

Manifesta 14
Prishtina 2022

Public Survey



Assessment of the economic and socio-cultural impact of the 14th edition of Manifesta, the European Nomadic Biennial

—
May 2023



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Introduction

For the 14th edition of the biennial, Manifesta 14 Prishtina commissioned GAP Institute /UBO Consulting to conduct a Public Survey into the visitor experience of the biennial and the economic return on investment and its legacy.

Manifesta, the European Nomadic Biennial, changes location every two years. Founded in the early 1990s, Manifesta rethinks the relation between culture and civic society, investigating and instigating positive social change through contemporary culture in response to, and in close dialogue with, the social, economic and political sphere of the Host City and its communities.

Manifesta has consistently chosen unexpected host locations that reflect Europe's ever-changing DNA to shed light on a world defined by changing ethical and aesthetic imperatives. Manifesta, as a recurring event, has transformed itself into a multi-layered and inclusive instrument of civic engagement projects. Manifesta emphasises the importance of embedding the biennial within the local context to ensure the project strengthens the cultural infrastructure and ecology of the city and leaves a sustainable legacy. In 2019, Manifesta selected the capital of Kosovo, Prishtina, as the Host City for its 14th edition in 2022.

The project started in 2020 during the Covid-19 pandemic, with a period of pre-biennial research and activities. From the 22nd of July until the 30th of October 2022, Manifesta 14 opened its biennial programme to the public. Having been invited by the City of Prishtina, the initial brief of the biennial was to help Prishtina's citizens to reclaim and revitalise public spaces throughout the city, as well as creating an alternative model for a permanent institution.

To research the urban fabric of the city of Prishtina and to create symbolic urban interventions, Manifesta 14 commissioned the Turin-based architectural office of CRA-Carlo Ratti Associati. CRA-Carlo Ratti Associati created an urban vision focused on the return of the commons in Prishtina and investigated a selection of venues and public spaces throughout the city for the biennial to work with. In addition to the research composed by CRA, Manifesta 14's team explored new modes of collective storytelling. Conceptualised by Manifesta 14's second Creative Mediator, Catherine Nichols and the Manifesta 14 team, the programme highlighted alternative approaches to the creation of stories to imagine different futures for Kosovo and the city of Prishtina.

In the eyes of the commissioning parties the biennial offered a chance to strengthen Kosovo's relationship with Western European countries and created new cultural and urban environments for education, science and art to grow. Manifesta 14 aimed to become radically local: it made no distinction between the selected Kosovar and international projects in the biennial programme, and set out to prove to the general public the added value of participation and self-organisation in culture and non-formal education.

Based on *Commons Sense*, the urban vision created by CRA-Carlo Ratti Associati, Manifesta's team used several analyses to select the public spaces to be reclaimed.

A bottom-up approach, working on a new model of deliberative democracy, was followed to conceptualise the biennial programme in close coordination with ARS (Applicative Research Solutions). Citizens Consultations involved an array of citizens from different neighbourhoods, communities, ethnic backgrounds and professions. Their ambitions and desires were integrated in the selection process of spaces and the impact of the selection of spaces in their long-term development was evaluated.

The City of Prishtina granted Manifesta 14 the use of the former Hivzi Sylejmani Library and the former Brick Factory as a starting point for reclaiming public space. Manifesta 14 Prishtina restored and renovated the former Hivzi Sylejmani Library in close collaboration with UNDP, which became a key venue for the biennial as the Centre for Narrative Practice and is now being developed as a permanent legacy for the city. Several other spaces were also reclaimed for the 100 days of Manifesta's biennial programme, such as the Grand Hotel Prishtina, Rilindja and Kino Rina. Some of these venues are being developed as public spaces for culture.

Aims of the Public Survey

The main aim of this Public Survey has been to assess the social and cultural impact of Manifesta 14 Prishtina by understanding the composition of its visitors, their perceptions on aspects of the biennial programme and evaluating Manifesta's socio-cultural impact more broadly. In addition, the Public Survey measured the economic impact that Manifesta 14 had in Kosovo.

As their principal tool, GAP institute/UBO Consulting used an exit survey, conducted across all venues of the biennial. In addition, focus groups were utilised to identify in-depth perspectives. Furthermore, the overall budget and the expenses generated from this edition were analysed and survey data were combined to assess the economic impact. The assessment underpins the success of Manifesta 14 Prishtina by data, lessons learned and best practices that can be employed in future editions of Manifesta, and may help policy makers in the development of the cultural ecosystem in Kosovo.

The first section of this report summarizes the main findings of the study. The second section explains the research methodology, the tools utilized to obtain the data, the data analysis and the demographics of the audience. Section three of the report focuses on the social and cultural impact. This section contains data on perceptions and the impact in local, regional, and international media, and how this impact reflects on Kosovo as a young independent country. The fourth section focuses on consumption, economic impact and return on investment and the final section draws some overall conclusions.

1. Summary of results

The summary focuses on measuring the achievements against the objectives of Manifesta 14 Prishtina. They include a wide range of objectives in the area of culture and urban transformation. The evaluation of the achievement of these objectives is accompanied by an analysis of the economic impact on the local economy.

