitions and talk-ups featuring the TELL ME SOMETHING NEW, SHOW ME SOMETHING NEW and TAKE ME SOMEWHERE NEW taglines.

The partnership delivered:

5,355,771 Impacts

A reach of **640,252** (33% of the listening audience) and an opportunity to hear rate of –8.3

Print Media Partnership

The partnership with the Scottish national newspaper The Daily Record and its sister paper the Sunday Mail had a budget of £10,000 and generated a value of £24,000. Features reached a total print readership of over **1,374,000**

Print coverage summary for Daily Record and Sunday Mail

Daily Record print edition daily readership 220,000

Sunday Mail print edition daily readership 247,000

Out-with media partnership

1 ½ page feature interview with Sarah Munro on Monday 24 August in Daily Record

1 paragraph on Turner Prize as Number 5 in top picks of things to do that week on Saturday 26 September in Daily Record

Total readership: 444,000

As part of media partnership

1 ½ page feature on history of Turner Prize and importance to Glasgow plus CAS arts competition on Sunday 27 September in Sunday Mail

1 ½ page review of exhibition on Thursday 1 October in Daily Record

1 ¼ page feature on contemporary art in Glasgow and Scotland on Sunday 11 October in Sunday Mail

1 ½ page feature on history of Tramway on Friday 16 October in Daily Record.

Total readership: 934,000

Combined total readership: 1,374,000

Conclusion

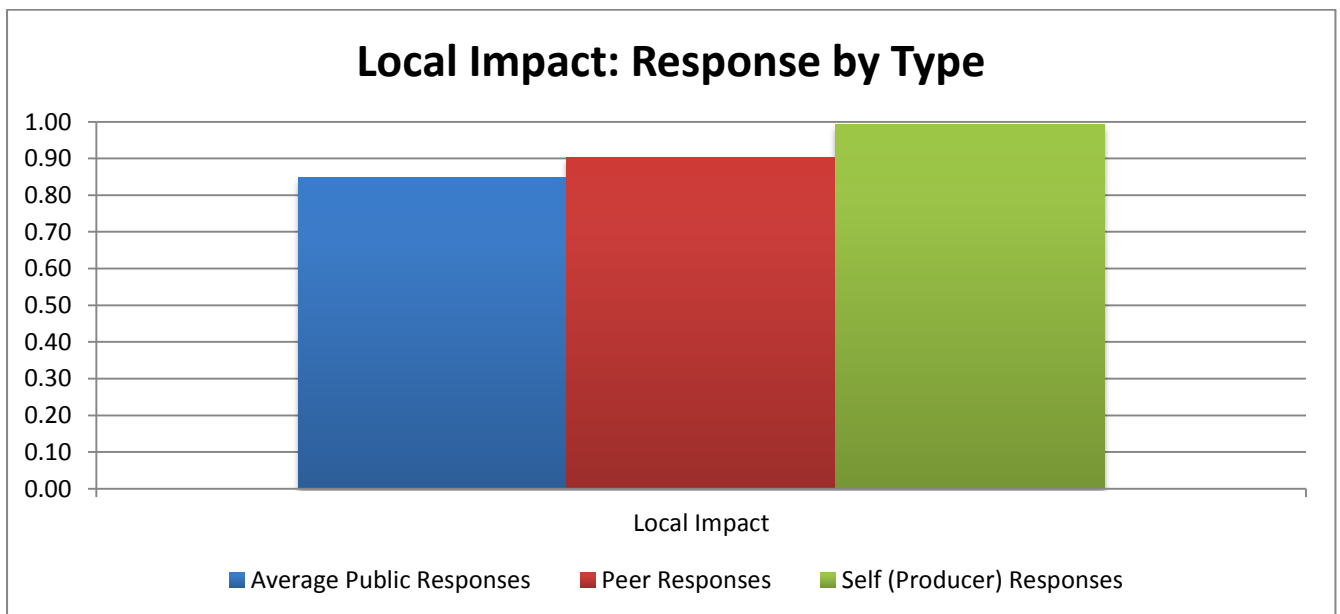
The media coverage and the partnerships achieved the strategic outcome to increase and improve our reputation at home and overseas. By using media with a wider demographic, we also achieved our ambition to make Turner Prize more accessible to a larger audience, including those who had not previously engaged in contemporary art.

