

Liverpool  
Biennial  
2018

# Evaluation

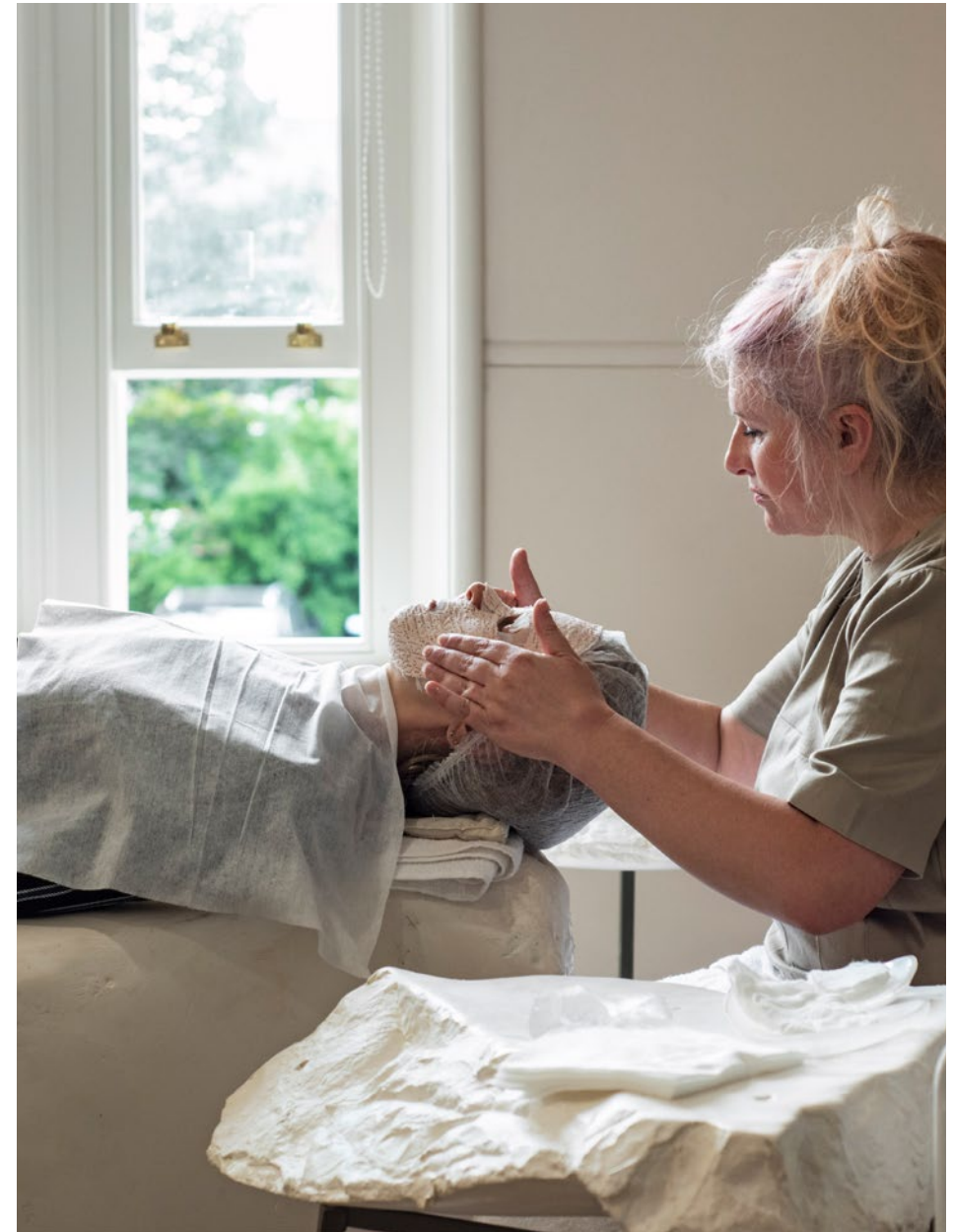
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# Contents

- 3 Executive Summary
- 6 Introduction and Context
- 8 1 – Liverpool Biennial plays a leading role in the UK and international contemporary art scene and in the reputation of Liverpool as a cultural destination
- 10 2 – Liverpool Biennial has a clear placemaking role that works with Liverpool’s cultural status to help make the city a vital place to live, work and visit
- 14 3 – Liverpool Biennial’s cultural, social and economic impacts contribute positively to the experience of individuals, families, communities and the city
- 18 4 – Liverpool Biennial acts as a catalyst, bringing together venues, arts organisations and other civic partners to engage diverse audiences and increase collective value
- 22 Recommendations
- 24 Appendix 1: Detailed Data and Findings
- 36 Appendix 2: Methodology

January 2019 © BOP Consulting.  
Cover image: Mohamed Bourouissa, *Resilience Garden*, 2018. Photo: Pete Carr



Taus Makhacheva, *ASMR (Autonomous Sensory Meridian Response) Spa*, 2018.  
*Sculptural Signature Facial* performance at Blackburne House. Photo: Thierry Bal

# Executive Summary

Liverpool Biennial 2018 presented work by over 40 international artists across more than 17 sites – including public spaces, civic buildings, galleries, museums and online – from 14 July until 28 October. The 10th edition titled *Beautiful world, where are you?* invited artists and audiences to reflect on a world in social, political and economic turmoil. The 15-week festival was underpinned by a weekly programme of events and included partner exhibitions Bloomberg New Contemporaries, John Moores Painting Prize and *This is Shanghai*.

This independent evaluation by BOP Consulting is based on the responses of the Biennial's core audience and key stakeholders, including a focus group of Liverpool residents. Building from the findings in 2016, the evaluation explores the impact of Liverpool Biennial 2018 according to four intended outcomes:

## 1 Liverpool Biennial plays a leading role in the UK and international contemporary art scene and in the reputation of Liverpool as a cultural destination

Liverpool Biennial provides an important 'moment' in the UK and global contemporary art sectors. By presenting work in a variety of sites and contexts – including spaces where visual art does not normally appear, in partner galleries, and in public or outdoor sites – Liverpool Biennial creates interactions that are novel and affecting for city residents and visitors from elsewhere.

In summary:

- 72% of visitors came from outside the city, with 50% from outside the North West, including 14% from outside the UK, showing an increase on 2016 (60%, 36% and 9%, respectively).

- In 2018 over half a million people encountered a Biennial artwork, including 160,730 core visitors (i.e. those coming to Biennial exhibitions or works intentionally); a 47% increase on 2016.
- For those visiting from outside the city, 86% stated that the Biennial was the main or partial reason for visiting, indicating its strong influence in attracting people to the city.
- Liverpool Biennial was recognised by peers and partners as having strong international recognition and local relevance; something that contributes to its overall quality.

