

FOR PUBLICATION

Project Title:

Identity & Design campaign for Buy Art Fair

Category 9.0:

Museums, Galleries, Events and Visitor Attractions

Client:

Moorfield Media

Agency:

Glorious Creative

Date:

03 June 2010

EXECUTIVE SUMMARY

Event company Moorfield Media, believed there was a gap in the market for a large, 'affordable' contemporary art fair in the North West of England. There were numerous art fairs around the country, particularly in London, which had Frieze and the Affordable Art Fair among others.

The reality – Buy Art Fair launched in the worst period of art buying in decades:

Art values are down 70-80%

Frieze: 28 galleries pulled out in 2009

Zoo: rebranded and moved out of London's West End in 2009

Most major UK city art fairs = 50 galleries exhibiting

Buy Art Fair = 80+ galleries last year, projecting 90 this year

Buy Art Fair = ahead of visitor number targets

- almost 10% above of ambitious projections
- 50% increase on previous year-on-year visitor numbers

In only two years, Buy Art Fair has established itself as the largest art fair in the UK outside of London, and in the top 10 in the UK (by galleries exhibiting).

It has attracted influential galleries – improving quality and standards.

Success should not be taken for granted:

This was Moorfield Media's first consumer fair.

Clare Tams of Moorfield Media said "the creative was integral" to the event's success, particularly in the economic climate.

Buy Art Fair in 2009

- Exhibitors numbers up by 70% to 84 galleries
- Visitor numbers up by 50% to 4,800
- Total art sales up 75% to £175,000

(Words: 299)

PROJECT SUMMARY

To launch and build a contemporary art fair, located in Manchester city centre. It should have a wide appeal – not simply appealing to the traditional art buying community but tap into the new demand among young professionals.

The key objectives for Buy Art Fair:

- **Build a brand** to target (a) exhibitors, (b) visitors
- Appeal to the **new young professional** art buying community
- (ie, aspirational but not necessarily too elevated/ condescending/traditional)
- **Don't alienate** the traditional art buying community
- High impact identity, with an **easily understood** 'sell'

Description

Buy Art Fair is a contemporary art fair held annually in Manchester city centre. The fair lasts for three days, and involves more than 80 galleries. The event is targeted at a wide audience – not simply the traditional art buyer.

Overview of the market

Up until 2007 evidence pointed to a growing demand for contemporary art (see Taste Buds report).

In 2009, the contemporary art market altered dramatically:

- Art fair market plummeted, hitting respected events including Frieze in London – 28 galleries pull out of Frieze; Zoo Art Fair rebrands and moves from upmarket West End venue to the East End.
- Major auction houses were anticipating an **81 % fall** in value ^{(*)1}
- Art values were **down 70-80%** on sales on 2008 sales ^{(*)2}
- The Independent described it as **"the art world apocalypse"** ^{(*)3}
- Art World magazine – the periodical focusing on the sector – closed down.
- Art fairs weren't the only area of the events industry to be affected by the recession:
- **£800 million** was **wiped off** the value of the events industry in 2009, taking the overall value from £8 billion to £7.2 billion ^{(*)4}
- Anecdotal evidence suggested potential visitors would need to be persuaded that this event 'was for them', and not a high-end art fair. Research comments included, **"art fairs can be intimidating"**, **"I've never been to one, but I would like to"**, **"it will probably be out of my league"** had to be tackled.

*1. Bloomberg. September 2009/ Independent, 9 October 2009

*2. ArtTactic, the art market analyst, 2009

*3. The Independent, 9 October 2009

*4. UK Event Market Survey

Project launch date

October 2008

Design Budget

The identity, support promotional material, sales leaflet, posters, Adshels, phone boxes.
Total design budget: £10,000

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TESTIMONIALS:

"The creative developed by Glorious has been integral to the success of Buy Art Fair becoming one of the UK's largest art fairs. In this market design is, arguably, even more important than on other exhibitions with every exhibitor being an expert, and yet we have created a brand that is recognisable throughout the north and beyond.

We have created an identity that is not only recognisable but has stood strong through turbulent economic times."