We have categorised the objectives of Manifesta 14 in six areas:

- Implement an open and accessible biennial programme of high quality;
- Create a legacy for cultural policies and cultural promotion; promote that Kosovar culture has an economic value;
- Enable artist-to-artist, and artist-to-institution networks on a local and international level;
- Reclamation and revitalisation of abandoned buildings and public space for culture;
- Develop a long-term strategy to build capacity in education and mediation;
- Create an alternative model for a permanent cultural institution.

The main findings of the public survey are:

- The biennial programme held between the 22nd of July and the 30th of October 2022 attracted approximately 807,000 visits.¹
- There were approximately 171,000 unique visits to indoor venues.²
- There were approximately 139,000 unique visitors to indoor venues.³
- The total economic impact of Manifesta 14 is 20.2 million euro: almost euro 5.4 million euro were expenditures of Manifesta 14, while around 14.9 million euro was the total consumption made by biennial visitors.
- The data showed a 13.32% increase in revenues for local businesses during the period of Manifesta 14, compared to the same period in 2021.⁴

1 This number was given by Manifesta organisers. The number includes all visits to Manifesta 14's indoor and outdoor venues, including those who attended other activities such as events, workshops, trainings, and conferences but exclude the pre-biennial programme visitors.

2 This number was given by Manifesta organisers. The number includes only visits to Manifesta 14's indoor venues.

3 Based on the questionnaire results respondents visited on average 1.23 venues, workshops and events. The number of registered visits to indoor venues as per Manifesta 14's staff estimation was 171,000, which when divided with the average number of visits (1.23) gives us 139,000 unique visitors. The questionnaire results indicate that on average the respondents have visited the locations of Manifesta in Prishtina slightly more than once (1.23 times), based on their reported frequency of visits.

4 GAP calculations based on the raw data that were obtained from Kosovo Tax Administration on January 2023.

- The Return-on-investment on public investment is 4.00 euro. That is, for every euro invested by the public authorities in Kosovo there were 4.00 euro circulating in the local economy from consumption, purchasing and accommodation expenditures by international and local Manifesta 14 visitors.
- 69% of the M14 Prishtina budget was raised from public institutions (1.97 million euro from the Ministry of Culture, Youth and Sport and 1.72 million euro from the Municipality of Prishtina).
- 31% of the budget (1.6 million euro) was raised by Manifesta 14 through donors.
- Manifesta 14 took place in 25 different venues.⁵
- 59% of Manifesta 14 visitors were not professionally linked to arts, while 41% had a passion for art at large or work in a creative field.
- Only 6% of all visitors were considered art professionals in a specific sense.
- 65.8% of Manifesta 14 participants were women, 33.8% were men, and 0.4% identified as non-binary.
- 83% of the visitors were under 35 years old.
- 74% of visitors came from Kosovo, 20% were international visitors and 6% identified as Kosovo diaspora.
- International visitors came mainly from the Western Europe, especially Germany and the UK.
- 91% of the visitors evaluated Manifesta 14 very positively.
- Nearly 80% of respondents enjoyed the artworks and the artistic interventions, and 36% especially noted the hospitality of Manifesta 14 staff.
- 84% respondents agreed that Manifesta 14 had engaged the local community and was considered to be interdisciplinary.
- 3,289 people took part in guided tours. 70% evaluated these tours as very satisfactory/somewhat satisfactory.
- Most foreign visitors (20% of all visitors) travelled to Kosovo specifically for Manifesta 14.
- 99% of foreign visitors said they would visit Kosovo again and 100% would recommend it to others.
- 56% of international visitors that visited Prishtina stayed in paid accommodation.
- 84% of the respondents were not familiar with Manifesta before Prishtina.

5 See Manifesta 14, Biennial Programme. Available at: <https://manifesta14.org/programme/programme/>

2. Methodology

This survey was conducted by GAP Institute in collaboration with UBO Consulting. UBO Consulting conducted a public survey and focus groups for data collection and utilized qualitative and quantitative analysis techniques to ensure the data's validity and integrity. GAP institute conducted the overall data analysis based on the primary data provided by UBO Consulting in addition to secondary data taken from different sources such as the Tax Administration of Kosovo– thus building a narrative for both social and economic impact of the Manifesta 14 programme.

The quantitative part of this assessment set a sample size of 1,200 surveys, and ultimately completed a total of 1,318 surveys. Participants to Manifesta events belonged to different ethnicities and genders. Field researchers collected data by randomly selecting visitors in the indoor spaces and events of Manifesta 14. The survey consisted of close-ended and open-ended questions. The quantitative survey asked after visited places, their experience of Manifesta, and sought to collect social, cultural and economic data⁶.

3. Audience composition and marketing strategy

A total of 1,318 surveys were completed. The survey audience was composed of different backgrounds, age groups, nationalities, and genders, among other demographics. 65.8% of participants were women, 33.8% were men, and 0.4% identified as non-binary.

The average age of the respondents participating in the exit survey was 26. 83% of visitors of Manifesta 14 were below 35 years old. More than half of participants (60%) were between 18 and 34 years old, and 23% were under 18. At the same time, only 1% of the respondents were older than 65 years. This correlates with the fact that Kosovo has a relatively young population. According to the Kosovo Agency of Statistics (KAS), the average age of the total Kosovo population is 30.2.