C. Improve our ability to understand and communicate value of Contemporary Visual Arts for Glasgow’s Citizens and Visitors in the long term

Local Impact was considered right from the outset of the project development, both in relation to the culturally diverse area and audiences most local to Tramway in the Southside of Glasgow, to Glasgow, and the surrounding metropolitan area, and Scotland, as regions that could benefit from the Turner Prize programme, influence, and improved reputations for the activity taking place in these areas.

Local impact became even more critical when the announcement of the shortlist in May 2015 included Assemble. Nominated for their *Granby Four Streets* work in Liverpool, and known for their high quality socially engaged arts practice involving local communities, Assemble seek to be both radically influenced by, and positively affect, those that they collaborate with.

Local Impact (It’s important that it’s happening here) was scored most highly across the Culture Counts quality metrics by the Public, and received high scores from both Peers and Self Assessors, reflecting positively across the planning and delivery of these strands of activity from right across the delivery team.



Local Engagement Benefits

In the run up to the Turner Prize there was considerable anticipation from the neighbouring communities as to what benefits or opportunities might accrue for local people, organisations and events from the staging of the exhibition in the South of the city. The Area Arts Producer gave short presentations to all the local community councils and also to local councillors.

In response, during March 2015, Glasgow Arts was approached by Pollokshields community council looking for partners to assist them in taking over the short term lease on a piece of ground opposite Tramway that had recently been cleared by the owners.

They sought to “...utilise the currently redundant and derelict site opposite the Tramway as a live laboratory for identifying, exploring, conceiving and testing future possibilities for the Pollokshields community.”

With the assistance of Glasgow City Council Stalled Space Programme, Glasgow Arts were able to assist towards the negotiation of a lease, provide financial assistance as well as becoming ‘good neighbours’ - sharing in the common desire to project a confident image of the neighbourhood to the outside world.

It was this site that has become the **Pollokshields Playhouse**. The site is now fully functional as a community resource and bears witness to the legacy of the Prize being hosted by Tramway.

Also the programme played host to two cultural trails hosted by local artists – **The People’s Bank of Govanhill** invited you *“to exchange sterling for Govanhill banknotes on a pay-what-you-can-afford basis, initiating discussions at the point of exchange on value, worth and redistribution”*. Whilst **the Southside Sound Trail** from the Glad Café was *“45 minute perambulation through Glasgow’s Southside accompanied by a hyper-detailed soundscape giving an uncanny but entertaining examination of life in one corner of Scotland’s most diverse and lively cities”*.

In both cases, the offer to visitors was to explore further the burgeoning cultural life of the Southside of Glasgow.



Participants take part in a pop-up workshop

Public Engagement Programme Benefits

Alongside the exhibition was a significant Public Engagement Programme, widely praised by audiences as well as our strategic partners at Tate and Creative Scotland for its quality and inclusive approach. It achieved over 19,000 attendances. A programme of ambitious activities and events inspired, challenged and supported new and existing audiences to deepen their understanding of contemporary visual art and *Try Something New*. This included a schools' programme, talks, tours, workshops, a participation space, volunteering opportunities and special events.

Targeting those living and working very locally to Tramway as well as city-wide and Scottish audiences, the programme provided positive benefits and learning outcomes to those that participated.

Benefits and Outcomes:

- Over 3,000 people had already engaged with Turner Prize 2015 before the exhibition had even opened
- 95% of participants engaging in city centre events had never visited Tramway before
- Nearly 4,000 people took part in a guided tour of the exhibition
- 16 young people achieved a bronze Arts Award, a nationally recognised certificate of achievement, during an intensive youth week
- 103 older adults were supported to produce and exhibit creative responses to Turner Prize at Tramway during Luminare, Scotland's Creative Aging Festival
- 100% of groups and schools surveyed stated they were attending Turner Prize for the very first time, with 62% attending Tramway for the first time
- 100% of groups and schools rated their overall satisfaction as 'Very Good' or 'Good'
- Schools participating recorded increased numeracy, literacy and problem-solving skills in their pupils as a result of taking part.

The Public Engagement Programme, including schools workshops, tours and events, was targeted to an approximately 80:20 percentage split for attendances (from Glasgow and Metropolitan Glasgow, and Rest of Scotland respectively) after discussions with partner Creative Scotland. This was borne out within the results, particularly within the Primary and Secondary schools' workshop programme.