## 2 Liverpool Biennial has a clear placemaking role that works with Liverpool's cultural status to help make the city a vital place to live, work, study and visit

The Biennial plays an important role in building perceptions of Liverpool as a world-leading destination for experiencing contemporary art. Working at the intersection between the international and local, the programme engages artists and audiences with Liverpool's history and identity, whilst bringing new and interesting work to the city for local, UK and international audiences.

In summary:

- Liverpool Biennial is recognised as enhancing the quality and scale of Liverpool's cultural offer and those visiting from outside the city are more likely to return as a result of the Biennial.
- 89% of attendees agreed that Liverpool should be proud of its art scene, and 91% agreed that Liverpool should do more of this sort of thing. 82% agreed that they are more likely to visit Liverpool again based on their experience.
- While the Biennial feels well-embedded in the city and creates an opportunity for exploration, it was suggested by some that more

visually striking and larger scale projects could engage even more city residents and visitors.

### 3 Liverpool Biennial's cultural, social and economic impacts contribute positively to the experience of individuals, families, communities and the city

Liverpool Biennial creates a number of impacts at a local level. This includes presenting an inclusive and engaging programme that appeals to a broad demographic. Audiences report having positive and rewarding experiences and point to the Biennial making a significant positive contribution to the city.

In summary:

- 44% of those attending said their experience of the Biennial had a positive impact on their general wellbeing, with 92% and 90% rating their experience and overall satisfaction with the exhibition, respectively, as good or very good.
- 76% of attendees reported that their visit had made them interested in new things, 72% that it had allowed them to spend quality time with family or friends, and 65% that it offered something for people of all ages.
- The Biennial catalyses a significant contribution to the economy, generating net spending of £7.1 million, an increase from £5.5 million in 2016, and £3.2 million of GVA (Gross Value Added), the equivalent of 198 full-time jobs.
- Qualitative research shows that Liverpool Biennial is recognised as having a clear socially focused role, but this could be expanded even further and made more explicit in terms of legacy, both material and emotional.

### 4 Liverpool Biennial acts as a catalyst, bringing together venues, arts organisations and other civic partners to engage diverse audiences and increase collective value

The Biennial creates momentum that brings together artists, venues and other partners from Liverpool and beyond, adding value to their practices and programmes. Partnership working helps to engage broad and diverse audiences.

In summary:

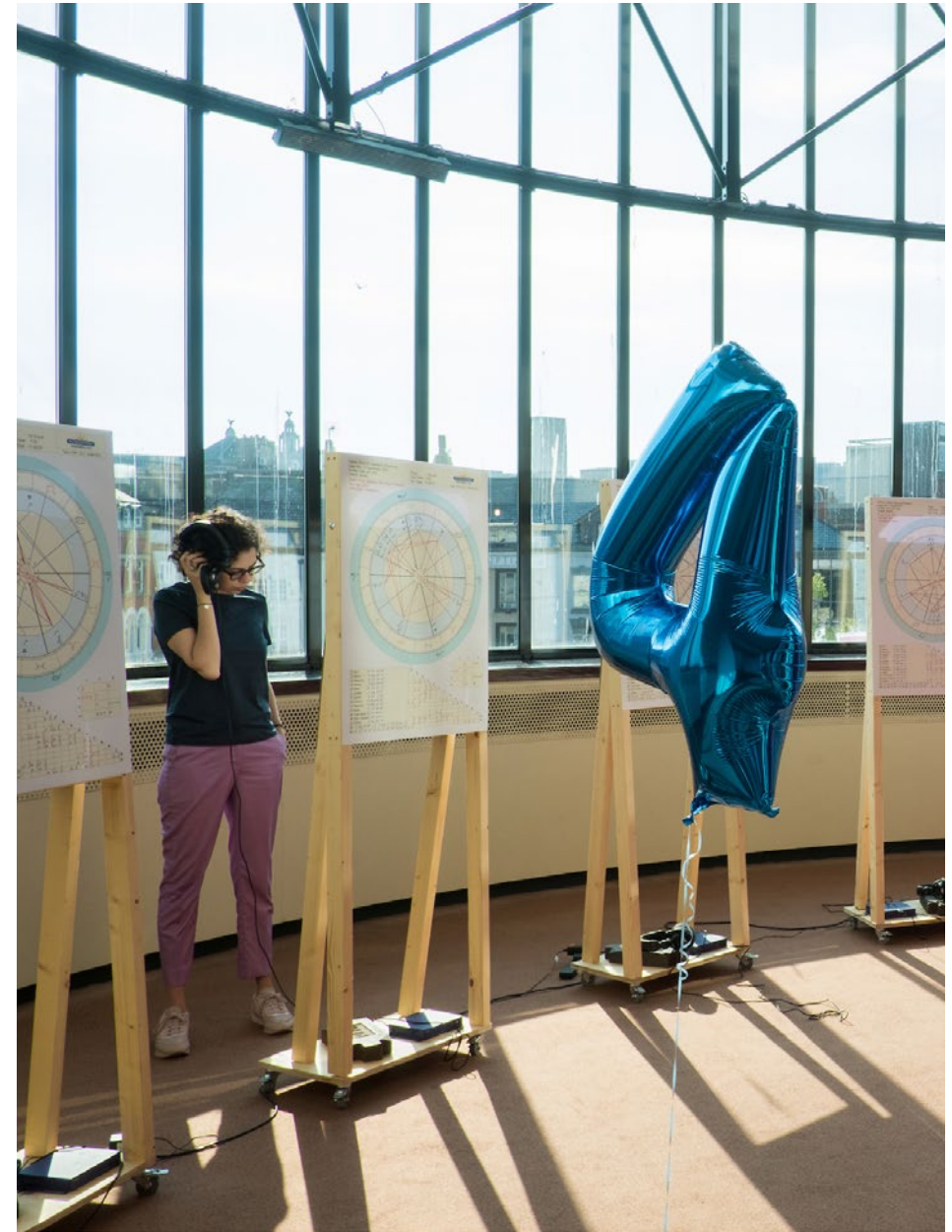
- The Biennial creates a unique opportunity for city cultural venues to come together and achieve more than any one venue can do alone.
- The Biennial audience is relatively young and artistically engaged. It is more ethnically diverse than the local population and those visiting partner venues outside of the Biennial period.
- It was suggested that more and varied partnerships could be created across the city, including with health and social care, housing and planning, to maximise the impact of the Biennial and its partner venues.