Clare Tams, Marketing Manager, Buy Art Fair

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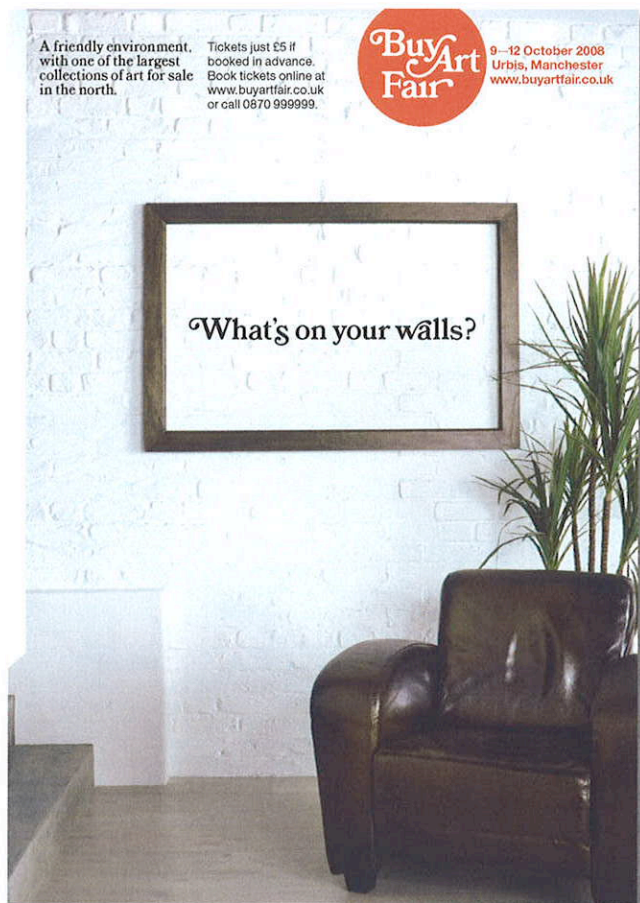
Design Solution

LOGO



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2008 Campaign



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24–27 September 2009
Urbis, Manchester

The place to buy art in Manchester and the North.






Visit www.buyartfair.co.uk to pre-register
for your free tickets (£5/£4 on the door).

Sponsored by  and 

Complimentary Ticket

24–27 September 2009
Urbis, Manchester
www.buyartfair.co.uk

This invitation grants one person free entry on:
Fri 25th, 12pm–7pm
Sat 26th, 11am–6pm
Sun 27th, 11am–5pm
Sept 2009

Validate your complimentary ticket by filling in the details below and hand in your card.

Name: _____
 Address: _____
 Email: _____ Postcode: _____
 Telephone: _____
 Are you an Art Professional? ☐ Yes ☐ No
 Please print full name and details below:
 Job Title: _____ Company: _____

☐ I have been to the fair before and wish to return.
☐ I have not been to the fair before and wish to return.
☐ I have not been to the fair before and wish to return.
☐ I have not been to the fair before and wish to return.

Bluefin

First Night Preview Complimentary Ticket

24–27 September 2009
Urbis, Manchester
www.buyartfair.co.uk

Admits One Thurs 24th Sept 2009 5pm–9pm

Be the first to choose from the collections at Buy Art Fair 2009.

Name: _____
 Address: _____
 Email: _____ Postcode: _____
 Telephone: _____
 Are you an Art Professional? ☐ Yes ☐ No
 Please print full name and details below:
 Job Title: _____ Company: _____

☐ I have been to the fair before and wish to return.
☐ I have not been to the fair before and wish to return.
☐ I have not been to the fair before and wish to return.
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Bluefin

Design Solution (continued)

We had a small budget and a challenging economic climate to deal with. To add to this dilemma we were selling to a relatively cynical/ new audience – new to the concept of ‘affordable art’. It was a big task when the recession was starting to bite.

The commercial reality required a high impact, flexible identity which would generate excellent brand awareness, working extra hard for the client.

Our solution to the identity was a high profile ‘red dot’, which had an inextricable link to the ‘sold’ sticker commonly used, while also ensuring incredible and highly memorable visible strength. By varying the size and scale of the ‘sticker’ depending, on the advertising medium, we had a flexible logo, which could work in various formats:

- In press and magazine advertising, the photography was the key element
- In Adshels and Phone Box placements, the red logo dominated – with excellent stand out from distance

We opted for a quite traditional typeface with an artistic flourish, giving connotations of a long-established event.

The campaign had to be stylish and modern, while having a strong ‘sales’ element, ie, it had to be straight talking, spelling out the concept (buy art for your house).

The adverts used simple direct lines including ‘What’s on your walls?’ and ‘Start your collection’.

There were two markets, and two main ads in the series:

1. City centre apartment dwellers (with the photography giving a ‘loft’ feel).
2. Wealthier south Manchester suburbs (with photography taken in the context of a Didsbury/ Chorlton Victorian house).



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2010 campaign –

Once again, in the current economic climate the campaign had to have a **strong call to action**, and a **strong purpose**. Primarily it had to alert visitors to the new location of the fair.