Further to the core engagement programme, a number of highly targeted and tailored events and activities were developed to maximise engagement from those living and working most locally to Tramway. This included a large number of 'Getting Ready for Turner' presentations and networking opportunities, aiming to demystify and open out engagement opportunities to those less familiar with the brand identity and previous iterations of the events and exhibitions.



Two of the 14 St Albert's Primary School installations produced as part of their project

Local Primary School Involvement

Collaboration with St Albert's Primary School, thanks to the entrepreneurial spirit of the Headteacher, and focused embedding of creative learning approaches within the School's ethos, developed organically from September 2015. All 240 pupils attended Primary Workshops and Exhibition Tours within the core Public Engagement Programme. Thereafter the school embarked on a highly ambitious self-led programme, resulting in the creation of 14 installations created by individual classes, responding to the work within the Turner Prize 2015 and previous Turner Prize winners.

The school has since evidenced improved spoken and written literacy, and greater concentration levels from their pupils, as well as increased recognition and appreciation for contemporary visual arts from pupils, their families and the wider learning community. This is from a school within one of the (if not the) most culturally diverse areas in Scotland, with a majority of pupils speaking languages other than English in the home (85%), and with 98% of pupils belonging to the Muslim faith. The schools had recently welcomed 15 families from Syria into their catchment, and these pupils produced their own installation responding to the Turner Prize, and incorporating representations of their experience of life as refugees.

As a legacy of Turner Prize, Tramway is continuing to collaborate with St Albert's Primary School, now turning its attention to the exploration of contemporary dance and opportunities to achieve cross-curricular outcomes for the pupils.

The Public Engagement Programme, generally, sought to anticipate and communicate the expected Learning Outcomes resulting from participation in the activities. These were framed within the language of the Scottish Curriculum for Excellence, which lends itself to the cross-curricular approach to learning. The Secondary School workshops particularly were geared towards developing the critical discussion and problem-solving skills required to achieve level 4 and level 5 of the national curriculum.

Volunteer Benefits

Within the Volunteer Programme 31 volunteers were recruited from Tramway's Visual Art Studio (students aged 17+ undertaking Portfolio Preparation Courses), Tramway's Time for Art group (women aged over 55) and Glasgow School of Art Students (undertaking undergraduate fine arts and environmental arts degrees), ensuring we engaged with Glasgow-based volunteers who sought development within their field of interest: contemporary visual arts. 29 active volunteers contributed 1,360 hours of engagement activity across all activities.

The volunteers undertook 'Arts Assistant' roles: actively supporting the delivery of the public engagement programme, leading exhibition tours, welcoming visitors to the venue, and supporting the team during the related events, including the awards ceremony. This allowed the volunteers to get unique access to the exhibition, the exhibiting artists (Bonnie Camplin generously met with all our volunteers and discussed her work at length), the project team, and the background information on the project.

As well as completing pre- and post-experience surveys to capture demographic and equalities characteristics, the volunteers were invited to contribute to a post-project debrief session, that allowed their experiences to be captured.

The volunteers reported the following benefits:

- Increase future employment prospects, due to enhanced CV from this volunteering opportunity
- Increased confidence from taking part in new and challenging experiences
- Enjoyment from interesting tasks and a sense of being part of something special
- Feeling valued, respected within the Tramway team with the voluntary art assistant role taken seriously

The volunteers particularly valued

- The opportunity to mount an exhibition
- Vouchers from our programme partners, CASS Arts, to experience their products ahead of workshops
- The uniform items (An "Art Assistant" hoodie and lanyard) made them feel "official"
- Being provided with travel expenses and meals on full-day shifts
- Being invited to the award ceremony
- The support from the engagement team staff members



Learning Assistant and Arts Assistant supporting group workshops

Economic Impact

The Turner Prize 2015 was assessed for the Economic Impact. This is unusual for a durational project, with the majority of Economic Impact Assessments carried out for Festivals which last from a couple of days to a number of weeks, or major events, over just one day or evening.