### Recommendations

Based on the findings presented throughout the report we would encourage Liverpool Biennial to consider the following recommendations:

- Plan how to sustain global appeal and local relevance by maintaining quality and creating buzz, excitement and engagement from broad and representative local populations.
- Ensure the Biennial contains city and nation-wide moments which celebrate the occasion that the Biennial brings.
- Draw on the Biennial's international scale and connections to share good practice.

- Enhance how the Biennial is embedded in the city by providing more exceptional and engaging moments and making legacy more explicit.
- Use the Biennial's unique history and social context to inform the broader contemporary arts sector.
- Develop and utilise globally-leading approaches to social inclusion and socially-embedded practice with projects that have clear emotional and material legacy.
- Work with new and existing partners across the city in a way that makes the most of the unique opportunity the Biennial brings.
- Enhance the placemaking role of the Biennial by commissioning works that are exceptional and widely engaging.
- Keep growing, not necessarily in scale, but in reach, quality and recognition. This could be seen through the number of partners worked with, the types of artists commissioned and engaged, or the timeframe and scale of the exhibitions presented.
- Expand and develop Liverpool Biennial's position as a professional meeting point. Consider how the programme structure provides growth and debate to local and international curators and visitors.
- Align with partners' programme and operational plans at the earliest opportunity, perhaps even years in advance, and identify shared aims and responsibilities e.g. through establishing clear Memorandums of Understanding between the Biennial and its partners (and between partners).
- Nurture the growth of experience-seeking audiences and the role of public art in encouraging audiences to engage in a performative way (e.g. via posting on social media).



Ei Arakawa's series *Performance People*, 2018. Installation view at the Playhouse theatre. Photo: Mark McNulty

# Introduction and Context

This independent evaluation by BOP Consulting presents data and findings relating to Liverpool Biennial 2018, the 10th edition of the Biennial in its 20th anniversary year.

Liverpool Biennial 2018: *Beautiful world, where are you?* presented work by over 40 artists from 22 countries, across more than 17 sites – including public spaces, civic buildings, galleries, museums and online – from 14 July until 28 October. The 15-week festival was underpinned by a programme of events and partner exhibitions.

The evaluation is structured around four core intended outcomes for Liverpool Biennial:

- 1 Liverpool Biennial plays a leading role in the UK and international contemporary art scene and in the reputation of Liverpool as a cultural destination
- 2 Liverpool Biennial has a clear placemaking role that works with Liverpool's cultural status to help make the city a vital place to live, work, study and visit
- 3 Liverpool Biennial's cultural, social and economic impacts contribute positively to the experience of individuals, families, communities and the city
- 4 Liverpool Biennial acts as a catalyst, bringing together venues, arts organisations and other civic partners to increase value across the board

To explore the extent to which these outcomes have been met we adopted a three-stage methodology:

- Audience surveys with those attending Liverpool Biennial venues and partner venues (receiving 736 responses)
- Qualitative interviews with Liverpool Biennial partners and 'peers' (i.e. representatives of UK and global contemporary art sectors) (12 interviews, listed in the methodology)
- A focus group of Liverpool residents (10 participants)

A full description of the methodology is provided in Appendix 2. Tables and charts outlining the full evaluation data are provided in Appendix 1. Liverpool Biennial strives to build diverse audiences that engage more and more with contemporary visual art. This helps to create an audience profile that ranges across the age and socio-economic spectrum and provides experiences that deepen and grow engagement.

As is discussed throughout this evaluation, Liverpool Biennial operates across local, regional, national and international contexts. This evaluation focuses on audiences' experiences and reactions to the 2018 Biennial but also includes a consideration of how this relates to the organisation's priorities and operations outside of the Biennial period, accepting that these are clearly closely related.

Ultimately it is hoped that the data and findings can help the organisation to consider and discuss its impact in a way that is meaningful and reflective of the various contexts in which it operates.



Suki Seokyeong Kang, *Land Sand Strand*, 2016–2018. Activation at Bluecoat. Photo: Mark McNulty

# 1

## Liverpool Biennial plays a leading role in the UK and international contemporary art scene and in the reputation of Liverpool as a cultural destination



Joseph Grigely, *Songs without Words*, 2018. Installation view at Victoria Gallery & Museum. Photo: Mark McNulty

Liverpool Biennial provides an important 'moment' in the UK and global contemporary art sectors. By presenting work in a variety of sites and contexts – including spaces where visual art does not normally appear, in partner galleries, and in public or outdoor sites – Liverpool Biennial creates interactions that are novel and affecting for city residents and visitors from elsewhere.

In summary:

- Liverpool Biennial increased its number of core visitors by 47% compared to 2016, including a higher proportion from outside the city and region
- Liverpool Biennial was recognised by peers and partners as having strong international recognition and local relevance; something that contributes to its overall quality
- City residents understand the need to balance a high-quality programme that appeals to locals and will attract national and international attention

In 2018 over half a million people encountered a Biennial artwork, including 160,730 core visitors (i.e. those coming to Biennial exhibitions or works intentionally) who made over 660,000 visits (i.e. an average of 4.1 visits per visitor). This indicates a 47% increase in visitors compared to 2016.

Liverpool Biennial 2018 attracted 72% of its visitors from outside the city and 50% from outside the North West. This included 14% from outside the UK. These figures show an increased percentage of visitors from outside Liverpool when compared to 2016 data, where 60% of visitors were from outside the city, with 36% from outside the North West, including 9% from outside the UK.



For those visiting from outside the city, 86% stated that the Biennial was the main or partial reason for visiting, indicating its strong influence in attracting people to the city.

Each of these findings indicate that Liverpool Biennial provides a significant 'moment' (albeit 15 weeks) for the city to attract visitors seeking to engage in a range of sites and explore contemporary art in and around the city.

This was echoed in the stakeholder interviews:

In terms of the emotional and political positioning of the work, it really is the gold standard of what biennials should be doing globally. They're bringing the best of the UK to a global audience and vice-versa, and it feels freer from the national and commercial ties of some other biennials.

— PEER INTERVIEW

The balance of priorities and values is really spot-on. They engage with the people of the city, collaborate with Liverpool's institutions and bring in some of the world's leading contemporary artists. They operate with authenticity and clarity of purpose. Other institutions are desperate to be doing half of what Liverpool Biennial are doing!

— PEER INTERVIEW

These quotes indicate the interesting position Liverpool Biennial occupies in having clear aims and objectives to combine local and global influence and impact. This dual role of attracting an international arts audience and retaining a local relevance was identified in several interviews as difficult to achieve with authenticity. While this was recognised as currently successful, it was also suggested that the balance should always be considered as a core aspect of quality assurance.