Based on the exit survey results, around 74% of Manifesta 14 visitors were from Kosovo, around two thirds from Prishtina (64.11%) said they lived in Prishtina, while 9.94 % came from different cities in Kosovo. While 19.65% of respondents were

6 Findings from 1,318 exit quantitative interviews with participants of Manifesta 14 edition in Prishtina

internationals and came especially for the Manifesta 14, and the remaining 6.15% were from the diaspora. Of the international visitors, around 1.4% were foreign guests invited by Manifesta 14 – meaning the organisers covered their accommodation and travel costs.

From the international visitors, 33% came from Germany, 9% from Italy, 7% from the United Kingdom and Austria respectively, 5% from the Netherlands, 4% from the United States of America, and 4% from Switzerland. The respondents who live in Kosovo came mostly from Prishtina (64,11%), Podujeva (16%), Gjilan (10%), Mitrovica (9%) and Ferizaj (9%).

The data provided from the respondents (n=1,318) shows the employment status with a breakdown of the number and percentage of people in each category. About 40.4% of the total declared themselves as “employed”. This means that they are currently working for an employer or are engaged in some form of paid work. However, more than half of the respondents (52.4% of the total) declared themselves as not employed. This category includes people who are unemployed, retired, students, or otherwise not engaged in paid work. Finally, 7.2% declared themselves as “self-employed”. This means that they are working for themselves and running their own businesses or providing services as independent contractors. Additionally, the data shows that those who declared themselves employed came from a variety of professions, with a total of 146 different professions represented in the sample. This indicates that the employed respondents have a diverse range of occupations, which may have implications for any further analysis or interpretation of the data. A significant portion (23.8%) of the employed participants belong to the arts industry (i.e., art curators, designers, teachers of arts, writers, etc.).

3.1. Cultural and artistic components of Manifesta 14

There were approximately 139,000 unique visitors to the Manifesta 14 Prishtina's indoor venues, while the total number of recorded visits was 807,000. The latter includes all biennial visits to indoor and outdoor locations, concerts, conferences, workshops, etc. Therefore, Manifesta exceeded its goal of reaching out to a minimum of 100,000 local visitors.

The majority of respondents (87%) visited Manifesta 14 venues at least once, while one in eight respondents visited those venues a second and/or third time. This shows the cultural impact of the interventions in the venues to attract people multiple times. Based on the questionnaire results respondents visited on average 1.23 venues, workshops and events.

In terms of their perspectives toward arts and culture, most respondents (49%) said they appreciate art even though they do not always understand it. In addition, 39% said they were passionate about it, and 13% declared they spent time appreciating art because they have completed studies in the field.

The presence of spectacular artworks, curiosity, and word-of-mouth were the main reasons that influenced the respondents' decision to attend Manifesta 14. Nearly 80% of respondents enjoyed the artworks and artistic interventions, 36% said the Manifesta 14 staff made them feel welcome, and 18% were interested in the discussions and performances. The results suggest a considerable difference between artistic interventions and urban interventions. While the majority of respondents liked artistic interventions, only 23% mentioned the urban interventions.

The overall rate of satisfaction of participants with the quality of Manifesta was very high. Almost 90% of respondents declared that Manifesta was satisfactory/somewhat satisfactory.

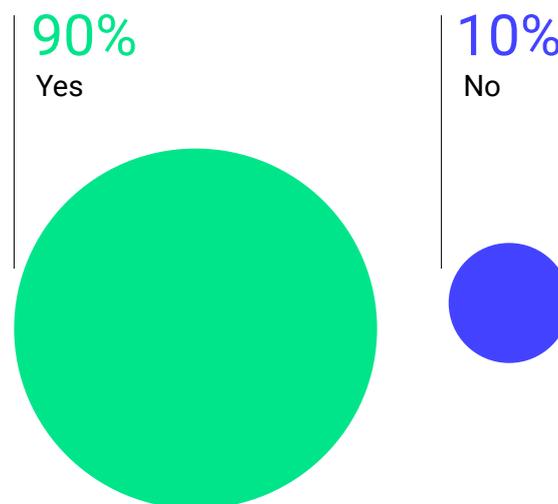
The general belief of participants (88%) was that Manifesta is a significant international festival. Subsequent answers show 84% of the respondents believed that Manifesta had expanded their understanding of contemporary culture, while 84% of the respondents also believe that Manifesta engaged the local community and is interdisciplinary. This is significant as it corresponds to one of the objectives of Manifesta to implement an open and accessible biennial of high quality.

The ability of Manifesta to introduce practices beyond contemporary art is supported by the 81% of respondents. In terms of connections, 83% believe that the biennial is a good chance for renewing contacts, while 88% saw it as a good day with their companion. While 45% of respondents believe Manifesta is mainly of interest to art connoisseurs, 32% believe the opposite.

When asked whether their interest in arts and culture and the history of Prishtina increased after visiting Manifesta, 90% said yes while only 10% said no. This shows the impact of Manifesta 14 on the approach of people to arts, culture and history of the city. This further validates the responses when focusing on the statements whether Manifesta 14 expanded an understanding of contemporary culture and if Manifesta engaged local communities.