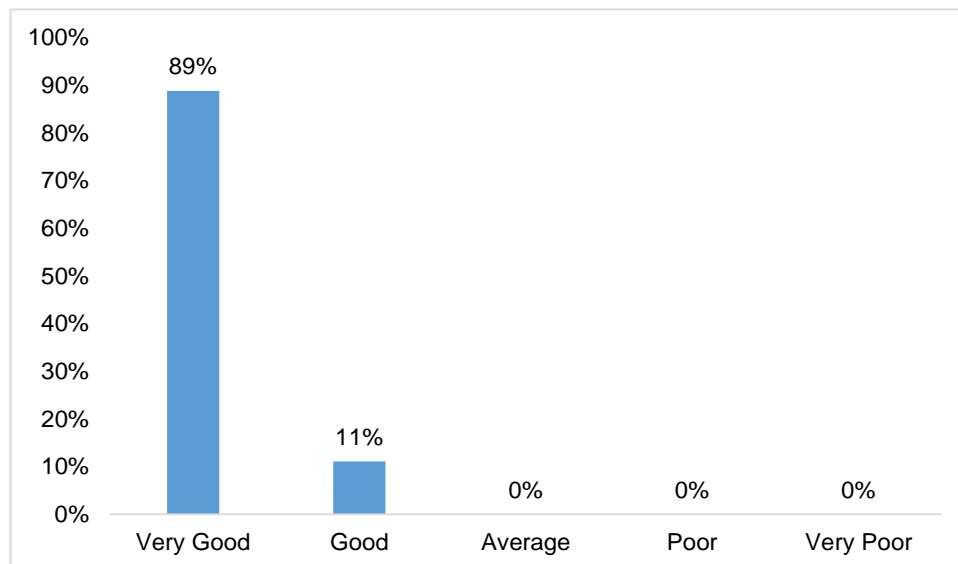
The Turner Prize Economic Impact Assessment tells us that the project delivered value at both the Glasgow and Scotland levels:

Table 4.1: Net Additional Impacts

	Glasgow	Scotland
Net Direct Expenditure	£328,323	£110,639
Output	£466,218	£185,873
GVA	£162,486	£64,650
Employment (FTEs)	6.7	2.7

The EIA also shows us that for those attending the Turner Prize as a tourist to the city of Glasgow, 100% rated their overall visit to the city as very good/good.