They need to be constantly asking the question 'why here, why now?'. Quality is linked to what is good now and that requires a broad knowledge of what's happening globally. But it's also happening in Liverpool, so quality is also linked to the historical context in which it will be seen and experienced.

— PARTNER INTERVIEW

This sense of balancing a global profile and standard with local engagement and identity was also recognised by Liverpool residents in the focus group:

They're giving people a sense of ownership. So, you've got to work side-by-side. You've got to have the kind of exciting, innovative art that's going to attract and encourage people like The Guardian to go, "Yes, come from Rome, come from Berlin, it's worth seeing." But then you've also got to have stuff that as Scousers we want to engage with and gives us some ownership of our city. So if we can sneak into little buildings or go up the Radio City Tower and we can't normally do that, we're going to want to get engaged.

— FOCUS GROUP PARTICIPANT

The local as well as global reach and relevance of Liverpool Biennial is demonstrated by the extensive media coverage. In 2018 Liverpool Biennial achieved a total of 470+ hits and articles. More than 50% of the press coverage came from national (20%) and international (39%) titles, from across more than 20 countries including Australia, China, Italy and Canada. The wide reach of such media coverage demonstrates the level of recognition and interest in this event on a large geographical scale.

Offering a global biennial programme alongside a locally engaging experience defines much of Liverpool Biennial's perceived role. This includes its role in placemaking and when considering its broader social impact, the considerations of the next sections.

## 2

# Liverpool Biennial has a clear placemaking role that works with Liverpool's cultural status to help make the city a vital place to live, work and visit



Holly Hendry, *Cenotaph*, 2018. Installation view at Exchange Flags. Photo: Pete Carr

The Biennial plays an important role in building perceptions of Liverpool as a world-leading destination for experiencing contemporary art. Working at the intersection between the international and local, the programme engages artists and audiences with Liverpool's history and identity, whilst bringing new and interesting work to the city for local, UK and international audiences.

In summary:

- Liverpool Biennial is recognised as enhancing the quality and scale of Liverpool's cultural offer and those visiting from outside the city are more likely to return as a result of the Biennial
- The Biennial creates a significant moment for Liverpool as a city to explore, celebrate and critique its historical and contemporary narrative via contemporary art and through a considered approach to 'people, space and artist'
- It was suggested by some that we spoke to that more visually striking and larger scale projects could engage even more city residents and visitors

The visitor survey highlighted a number of ways in which the Biennial contributes to local as well as visiting audiences' perceptions of Liverpool. This is especially significant given the variety of origin of 2018 visitors, 72% of whom came from outside the city, and 50% from outside the North West. Alongside this, the positive responses that the Biennial contributes positively to living and working in the city among those who live in Liverpool indicates this dual role in contributing to the city experience for residents and visitors.

89% of attendees agreed that Liverpool should be proud of its art scene, and 91% agreed that Liverpool should do more of this sort of thing. Both these figures reflect the positive data from the last edition (2016 data: 90%

and 82%). This year, 82% agreed that they are more likely to visit Liverpool again based on their experience, showing a significant increase in visitor satisfaction from the previous edition of Liverpool Biennial (2016 data: 63%). Within the Arts Council England Quality Metric measures 81% of attendees agreed that 'it's important that [the Biennial] is happening here' (2016 data: 80%).

The skilled approach of embedding interesting work in interesting spaces was commended within the stakeholder interviews.

I think what sets them (Liverpool Biennial) apart is that they always seem to think about people, space and artist. It's quite impressive.

— PARTNER INTERVIEW

It's so embedded in the city itself. The fact that it's free is so important. It's bringing some of the best global artists into very local contexts, outside of galleries and into unusual spaces within the city. It takes a huge amount of work to do that effectively.

— PEER INTERVIEW

It helps people to reimagine their city in a different way. What makes biennials and festivals so special is how they challenge people to think about and explore their city in a different way. Liverpool Biennial has been really good at this generally, although I tend to remember more things from the past than more recently.

— PARTNER INTERVIEW

Using venues like St George's Hall, Victoria Gallery & Museum and Blackburne House was really important to make the biennial feel locally embedded. It seemed to be a good way of linking the past and the present. These sites in Liverpool automatically bring up questions of power, justice, colonialisation and displacement. It's important these narratives are central to the biennial because they are so central to Liverpool's identity.

— PARTNER INTERVIEW

The physical programming and its role in creating curious and engaging interactions for locals was also well-observed in the focus groups with city residents:

It reflects what a lot of people have said about a general interest in the arts and cultural offerings of the city. For me, one of the interesting things is access to interesting spaces that you might have not necessarily gotten access to in the past. Also, access to different communities that you might not necessarily engage with.

— FOCUS GROUP PARTICIPANT

Every time I was in town for a pint or something like that, I had the little Liverpool Biennial guidebook with me and would tick things off as I was going through it. Whenever I saw something, I was just telling people, "Yes, go and see this. Go and see that." So, I enjoyed it. I'm not saying I liked everything that I saw, but I thought it was really good and lively. There was plenty to do. I'm looking forward to the next one.

— FOCUS GROUP PARTICIPANT

We went to the Oratory because we saw people going in and we were like, “Well, what’s going on?” We didn’t even know what it was and we just wandered in. I was like, “This is actually really good.” I mean, my mates were having a look at it because we’ve never seen inside the building before. So, we were like, “This is actually pretty cool.” I didn’t even know that this was here.

– FOCUS GROUP PARTICIPANT

I’d like to see more. Imagine walking through town in the summertime or riding a bike and you see something that is engaging, that you can go, “Oh, what’s that like?” And it does draw your interest, because sometimes all people see is shops and there’s nothing really there that makes you go, “Wow, look at that.”

– FOCUS GROUP PARTICIPANT

The people we spoke to recognised that Liverpool Biennial has a long and important history of opening up the city by commissioning and displaying art in public spaces, encouraging people to encounter work while walking through the city and ensuring that art is positioned outside of gallery walls. It was suggested that the Biennial’s role here is about opening possibilities for the public, engaging different audiences and communities and expanding the influence of the various partners. While this was recognised, it was also suggested that the Biennial in 2018 and in recent years has not embraced large-scale public engagement pieces in the same way as previously.

I would have liked to have seen more ‘generous’ projects that have a strong impact on all audiences. Things that have a high degree of affect. Visually beautiful and engaging on a bigger scale with the city. It felt like this was a bit lost this year. It’s not about dumbing down, but just considering pieces that are really visually striking.