Figure 1.

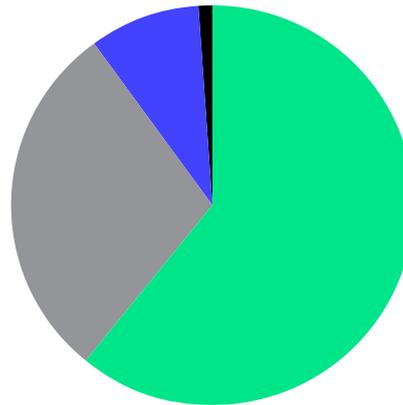
Has your interest in arts and culture and the history of your city increased after visiting Manifesta 14? (n=845).



It is important to underline that the same percentage of those who declared that Manifesta 14 has increased their interest in arts, culture and history of the city is also valid in regards to their level of satisfaction with Manifesta 14. Thus, asked about their satisfaction about Manifesta 14, 90% of respondents said that they were satisfied or somewhat satisfied with the event.

Figure 2.

The rate of satisfaction with Manifesta 14 in Prishtina.



61%
Very satisfied

29%
Somewhat satisfied

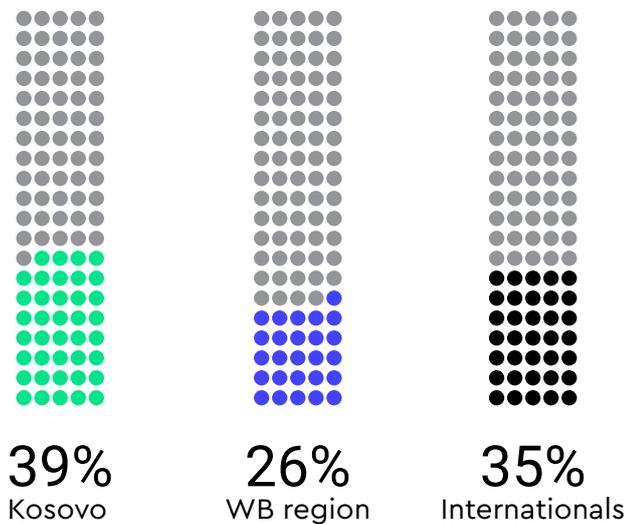
9%
Neutral

1%
Somewhat not satisfied

The 103 artists who participated in this edition included 25 groups of artists or collectives. 39% were of Kosovar origins, the highest number ever of local participants in any edition of Manifesta. This also validates the statement above that Manifesta 14 has successfully engaged the local community. A further 26% of the participants are from the Western Balkans, meaning that 65% of the total participants came from the region.

Figure 3.

Individual artists participating in Manifesta 14



3.1.1. Potential legacy and impact of Manifesta 14

Although it may be hard to measure the legacy of Manifesta 14 in Prishtina so soon after the event, a few statements speak about the impact of Manifesta 14.

Many believe that Manifesta 14 Prishtina significantly changed the external image of Kosovo from a post-conflict war-zone to a vibrant, young and dynamic society with a strong cultural offer. Manifesta 14 contributed to a reappreciation of public space and Prishtina's architectural heritage, especially with the design of the Green Corridor and the refurbishment of the former Hivzi Sylejmani Library.

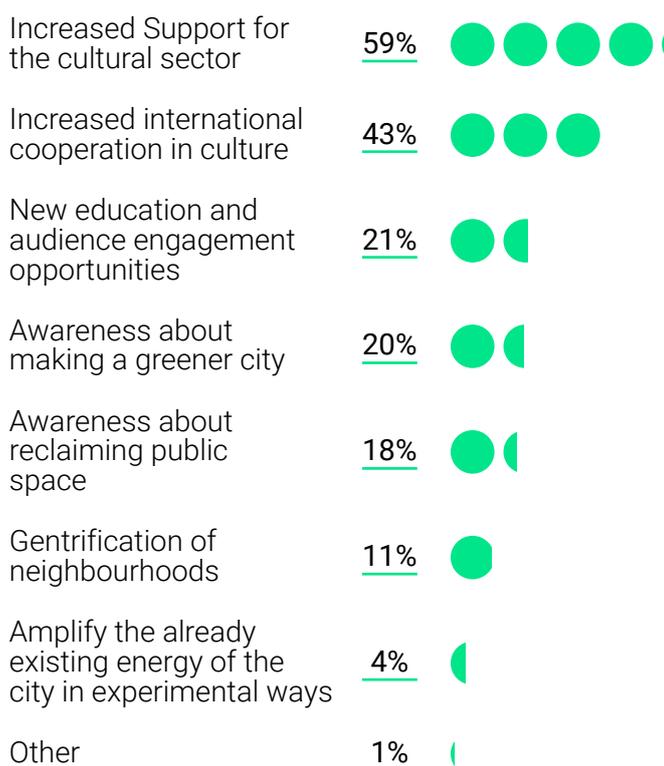
The Green Corridor, a 1.3-kilometer-long former railway track, which used to be littered with abandoned cars and rubbish, was transformed into a pedestrian path with seating and plants, and is to be maintained as such by the City of Prishtina after Manifesta 14. The walkway addressed the debate on the remediation of Prishtina's low pedestrian accessibility and provided a leisure space for residents and exhibition-goers.