Figure 2.5: Tourist rating of Glasgow



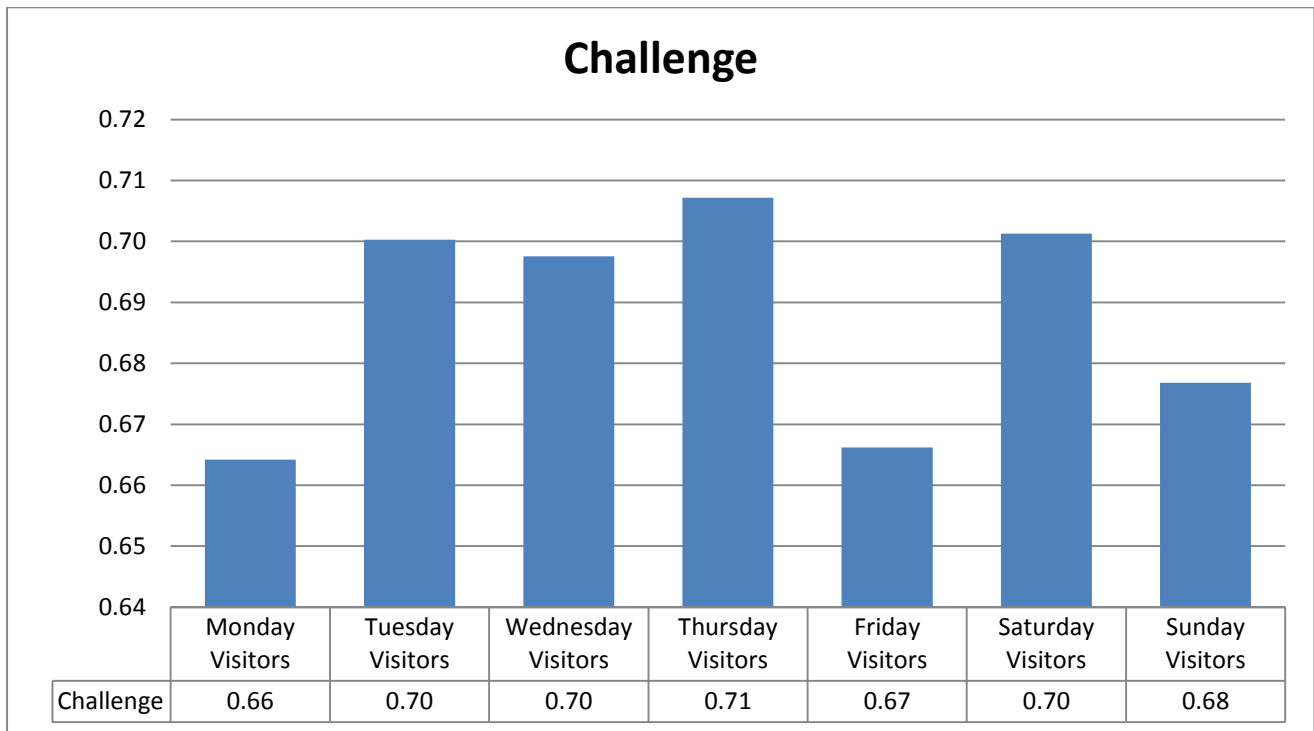
N=171

There was limited evidence to suggest that Turner Prize in and of itself was the main driver for the respondents' tourism, however it backs up the fact that cultural provision and high quality cultural experiences are important overall for the quality of experience of tourists once they are in Glasgow, and that Contemporary Visual Art development should remain a priority for the city in this respect.

Challenge

Within the Culture Counts Quality Assessment respondents were asked about their experience of ‘Challenge’ by rating the following statement: “It was thought provoking”. The responses showed the extent to which visitors developed their thinking, and explored an understanding of contemporary visual arts, as a result of experiencing the Turner Prize exhibition: indicative of a beneficial outcome of knowledge transfer.

The results were consistently high across the Public, Peer and Self responses, and all age groups (over 0.64 out of 1.0), with no clear variation between demographic groups.



Interestingly variation was clearly present by day of the week of visit: visitors attending on Thursdays and Tuesdays, Wednesdays and Saturdays rated this area slightly higher than those visiting on other days (0.71 and 0.70 respectively), suggesting that the programmes available on these days increased knowledge transfer.

Thursdays included early evening tours, group workshops, schools workshops, and late-night panel discussion and screening events. Tuesdays and Wednesdays included daytime group tours, and schools and community group workshops. Saturdays included the full performance of DOUG by Janice Kerbal, tours, and bookable adult workshops for ages 16+. Sundays featured drop-in family-friendly workshops: TRYOUT.

Mondays and Fridays recorded the lowest overall scores for Challenge, which corresponds to lower levels of engagement activity provided. Only schools workshops took place on these days, and the participants would be less likely to complete the Culture Counts survey during their visit than public attendees.

Throughout the evaluation we are able to evidence that increased opportunities for involvement and participation in creative activities, learning, and interaction with interpretation information about the artists and their work, improves the overall quality of experience of contemporary visual arts and increases positive benefits and outcomes for participants.

5. Conclusion

Reputation and Awareness

With over 93,000 attendances recorded, over 4.4million digital impressions, and markedly positive media coverage from over 600 separate items of press, Turner Prize 2015 raised awareness of the existing excellence within contemporary visual arts in Tramway, Glasgow and Scotland.



Janice Kerbel *DOUG* Installation © Kenny Hunter 2015

The partnership approach was critical to the resourcing of this project, and bringing together the skills and experience required to deliver it. Turner Prize 2015 was realised to the high standard expected. As a result Glasgow Life's reputation for delivering high value, high impact, projects was enhanced.

The relationship to the established brand identity of Turner Prize, and the benefit of working with Bolton and Quinn, who have a longstanding PR relationship to the brand, was significant. Turner Prize 2015 received far greater media attention than would have been possible through Glasgow Life communications solely, further improving awareness.

The quality of the presentation of the exhibition and the curatorial decision-making and problem-solving that this necessitated in the planning and development stages, was one of the main strengths of the project and was assessed very favourably by peers and public alike. This cemented Tramway and Glasgow's reputation for high quality contemporary visual arts presentations within a key specialist peer group, including: Tate, National Galleries of Scotland, Common Guild, Dundee Contemporary Arts, amongst others.

It is clear that in the long-term Tramway should have the confidence to work with ambition and scale within its visual arts programme, in the knowledge that it can perform at the same level as more well-known UK contemporary visual arts institutions.

Glasgow, as a city, has had its reputation for high quality contemporary visual arts brought into the media spotlight through this project, and can resolutely stand by its status.