– PARTNER INTERVIEW

At least one, two, or maybe three big spectacle exhibits is a really good way to engage the city. Quite a lot of the biennial is hidden away, and the local audience isn’t necessarily a priority. It’s important to remember to curate for all your audiences, not just your peers.

– PARTNER INTERVIEW

The public realm work is thoughtful, but I can’t think of a recent ‘star piece’, it’s like there is a reluctance about spectacle within Liverpool Biennial.

– PEER INTERVIEW

This notion of using ‘star pieces’ or ‘wow moments’ to enhance the placemaking role of the Biennial was also recognised in the resident focus group who described that they enjoy the festival atmosphere that can be created, along with supporting the increasing sense of curiosity and playfulness that characterise resident and visitor experiences of art in and around the city. It was also highlighted that this should not be in the form of gimmicks, but instead something exceptional and engaging, that may not be immediately appealing but is designed to have a legacy and broad appeal. Examples discussed included the Gormley figures on Crosby Beach and the Superlambanana sculpture in the city centre.

Each of these findings indicates the growth of audiences as experience-seekers and the role of public art to encourage audiences to engage in a performative way (e.g. often via posting on Instagram or other social media). It was acknowledged that it can be difficult to combine novel experiences with globally leading art, but there was undoubtedly an appetite for it among many of those we spoke to.

The open-ended responses in the survey also highlighted how the Biennial puts Liverpool on the map as a cultural destination.

A number of people commented on being regular cultural consumers at home and being inspired to visit Liverpool – often for the first time – because of the Biennial. Many noted building a weekend or multi-day trip to Liverpool around and because of the experience of the Biennial.

We are visiting from London where we visit a lot of galleries, are members of Tate etc... We have found it really thought-provoking and enlightening, as well as finding pieces inspiring visually. We have also loved “discovering” Liverpool and its areas via the Biennial sites – this is our first visit. We would definitely time another Liverpool trip to coincide with the next Biennial.

– SURVEY RESPONDENT

I came here as part of my annual two-week holiday. I could only afford one week away from home and chose the Biennial because there were other events I also wanted to see (the Egon Schiele exhibition at the Tate and the John & Yoko exhibition at the Museum of Liverpool). I’ve spent three full days touring the different features of the Biennial and enjoyed the variety and quality available.

– SURVEY RESPONDENT



Kevin Beasley, *Your face is/is not enough*, 2018. Performance at Tate Liverpool, 14 July 2018. Image courtesy the artist and Casey Kaplan, New York. Photo: Pete Carr

# 3

## Liverpool Biennial's cultural, social and economic impacts contribute positively to the experience of individuals, families, communities and the city



Ryan Gander with Jamie Clark, Phoebe Edwards, Tianna Mehta, Maisie Williams and Joshua Yates, *From five minds of great vision (The Metropolitan Cathedral of Christ the King disassembled and reassembled to conjure resting places in the public realm)*, 2018. Installation view at Liverpool Metropolitan Cathedral. Photo: Pete Carr

Liverpool Biennial creates a number of impacts at a local level. This includes presenting an inclusive and engaging programme that appeals to a broad demographic. Audiences report having positive and rewarding experiences and point to the Biennial making a significant positive contribution to the city.

In summary:

- Attendees report strong effects for quality of experience and wellbeing, and the 2018 Biennial scores highly when measured against the industry-standard Arts Council England Quality Metrics
- The Biennial catalyses a significant contribution to the economy, generating net spending of £7.1 million, an increase from £5.5 million in 2016, and £3.2 million of GVA (Gross Value Added), the equivalent of 198 full-time jobs
- From peers and locals there was a reported appetite for increasing the amount of socially engaged projects that are responsive to Liverpool's unique needs and have a lasting material and emotional legacy

92% of attendees rated their experience as good or very good, 96% rated the quality of the venues as good or very good, and 90% of attendees rated their overall satisfaction with the exhibition or event as good or very good. These show a general higher level of satisfaction if compared to the satisfaction scores reported in the preceding Biennials, indicating growing levels of reported quality.

The core audience for Liverpool Biennial remains relatively young (nearly 40% are aged 20-34 and almost 50% are under 35), which may be beneficial for engaging and maintaining an interest in contemporary art in the city. There appears to be a similar proportion of individuals aged 30-34 attending compared to the previous years (11% in 2018, compared to 14% in 2016 and 6% in 2014). The proportion of attendees aged 65-69

has declined over time from 12% (2014) to 5% (2016) and 6% (2018). It is unclear whether these changes relate to differences in sampling, or to programme-related changes in the previous three editions.

76% of attendees reported that their visit had made them interested in new things, 72% that it had allowed them to spend quality time with family or friends, and 65% that it offered something for people of all ages. The first two findings are considerably higher than in 2016, with the latter remaining the same. The Biennial provides a popular opportunity for a day-out, with 37% of attendees indicating that a key motivation was to spend time with family or friends.

The question explicitly relating to wellbeing was 'negatively keyed' to limit respondents from positively filling out all responses (i.e. the statement was 'my visit has made no difference to my wellbeing'). It indicates that 44% of those attending felt their experience had a positive effect on their general wellbeing, (i.e. disagreeing with the statement) and just 35% agreeing with the statement, implying it had no perceived effect on their wellbeing. As in 2016, when similar figures were reported, the experience of the Biennial as a moment of contemplation or social interaction can be linked to wellbeing impacts. We also included the Arts Council England Quality Metrics in the 2018 survey. Visitors were asked to score their perceptions out of 5 in the survey questionnaire (therefore any score above 2.5 indicates a positive affirmation with the statement).

The results indicate that the Biennial scored highest for Enthusiasm ('I would come to something like this again' = 4.43), and Concept ('It was an interesting idea' = 4.41), followed by Rigour ('It was well thought through and put together' = 4.40).

Similar to Liverpool Biennial 2016, in 2018 the most cited motivation for attending Liverpool Biennial was 'to be intellectually stimulated' (47%), followed by having a strong visual arts identity (41% reporting 'visual art is an important part of who I am'), and 'to be inspired' (39%). This indicates that the core Biennial audience is engaging from a perspective of a strong interest in visual art and expecting to be challenged.

45% of attendees had attended previously and 55% attended for the first time, striking a good balance between attracting new and repeat audiences. This figure shows a relatively high level of loyalty of visitors and, at the same time, an organisational capacity to attract new audiences to the Biennial, thanks to its reputation for providing challenging and stimulating arts experiences.

84% of attendees reported having attended an arts event three times or more in the previous year, compared to a national average of 61% and to the 2016 data of 89%.