Manifesta 14 Prishtina turned the former Hivzi Sulejmani Library, whose external gates were reclaimed from an illegal parking lot, into a permanent cultural institution for cultural, artistic and academic purposes called the Centre for Narrative Practice. This investment was welcomed by the media "The old building of the Hivzi Sylejmani Library has been extensively renovated, the courtyard has been landscaped, and funding has been secured as a place for cultural exchange for four years".⁷ Survey participants believe that the legacy of Manifesta 14 for the city of Prishtina would be associated with increased support for the cultural sector (59%), increased international cooperation in culture (43%), and awareness about reclaiming public spaces (18%). The impact of Manifesta was also observed in the in-depth interviews with stakeholders from the municipality of Prishtina. Manifesta 14 had a positive impact on public interventions and influenced the attitude of the Municipality of Prishtina on abandoned buildings.

7 See Manifesta art exhibition in Kosovo: To heaven without a visa, September 2022, available at: <https://newsingermany.com/manifesta-art-exhibition-in-kosovo-to-heaven-without-a-visa/>

Figure 4.

What could be the legacy of Manifesta 14 for the city of Prishtina? (n=1,318)



The interviewees reported a noticeable shift in the way the citizens of Prishtina and Kosovo view art and culture. They suggested Manifesta introduced a depth in the way how art and culture can be developed in the future beyond the typical idea that the visual arts just depend on paintings and photographs. All interviewees agreed that Manifesta 14 raised the general awareness regarding art and culture.

3.1.2. Education and Mediation

The Education and Mediation programme of Manifesta 14 Prishtina was organised around three key pillars: formal and non-formal education, mediation, and community. These three projects called Schools Project, Mediation School, and Oaza Space, were interconnected. Each of these projects was the end product of a more extensive research process that focused on identifying spaces and modes of collectivity, (re) discovering historical contexts and cultural practices. Public discussions were organized with Prishtina residents and the local artistic community in order to define the needs and priorities of different groups in the society. 15,870 individuals participated in the Manifesta 14 Education and Mediation programme. Outcomes, where possible, were presented in the biennial programme. The Schools Project produced a teachers' guide named *Uncover your story: a manual for discovering local culture* to develop, in a collaborative manner, tools that will foster exploration and co-creation of (new) narratives and storylines of the city's neighbourhoods taking into account cultural diversity, economic, social, historical, educational and environmental components.

3.2. Marketing strategy

There were two sets of marketing channels used to promote Manifesta as an international biennial. The first set of marketing channels consisted of social media, online news portals and outdoor signage, while the second set formed a PR strategy addressing local and international news agencies. While the first was used to promote Manifesta to local audiences, the second channel was used to promote Manifesta internationally.

As Kosovo has a young population and the internet penetration is among the highest in Europe⁸ many visitors were informed about Manifesta 14 via the internet (36%) and social media (22%). This shows the effectiveness of the strategy to promote Manifesta through articles on online news portals as well as through the support of high state officials and popular celebrities through their social media. Nevertheless, the importance of networks was underlined by half of the respondents hearing about Manifesta through friends or relatives and word-of-mouth, and can be interpreted in line with the overall rate of satisfaction. As the rate of satisfaction of those who visited was very high, their recommendation of Manifesta to relatives and friends further validates the statements on the significance and the quality of Manifesta 14.

3.2.1. The impact of Manifesta 14 in the media

Media articles from the moment Manifesta 14 Prishtina was announced were analysed to assess the presence of Manifesta and its impact in Kosovo. Since 2019, more than 765 articles have been published about Manifesta 14 by local, regional and international press. Between July and October 2022, 100 international press articles and reviews and 350 national press articles and reviews (including 50 radio shows) were published. Manifesta 14 organised five press conferences and four press trips for 50 journalists. 153 journalists attended the preview days.⁹ More than 200 local, regional, and international media wrote articles about this edition and Kosovo as an inspiration for contemporary art. International media from countries such as Germany, Italy, the Netherlands, USA covered Manifesta 14, including countries that have not recognised Kosovo as an independent state, such as Spain. Media including The Economist, The New York Times, Reuters, Le Monde, El Pais, La Vanguardia, Vogue, and Deutsche Welle, wrote about the importance of hosting a biennial like Manifesta for an isolated country like Kosovo. Putting a cultural spotlight on Kosovo is very important to tell the story of a conflict-affected newly independent country. It is significant that some press in countries that do not recognize Kosovo's independence dedicated articles which were not only highly appreciative of Kosovo's culture and arts but also critiqued the visa restrictions Kosovar citizens face when travelling to the EU.¹⁰ Overall, the sentiment about Manifesta and Kosovo was positive.

8 Simon Kemp, Digital Kosovo, available at: <https://datareportal.com/reports/digital-2021-kosovo>

9 Manifesta, Manifesta 14 Prishtina in Short Data & Legacy Report, (Status 5th of December 2022).

10 On 18 April 2023 the European Parliament voted that with the introduction of ETIAS from the 1st of January 2024 citizens of Kosovo will be allowed to travel to the EU –and EU citizens to go to Kosovo- without requesting a visa, for periods of up to 90 days in any 180-day period.