Contemporary Visual Art is now embedded as a core strand within the City's Tourism Strategy up to 2020.

Audience Development and Engagement

Overall Turner Prize 2015 supported Tramway and Glasgow to maintain existing audiences and develop new ones for contemporary visual arts, particularly those from younger age groups.

Targeting and tailoring Public Engagement Programme and communications strategies were critical to this, and the successful approaches either have already been or are in the process of being, mainstreamed into Tramway's ongoing programme:



Turner Prize 'Big Draw' event

- The Net Effect youth Co-Production for ages 16-25 extended to March 2018
- TRYOUT Drop-In Workshops (FREE) for all ages extended to March 2018
- Adult Workshops for ages 16+ extended to March 2018
- Take Part leaflets printed and distributed to targeted partners and venues each season
- Accessible interpretation resources produced that take into account reading age, languages spoken in the local area and physical access requirements, such as visual impairment.

Partnerships and collaborations in the development and delivery of programmes benefit all parties if clearly articulated and given enough lead-in time to affect change.

Tramway needs to do more to improve the experience for older adults within Tramway's Visual Arts Programme, to encourage repeat visits from the over 65 age group beyond Turner. It is recommended that a focus group or similar is developed to explore needs and barriers for this age group.

Whilst conversations were started with disability groups, the general audiences did not reflect the diversity of the Glasgow or Scottish population within this area, there is more work to be done to communicate the programme, and the targeted and tailored opportunities for these individuals and groups. These could include accessible tours, specially devised workshops, and relaxed events and performances.

The cultural diversity of the local area, similarly, was not reflected within the general public attendees of Turner Prize 2015, who tended to be white (95%). However, within the Public Engagement programme there was greater involvement from local organisations, schools, groups and agencies that increased the diversity of those engaging significantly.

It is recommended that Tramway continues to develop effective ways of encouraging diverse audiences to engage with the programme, including involving a range of stakeholders in the review of existing provision.



Visitors in Assemble's *Granby Workshop*

Benefits and Value of Turner Prize 2015

Through Turner Prize 2015, the local cultural sector benefitted from the increased awareness and resources that the project brought to the local area.

Local people increased their levels of skills, knowledge and confidence. A small number went on to achieve nationally recognised arts certificates and 31 individuals developed their work experience and creative confidence as volunteers.

Schools recorded increased literacy, numeracy and problem-solving skills in their pupils as a result of taking part in the project. (see page 39)

The Economic Impact Assessment showed Turner Prize 2015 provided Gross Added Value to both Glasgow and Scotland, and positively impacted on the experience of tourists within the city.