55% of attendees indicated that they had a general knowledge of contemporary art, 27% specialist knowledge and 18% little or no knowledge.

Another question showed that 40% of attendees said they have a professional or academic interest in the visual arts, 23% that they have a general arts interest, and 10% that they normally choose visual arts over other types of opportunity. A further 27% said they just like going to interesting events whether arts or not.

Taken together, these profile and motivation statistics show that Liverpool Biennial continues to achieve positive impacts with broad and highly engaged arts audiences, where the majority would not describe themselves as specialists.

In addition to its social role, Liverpool Biennial also has an economic benefit to the city and region. Using a UK Treasury standard methodology, we calculated the total net contribution that Liverpool Biennial 2018 makes to the Liverpool economy is £6.6 million; and the net contribution to the broader economy is £7.1 million.

The total Gross Value Added<sup>1</sup> (GVA) that Liverpool Biennial 2018 generated in the Liverpool economy was £2.9 million; and the total GVA in the broader economy was £3.1 million. This is equivalent to supporting 198 permanent full-time jobs in Liverpool or 190 permanent full-time jobs in the North West, above and beyond those directly employed

by Liverpool Biennial<sup>2</sup>. These are all higher than the economic impact calculations for the 2016 Biennial.

We automatically thought of approaching Liverpool Biennial because they have such a strong reputation in community-focused work. Community is very much at the heart of their thinking.

— PARTNER INTERVIEW

It's quite challenging to maintain the highest standards of contemporary art and remain accessible to broad publics, especially for visual art. If you're not a building with an embedded outreach and community operation, it's even more difficult because people are not coming to you. The fact that Liverpool Biennial is known for being accessible is very important because it is challenging to do this well.

— PEER INTERVIEW

The explicit aim to achieve positive social impact was recognised by many of the stakeholders we spoke to:

Something like Mohamed Bourouissa's piece (the Resilience Garden in Toxteth) shows how you can do amazing, publicly engaging work. It's political by the fact that it is genuinely seeking to engage people and create public discourse, (it's) lower profile but with potentially much longer and greater impact. Something locally embedded like this is so much more meaningful in an age where identity politics is so shouty.

— PEER INTERVIEW

The defacing of the work at Great George St (The List) was interesting, a moment to open up dialogue and get people thinking about how to engage with and represent a range of views in the city. Things like this can create a moment for contemplation about what the role of these works are.

— PEER INTERVIEW

This was not to suggest that the nature of the socially focused work was in some way separate from the core role and offer of Liverpool Biennial. Indeed, those we spoke to highlighted how the political nature of artwork intended to have a social impact can't really be separated from the process or reception of the work.

It was also discussed in interviews how cultural democracy and inclusion are becoming increasingly embedded in artistic practice globally in more interesting ways, and Liverpool Biennial is well placed to 'tap-in' to this nationally and internationally.

Linked to this it was queried whether Liverpool Biennial can do more to sustain the legacy of the works that are commissioned for the Biennial, particularly those that are site-specific or have engaged broad publics in their creation. While the need for the limited time period for a biennial was recognised, it was also suggested that some social impact achieved as a result of work being produced could be sustained for a longer period of time. This was discussed in terms of both physical and emotional legacy among the populations taking part.



Maybe even encouraging people, local people, to produce material, whatever it might be – a painting, a sculpture or some sort of installation. Maybe a bit more of that could be included in the Biennial. So that it makes the people of Liverpool feel as if it's more about them, as well as bringing things from outside. Because you want stuff from outside as well anyway, but I don't know how you would manage to do that. You'd have to be planning for this (in the future), maybe the Biennial in four years' time, before which you start getting a structure in place where that could happen.

– FOCUS GROUP PARTICIPANT

What you probably want is somehow to get really talented artists to work with communities and bring out their stories. And that's, I think, probably quite hard to do. I saw some examples of that in this Biennial, but it didn't engage me particularly. I thought the result wasn't particularly that interesting really. And I imagine the process for the people involved was really important and really successful, but that didn't manifest itself then in a really interesting piece that the viewer coming to it from the outside viewed it. That's probably quite a difficult thing to pull off actually. So that's where you need to think about the qualities and talents of the artists that you're placing in communities and the time that they're given to do that. Because my understanding is that the Biennial has spent a lot (on these types of projects) in previous years, that's part of its thing, isn't it? It's to try and bring artists, from outside of Liverpool, in to Liverpool to understand it.

– FOCUS GROUP PARTICIPANT

The overall impression within the focus group was that there is an existing element of socially engaged practice within Liverpool Biennial activity, but that it could perhaps be more clearly articulated or scaled up. Echoing findings relating to the first two outcomes, it was also highlighted that there is a need to make socially focused practice very much embedded within Liverpool and its contemporary and historical identity.

Within the open-ended responses in the survey asking for visitors' one-word responses and to describe how their experience made them feel, the words used were overwhelmingly positive with visitors responding that they felt 'intrigued', 'inspired', 'thoughtful', 'happy' and 'engaged'. Popular one-word summaries included 'interesting', 'inspiring', 'thought-provoking', 'good', 'diverse', and 'great'. The top 10 words from each question are included in Figures 8 and 9.

1 GVA is the value of the Biennial to the sub-regional and regional economy once we account for all the inputs taken to produce the net contribution (e.g. raw materials, education, roads etc.) – the 'added value'.

2 The total number of jobs in Liverpool is higher due to the popularity of the Biennial among those living across the North West who come into the city and spend money when attending. This spend is therefore 'additional' in Liverpool, but not in the North West (where it would have been spent anyway and is therefore not counted).

## 4

# Liverpool Biennial acts as a catalyst, bringing together venues, arts organisations and other civic partners to engage diverse audiences and increase collective value



George Osodi, *Nigerian Monarchs*, 2006–2017. Installation view at Open Eye Gallery. Photo: Rob Battersby

Liverpool Biennial brings together artists, venues and other partners within and beyond Liverpool to maximise the value that each can offer individually with the momentum provided by the Biennial period. In this sense, Liverpool Biennial's impact is predicated on partnership working and on engaging broad and diverse audiences collectively.

In summary:

- The Biennial audience is relatively young, artistically engaged and more ethnically diverse than the local population. More could be done to engage an audience that reflects the socio-economic profile of the city when measured against the Index of Multiple Deprivation
- There is a clear value in the partnership approach adopted by Liverpool Biennial to diversify audiences. However, it was suggested that these partnerships could be even more strategic than at present
- More and varied partnerships could be created across the city, including with health and social care, housing and planning, to maximise the impact of the Biennial and its partner venues

Liverpool Biennial intentionally works with venues and other partners to expand regular programming and create a critical mass of contemporary visual art. This partnership approach enhances the extensive arts and culture infrastructure in the city, while at the same time creating a 'moment' to attract diverse new local and global audiences. By working strategically together the Biennial creates an opportunity for all partner venues to contribute to something bigger than any one venue can on its own; generating a progressive programme, bringing new visitors into the city and broadening the local arts audience.