“For a country as young as Kosovo, which achieved independence in 2008, the arrival of Manifesta this summer was a coup, bringing hundreds of curators, dealers and critics to Pristina and giving the city a rare moment of the international art world’s attention.”

The New York Times

4. Economic impact of Manifesta 14

Manifesta 14 had a considerable effect on the local economy in 2022. In this section, we calculated the economic impact of Manifesta 14 based on the consumption method, i.e., measuring the average amount of money spent by its visitors, distinguishing between locals and internationals and their respective differences in consumption patterns relating to, for example, accommodation, transport and food.

In addition, we believe the unquantifiable economic impact to be considerable as the many educational and networking opportunities of Manifesta will have increased the ability of artists to work internationally. The impact of artistic interventions to potentially increase the number of tourists in the future should also be taken into consideration. During the 100 days of Manifesta 14 Prishtina roughly 223 events were organised or 2.23 events per day.¹¹

For our calculations of the economic impact, we only considered the expenditures of visitors whose sole purpose was to visit Manifesta 14 Prishtina. In this group we distinguished international visitors, the diaspora, internationals who live in Kosovo but came to visit Manifesta and visitors from other cities in Kosovo. The highest percentage were internationals (almost 20%), followed by diaspora with more than 6%, while almost 10% were from Kosovo cities other than Prishtina, and a minor percentage (0,2%) were internationals living in Kosovo. While we excluded local ‘day-time visitors’ living in Prishtina from our general calculations, their expenditures in the category ‘other’ was included.

11 See Manifesta 14 – events: available at: <https://manifesta14.org/events/>

4.1. Direct economic impact

Manifesta 14 was managed from its offices in Prishtina and Amsterdam by a mix of permanent international team members and a majority of local professionals. Manifesta 14 employed 53 full-time employees and invested significantly in capacity building. Approximately 88% of the staff were Kosovar and 12% were international professionals, with 240 local Kosovar support staff who were trained and employed over the 100 days of the biennial. This means that 902,000 euro out of the total investment of 1.02 million euro for salaries and capacity-building was spent on local staff. The total expenditures of Manifesta were 5.4 million euro.

4.2. Indirect economic impact

The number of visitors and their expenditures had a significant impact on the local economy as observed from the responses of visitors. Indirect economic impact can also be derived from the change in perception of Kosovo as a touristic destination as the majority of respondents had a very positive impression of Kosovo. This also holds true when measuring the number of articles published in both national and international media. In this section we divide locals and external visitors (i.e., those that came from other cities to Prishtina and those who came from foreign countries for the sole purpose of Manifesta 14) in order to better assess the economic impact in the local economy.

Economic impact findings

- a) The approximate number of unique visitors to Manifesta 14 venues was 139,000;
- b) The average daily amount spent by international visitors was around 67 euro. The total amount spent by international visitors during their stay in Kosovo was more than 10 million euro; In other words, international visitors made up 71% of the entire revenues generated by Manifesta 14.
- c) The daily average amount spent by diaspora visitors who came solely for Manifesta 14 was 100.6 euro. The total amount spent by these diaspora visitors was around 2.2 million euro.
- d) The daily average amount spent by general diaspora visitors was around 46 euro, in total spending around 347 thousand euro;
- e) The daily average amount spent by visitors from other cities in Kosovo was around 41 euro. The total amount spent by these visitors was above 572.6 thousand euro. We included here also the internationals who live and work in Kosovo, which represented a very small portion of respondents in the survey (0.15%);
- f) Local visitors from the city of Prishtina spent above 12 euro on the category "other expenditures". The total expenditure was above 1 million euro;
- g) The total expenditure of visitors during the whole Manifesta 14 including all expenditure categories was 14,9 million euro, while total investments by Manifesta 14 were almost 5,4 million euro. Close to 20,2 million euro was spent in Kosovo during the Manifesta 14;

- h) The value of editorial cover in national and international media has not been included as datasets to estimate the monetised return on editorial publicity have not been established for Kosovo.

Table 1.

Data on visits and expenditures of visitors at Manifesta 14.

Number of visitors					
139,000					
Visitor's residence	Proportion	Total visitors	Average daily expenditures €	No. of days at Manifesta-14	Total expenditures during Manifesta-14
Internationals who came for M14	18.29%* ¹	25,437	67.23	6.2	10,598,155
Diaspora only for M14	0.76%	1,056	100.6	21.7	2,306,142
Diaspora	5.39%	7,492	46.32	1	347,034
Local visitors (Prishtina)	64.11%	89,113	12.22	1	1,088,960
Other cities	9.94%	13,817* ²	41.45	1	572,698
Total consumption in Prishtina/ Kosovo					14,911,281

*¹ For purposes of calculating more precisely Manifesta 14's impact on consumption, we excluded here the international visitors for whom the accommodation and travel costs were covered by Manifesta 14.

*² We included here also the internationals who live and work in Kosovo, which represented a very small portion of respondents in the survey (0.15%).