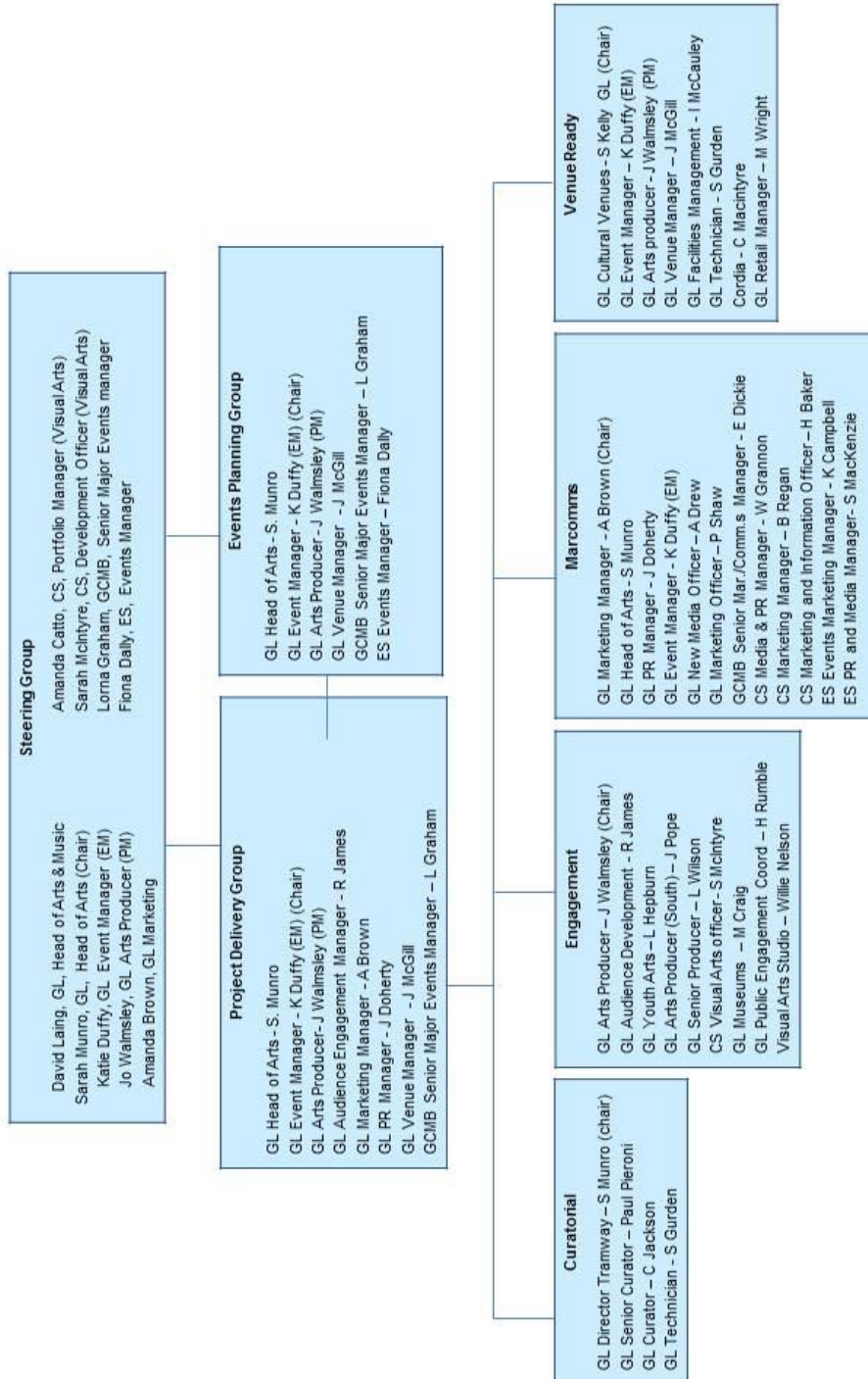
Turner Prize 2015 significantly benefitted those who took part in both educational and economic terms, at individual and community levels.

Through these findings we will be able to continue to review, target and assess contemporary visual arts and the outcomes it has within Glasgow, and better make the case for long-term investment and support from funders, partners and government agencies.

6. Appendices

A. Project Delivery Team

Turner Prize 2015 Organisational Structure



B. Financial Resource

Funding	Actual	In-kind	Total Budget & In-kind	Notes
Glasgow Life	105,000.00	30000	105,000.00	70k Visual Arts (TVA), 35k Education (TED) / (£30k VIK Learning Assistants 2xFTE 7months pro-rata)
Glasgow Arts	46,273.42		46,273.42	Held in various codes, see income
GMCB	291,500.00	-	291,500.00	
Creative Scotland	150,000.00	-	150,000.00	
Event Scotland	110,000.00		110,000.00	To reflect YFD objectives
Glasgow Life Policy and Research	5,000.00		5,000.00	
Year of Green 2015	4,000.00		4,000.00	
SUB TOTAL	711,773.42	30,000	741,773.42	

Earned Income	Actual	In-kind	Total Budget & In-kind	Notes
TP Merchandise	-	-	-	
Ticket Income	1,902.55		1,902.55	Engagement Events Box Office Income
Sponsorship	6,042.00	10,000	16,042.00	Cass Art materials in-kind / BAM and Outset Cash Sponsorship
TOTAL EARNED INCOME	7,944.55	10,000	17,944.55	

TOTAL INCOME	719,718	40,000	759,718
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Expenditure	Actual	In-kind	Total Budget & In-kind	Notes
Venue	117,836		117,836	
Events	88,593		88,593	
Engagement programme	76,850	40,000	116,850	(£30k VIK Learning Assistants 2xFTE 7months pro-rata) / £10k VIK materials Cass Arts Sponsorship
Marketing and Media	197,317		197,317	
Curatorial	239,122		239,122	
Contingency	-		-	
TOTAL EXPENDITURE	719,718	40,000	759,718	

POSITION	- 0	-	- 0
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