The core audience of 160,000 people is diverse, particularly in terms of age, ethnicity and socio-economic status. There appeared to be a higher proportion of female attendees this year (63% compared to 52% in 2016). This reflects the findings from 2014 when there were 60% female attendees. While there is a 5% bias towards arts participation by females nationally<sup>3</sup>, it may be worth considering if more deliberative strategies are required to attract more men to the Biennial in the future, as well as checking this trend with partner venues.

The Biennial attracts a relatively young audience, with 54% of visitors aged under 40, and 12% over 65, although this is also broadly representative of the local population, where 57% are aged under 40 years and 15% are aged over 65<sup>4</sup>.

In 2018 a greater proportion of visitors described themselves as non-White British (34%, compared to 25% in 2016), which is a significant finding, and also indicates a higher proportion of non-White British attendees than the general population of the North West (12%). Although this may also be skewed by the higher proportion of tourists attracted to the Biennial and the younger overall demographic, it may be that the 2018 programme had a direct effect on ethnic diversity. Blackburne House and Victoria Gallery & Museum both recorded significantly higher proportions of non-White British attendees, and both were new venues to the Biennial in 2018 who likely attract a demographically distinct audience from some of the city centre venues and galleries.

Although socio-economic status as based on occupation was not collected, the Index of Multiple Deprivation (IMD) data (based on postcode) indicates that more people attended from poorer areas than wealthier areas. Although this is likely also a consequence of the fact that Liverpool is disproportionately represented in the lower quintiles of the IMD<sup>5</sup>, it indicates that 25% of those attending came from the poorest 20% of UK neighbourhoods with 10% of attendees from the wealthiest 20% of areas. This shows that the Biennial is not only the preserve of those most advantaged in society, otherwise the distribution would likely be reversed (i.e. 20% from each quintile would represent an equal balance with the English population as a whole).

Based on the audience profiles shared by partner venues<sup>6</sup>, overall the Biennial audience this year is more ethnically diverse than is usually observed, although the demographics are closer in terms of age and gender. The Biennial also attracts a larger proportion of non-local visitors (i.e. Liverpool and North West), which may also contribute to ethnic diversity, particularly the relatively large proportions of European visitors attending the Biennial this year.

Within the stakeholder interviews it was suggested that while there is a clear value in partners working together for the Biennial, it was also felt that even more could be done collectively to achieve greater impact. This is especially pertinent given the clear need to engage even more with Liverpool's more disadvantaged populations.

**There's a variable balance between doing things for the public and doing things for the international art sector, they are different audiences. Liverpool Biennial needs to be able to act autonomously but obviously requires collaboration with the venues and organisations it works with. It feels as if there could be a more strategic approach to joining up the contributions of each of the venues and galleries overall.**

— PARTNER INTERVIEW

**It places Liverpool at the centre of a global art-world and shows a side of the city which is hugely impressive. It puts the city on the map in a way that is edgier than any individual venue can achieve alone.**

— PEER INTERVIEW

It's great to see the venues and partners across the city working together but it also feels like more could be made of this, e.g. identifying shared goals for the biennial period. An openness to collaboration rather than feeling in competition.

— PARTNER INTERVIEW

In terms of practical suggestions, some ideas that were discussed included establishing clear Memorandums of Understanding between the Biennial and its partners (and between partners) as a collaborative document identifying shared aims and responsibilities. This was suggested as a more partnership-focused approach than simply a contract identifying material and non-material contributions from different sides.

It was also suggested that longer run-in times are essential to make the most of partnerships. The various venues and partners each operate according to their own programming and operational plans, which for some can be many years in advance, therefore the sooner Liverpool Biennial can align with these, the easier the partnership will be.

Across the stakeholder interviews several respondents indicated that they felt the curatorial approach this year was clearer than it has been previously, and particularly in relation to the group approach that was taken in 2016. A final point here was the need for very clear reporting and management structures when it comes to production. This is linked to the curatorial model adopted for each biennial and it was highlighted that the success and impact of a final exhibition is directly linked to its production and the clarity of vision leading up to it from the Biennial team.

It was acknowledged that the Biennial cannot be expected to operate exactly like its venue-based partners, but how this difference should be accommodated in the ways of working could also be made clearer given the difference in operational styles.

It was also highlighted that this is an interesting moment of change in Liverpool's artistic leadership across a number of venues and institutions

and that Liverpool Biennial should always consider its role and priorities alongside a number of partners engaging in a similar process. In this sense the opportunity for Liverpool Biennial is to build from its strong history and experience and lead practice locally, regionally, nationally and internationally among its biennial peers.

It was also recognised that this requires a clear vision and strategy, strong partnerships and stable long-term funding.

Finally, in the focus group Liverpool residents made a plea for even more extensive and varied partnerships to be developed to ensure that the energy and resources that are catalysed by the Biennial every two years can be maintained and extended wherever possible.

How can the biennial support the local ecology? It's not about being top-down, but by showing leadership in collaboration, supporting new collaboration without necessarily taking the credit. For me this is part of its public remit. How much does it really involve local publics, both the general public and artists? It's also about systematically reviewing what's worked in the past and repeating those successes rather than always doing something new.

— PEER INTERVIEW

This included complementary activities to existing provision, helping to extend practice in more creative and inclusive ways, as well as working more closely with developers and other economic interests in the city where there is a risk of corporatisation of the city's spaces and overall aesthetic. Building from 20 years of experience it was suggested that Liverpool Biennial's approach to partnership working could become even more innovative and responsive to shifting social and cultural agendas across the city.

If the Biennial is leaving stand-out, stand-alone pieces, fantastic. But, also, programmes for continuity, working alongside mental health organisations, housing groups, people who have disabilities, ethnic groups... Because it doesn't seem like there is a great deal of continuity. For me, the word is legacy.

– FOCUS GROUP PARTICIPANT

(How can the Biennial) add value to stuff that might be happening in the city and the organisations that never quite have the time or resources to (do more)? So, in my world, I'm working on the development programme and we're under a lot of pressure, and it would be great for the Biennial to come in and (be) a resource that enables me and my team to step out of our day-to-day and (think about how an) artist can add value to what we're doing in some way, in different communities or different (strands of work).