The data on table 2 below represents the average daily spending of different groups of visitors (categorized by visitor's residence) broken down by different expense categories. The categories listed are accommodation, food, transport, gifts, travel, and other, and the values listed under each category represent the average amount of money spent per day for each group.

For instance, international visitors who came specifically for Manifesta 14 spent an average of 28.9 euro per day on accommodation, while diaspora visitors who came only for Manifesta 14 spent an average of 21.5 euro per day on accommodation. Diaspora who came solely for Manifesta 14 was the group that stayed the longest in Kosovo with an average of 21.7 days, followed by internationals who came for Manifesta 14 the average of whom was 6.2 days.

Table 2.

The average amount spent by category of expenditure and origin of visitors

Category	Visitors by origin				
	International who came for M14	Diaspora only for M14	Diaspora	Other cities	From Prishtina
Accommodation	28.89	21.50	9.68	8.83	0.00
Food	19.93	19.00	6.54	5.22	0.00
Transport	6.01	12.60	5.44	3.88	0.00
Gifts	5.77	29.00	9.48	1.73	0.00
Tickets for M14	0.00	0.00	0.00	0.00	0.00
Other	6.63	18.50	15.20	21.79	12.20
Total amount spent (per day in EUR)	67.24	100.60	46.33	41.45	12.20

4.3. Return on investment

The direct investment of Manifesta 14 in Prishtina was 5.4 million euro. Out of this amount, around 69% has been financed through Kosovar public funding and 31% was raised by Manifesta 14 through partners, embassies, trusts and foundations. In total, Manifesta 14 had 119 national and international supporting partners. Manifesta 14 had free access, but through merchandising, mediated tours and publications earned income of almost 35,000 euro. Overall, 2.2 million euro, or 40% of the budget of Manifesta 14 was spent on the production of the exhibitions and artistic interventions. This is significant since most of the contracted artists were from the region. Almost 20% were spent on salaries and capacity building of Kosovar professionals – further impacting the local economy. Adding the total amount of the budget invested by Manifesta 14, and the expenditures of the visitors sums up to more than 20.2 million euro.

The direct investment of Manifesta 14 is around 5.4 million euro. The multiplier is calculated by dividing the total expenditures by Manifesta 14 visitors, amounting to 14.9 million euro, by the Manifesta investment of 5.4 million euro, which results in a direct economic multiplier of 2.77.¹² Hence, the amount of money that Manifesta 14 injected into the economy of Prishtina region is more than two times higher than the amount that has been invested into its organization. For every euro invested, 2.77 euro was generated for the Kosovo economy.

However, the Return on Investment (ROI) on the investment of public funds is much higher. The Kosovo Ministry of Culture, Youth, and Sports, invested 1,97 million euro in

¹² The multiplier in this case is calculated as total consumption divided by total investment by Manifesta 14.

Manifesta 14, which composes 5% of the total budget allocated for the Ministry for the year 2022.¹³ On the other side the Municipality of Prishtina invested 1.7 million euro, or 1% of the total budget for the city for the year 2022.¹⁴ While 3.7 million euro may seem a large investment, with a direct return exceeding 14 million euro, the Return on Investment (ROI) on public funds for the Kosovo economy was 4.

5. Conclusion

Manifesta 14 Prishtina has been recognised as the most significant cultural and arts event in Kosovo ever. It generated the largest amount of positive press feedback since the Independence of Kosovo in 2008. It saw over 807,000 visits in total in all venues, events, programmes, workshops, and conferences, while an estimated 139,000 individuals have visited the indoors venues of Manifesta 14. Based on several indicators such as economic and cultural impact, Manifesta 14 has achieved a great success in fulfilling its objectives.

The first objective of Manifesta 14 was concerned with implementing an open and accessible biennial of high quality. The fulfilment of this result can be examined by looking at several answers provided by respondents. For instance, the absolute majority (96%) of those who participated in other editions said to be very satisfied with the Manifesta 14 overall. The same sentiment was also shared by other visitors who were very satisfied with Manifesta 14. The diversity of people in terms of gender, age groups and professions who visited Manifesta 14 is also a reliable indicator for successfully achieving the first objective. 83% of visitors of Manifesta 14 were below 35 years old, more than half of participants (60%) were between 18 and 34 years old, and 23% were under 18.

The second objective is focused on creating a legacy for cultural policies and cultural promotion. Although it is difficult to draw conclusions on this particular objective, there are some indicators that are reliable factors that hint on that direction. Having said that, the majority of respondents (87%) visited Manifesta 14 venues at least once, while one in eight respondents visited those venues a second and/or third time. This shows the cultural impact of the interventions in the venues to attract people multiple times. The absolute majority of people said that Manifesta 14 expanded their understanding of contemporary culture. This statement suggests that the event provided an opportunity for people to learn more about contemporary culture and expand their knowledge and understanding of it. The high percentage of agreement indicates that most respondents felt that the event was informative and educational. In the view of creating a legacy, a significant portion (23.8%) of the employed

13 Law no. 08/I-066 on budget appropriations for the budget of the Republic of Kosovo for year 2022. Available at <https://bit.ly/3DL0cQz>

14 Ibid.

participants belonged to the art world (i.e., art curators, designers, teachers of arts, writers). This could potentially enhance the legacy of Manifesta 14 in Kosovo in the future.