After being **established in one venue** for its first two years (the prestigious Urbis gallery), the fair was moving to a new location at the other side of the city. This presented obvious issues, as **Buy Art Fair** was now associated with Urbis.

Spinningfields was the newly-built business district, with glass-fronted buildings and space – it looks great. **But** most visitors wouldn't associate Spinningfields with a consumer-focused event (more the 'City' in the north).

We wanted to sell the advantages of Spinningfields, not only as a brand new part of the city, but the green areas and piazzas in the area.

The campaign uses a series of ads with different images displaying the clean lines, dramatic glass-fronted buildings and piazzas. The campaign positioned the move as yet another dynamic move by the north's leading contemporary art fair.

(Words: 425)

Summary of results

Buy Art Fair – bucked the trend, establishing itself as an essential date in the UK art calendar within only two years and with the support of only a minimal budget.

Increase in Visitor Numbers

Up 50% from 2008 to 2009 (from 3,285 to 4,800)

Increases in Market Distribution

Increase in gallery sales

Up 75% from 2008 to 2009 (from £100,000 to £175,000)

2010 Projections

- Exhibitor numbers – 8% rise to 90
- Visitor numbers - 55% rise to 7,500
- Total art sales - 57% rise to £275,000

Ambitious targets

Moorfield has consistently set high targets, while halving its already small PR budget (see Other Influencing Factors), thus relying heavily on the brand profile and annual creative campaigns produced by Glorious.

	2008	2009	2010
Visitor numbers (target)	3,000	4,500	7,500
Visitor numbers (actual)	3,285	4,800	n/a

Rise in Influential Galleries

In 2009 there was an increase in influential galleries exhibiting, which were more highly recognised - such as the Paul Stolper Gallery, Bearspace, Opus Art Gallery, Kirwin New Academy, Vivienne Gaskin and The Smithfield Gallery, all of which are recognised on the international art scene.

Demand for prime stand positions

There was an increase in demand for prime gallery location on the first floor of Urbis in 2009.

Increase in Market Share

Within two years, Buy Art Fair has become the largest art fair outside of London (by number of exhibiting galleries) and in the top 10 UK art fairs in the face of stiff competition from long established art fairs;

Art Fairs in UK cities

Art fair	City	No. of years ^{(*)1}	No. of galleries exh ^{(*)2}
Buy Art Fair	Manchester	2	84
Affordable Art Fair	Bristol	8	55
Glasgow Art Fair ^{(*)3}	Glasgow	15	50
Newcastle Art Fair	Newcastle	3	49

*1. No of annual events held to date

*2. Figure taken from last event held

*3. Billed as Scotland's national art fair

Changes in Perception

As a start up event, there were no perceptions in Y1, although there were perceptions of 'art fairs' per se in the north. Although pre-recession, there was a rise in sales of contemporary art, the organisers wanted to tap into the north's (and Manchester in particular) rising young affluent community – both city centre and ABC1 suburbs.

Background research, pre-launch:

Taste Buds – How to cultivate the art market

This report represents the findings of a year-long research programme by Morris Hargreaves McIntyre into the market for original contemporary visual art. The Taste Buds report was the first study into the market for contemporary visual art in the UK. Over the course of the year researchers spoke to nearly 7,000 people including 400 artists, 80 suppliers and 1,800 existing and potential buyers.

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Reference material:

Key Points

The following figures are based on an extrapolation of data derived from a population survey, with a representative sample of 6,141 adults aged 16 and over living in England and analysis, based on qualitative research, with over 240 people.

- The market for buying original visual art comprises a total of 10.8 million people (27 per cent of the population in England), taking into account 4.9 million existing and 5.9 million potential buyers
- An analysis of the value of sales of art through commercial galleries and open studios suggests that the market is worth an estimated £354.5 million
- The market for 'cutting-edge' art has the potential to be larger – both at the top end among serious collectors and through private purchases bought for personal use
- One reason why more people don't buy art is because of the way in which it is presented and sold. The research shows that potential buyers require choice and information, as well as independent advice on what to buy and how much to pay
- There is virtually no infrastructure outside London for selling critically engaged, innovative, contemporary art
- The public sector could play a greater role in championing the development of new markets
- The report identifies potential for expansion of the serious collector base
- The report suggests a range of proactive market development initiatives, which could expand the market for the spectrum of contemporary art

The overall economic climate for 2008 & 2009 was not ideal for Buy Art Fair, however the success and growth of the art fair has proven that there is an identifiable art market in the North West. The move to Spinningfields in 2010 will aim to support and grow this further.