The third objective was to enable artist-to-artist, and artist-to-institution networks on both local and international level. The majority of participants (83%) believed that the biennial was a good chance for renewing contacts. On the other hand, 76% held that Manifesta 14 could engage the local communities. This statement suggests that the event was able to involve and interact with the local community, whether through outreach programmes or community events. The percentage of agreement is high, indicating that many respondents felt the event was able to connect with the local community in some way. Furthermore, 84% said that Manifesta 14 was interdisciplinary. This statement suggests that the event brought together different disciplines and areas of study, promoting cross-disciplinary collaboration and exploration. The high percentage of agreement indicates that many respondents appreciated the interdisciplinary nature of the event. The 99% percentage of respondents said they would visit Kosovo again. All of them would recommend a visit to others, indicating how the event positively impacted upon the country's reputation and the potential for inward tourism in future.

Objective four is related to reclamation and revitalisation of abandoned buildings and public space for culture. As one of the Municipal coordinators during the focused groups said, before Manifesta, only a small group of people in Pristina were interested in cultural activities related to art. However, shortly after the biennial began, even just two days later, a noticeable change occurred. People began to understand that art was not just limited to paintings or abstract concepts. As a result, there was an increase in awareness of the importance of arts and culture among a part of the population that may have never previously experienced it. This shows the impact of revitalization of the abandoned buildings which were turned into useful spaces during and after Manifesta 14. People were also happy with the interventions, as 78% of respondents said to be very happy with artistic interventions in the city.

The objective of developing a long-term strategy to build capacity in education and mediation was achieved through the implementation of the three interconnected projects: Schools Project, Mediation School, and the Oaza Space. The projects were developed after a comprehensive research process which aimed to identify spaces and modes of collectivity, rediscover historical contexts and cultural practices, and define the needs and priorities of different groups in the society through public discussions with Prishtina residents and the local artistic community. Through the implementation of the Manifesta 14 Education and Mediation programme, these projects engaged 15,870 individuals and produced tangible outcomes, such as the teachers' manual. The Schools Project specifically aimed to foster exploration and co-creation of new narratives and storylines of the city's neighbourhoods, taking into account various cultural, economic, social, historical, educational, and environmental components. Overall, these projects contributed to building capacity in education and mediation by providing opportunities for learning, collaboration, and community engagement. They also serve as a foundation for developing a long-term strategy that can continue to build capacity in education and mediation in Prishtina and beyond.

In terms of creating an alternative model for a permanent cultural institution, the City of Prishtina granted Manifesta 14 the use of the former Hivzi Sylejmani Library and the former Brick Factory as a starting point for reclaiming public space. Manifesta 14 Prishtina restored and renovated the former Hivzi Sylejmani Library which became a key venue for the biennial as the Centre for Narrative Practice (CNP), which is now being developed as a permanent legacy for the city. The CNP's concept also proved successful in its' focus on arts mediation, education and community space, which was lacking in the cultural ecosystem of Kosovo. Several other spaces were also reclaimed for the 100 days of Manifesta's biennial programme, such as the Grand Hotel Prishtina, Brick Factory, Rilindja and Kino Rina. Some of these venues are going to be developed as public spaces for culture in the near future.

Beyond these objectives, there were several other achievements that need to be underlined due to their importance for both economic and cultural reasons. The indirect impact on the local economy is more than 20 million euro. The most benefiting local firms belong to the hospitality industry: gastronomy (bars, restaurants, and coffee shops) and guest houses and hotels. However, the impact was not only economic. It spread to other sectors, especially the cultural scene which gained a vast amount of visibility and international connections through the biennial. The huge array of artistic interventions in the city, the presentation of diverse and high quality local cultural practitioners and the vibrant, dynamic and positive atmosphere in the city made a lasting impact on the international media landscape. Most importantly it changed preconceived notions of the cultural wealth of Kosovo. This meant that Manifesta 14 achieved its objective to change international perspectives about Kosovo positively.

Manifesta 14 proved its quality and importance as an international biennial not only in terms of its artistic and urbanistic programme. The qualitative interviews reported a noticeable positive shift in the way the citizens of Prishtina and international visitors viewed Kosovo in particular its art and culture overall. This was further evidenced by the overwhelmingly positive reception in the international media.

When asked about the future of the reclaiming unused spaces, cultural policy and economy, most participants in the focus groups appeared to be rather pessimistic of possible long term improvement. However, they all began by praising the work that Manifesta 14 had done and how it started with the implementation and the renovation of unused spaces as well as showcasing how the utilization of these spaces toward arts and culture could be in the future. Participants particularly noted how Manifesta 14 used an interesting and new methodology for Kosovo in regard to understanding the Host City by listening to its citizens through Citizens Assemblies and co-designing the project around those needs and ideas. Manifesta 14 Prishtina has proved that by investing in urban renovation and revitalisation of abandoned spaces and turning them into cultural spaces, can lead to a substantial economic spin off, increase in tourism and positive branding for Kosovo. Through Manifesta 14, the image of Kosovo as an interesting European cultural hub has shaped and changed the view of many national, regional and international visitors and can be regarded as an incubator for cultural change for years to come.

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