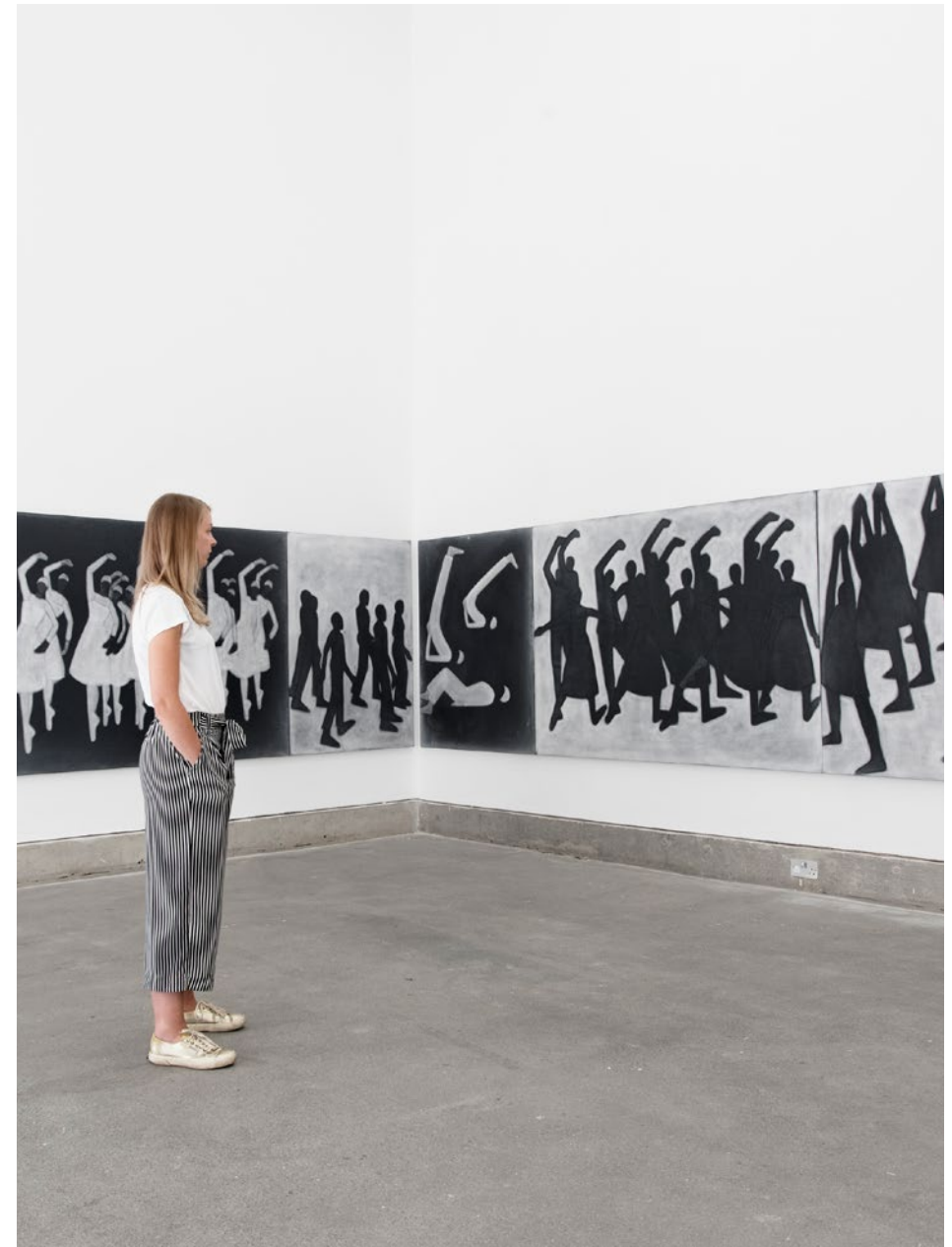
– FOCUS GROUP PARTICIPANT

3 DCMS, Taking Part Survey, November 2018. [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/740242/180911\\_Taking\\_Part\\_Adult\\_Annual\\_Report\\_-\\_Revised.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/740242/180911_Taking_Part_Adult_Annual_Report_-_Revised.pdf)

4 Liverpool City Council Population Statistics <https://liverpool.gov.uk/council/key-statistics-and-data/data/population/>

5 Significantly, 60% of Liverpool neighbourhoods are in the poorest 20% of all English neighbourhoods. <https://liverpool.gov.uk/council/key-statistics-and-data/data/deprivation/>

6 Via private correspondence with the evaluation team



Silke Otto-Knapp, *A series of images following one from the other Eine aufeinander folgende Reihe von Bildern*, 2018. Installation view at Bluecoat. Photo: Thierry Bal

# Recommendations

Based on the findings presented throughout the report we would encourage Liverpool Biennial to consider the following recommendations:

- Plan how to sustain global appeal and local relevance by maintaining quality and creating buzz, excitement and engagement from broad and representative local populations.
- Ensure the Biennial contains city and nation-wide moments which celebrate the occasion that the Biennial brings.
- Draw on the Biennial's international scale and connections to share good practice.
- Enhance the Biennial's embedding in the city by providing more exceptional and engaging moments and making legacy more explicit.
- Use the Biennial's unique history and social context to inform the broader contemporary arts sector.
- Develop and utilise globally-leading approaches to social inclusion and socially-embedded practice with projects that have clear emotional and material legacy.
- Work with new and existing partners across the city in a way that makes the most of the unique opportunity the Biennial brings.
- Enhance the placemaking role of the Biennial by commissioning works that are exceptional and widely engaging.
- Keep growing, not necessarily in scale, but in reach, quality and recognition. This could be seen through the number of partners worked with, the types of artists commissioned and engaged, or the timeframe and scale of the exhibitions presented.

- Expand and develop Liverpool Biennial's position as a professional meeting point. Consider how the programme structure provides growth and debate to local and international curators and visitors.
- Align with partners' programme and operational plans at the earliest opportunity, perhaps even years in advance, and identify shared aims and responsibilities e.g. through establishing clear Memorandums of Understanding between the Biennial and its partners (and between partners).
- Nurture the growth of experience-seeking audiences and the role of public art in encouraging audiences to engage in a performative way (e.g. via posting on social media).



The List of 34,361 documented deaths of asylum seekers, refugees and migrants who have lost their lives within or on the borders of Europe since 1993. Documentation as of 5 May 2018 by UNITED for Intercultural Action. Facilitated by Banu Cennetoğlu. Presented at Great George Street. Photo: Mark McNulty

# Appendix 1

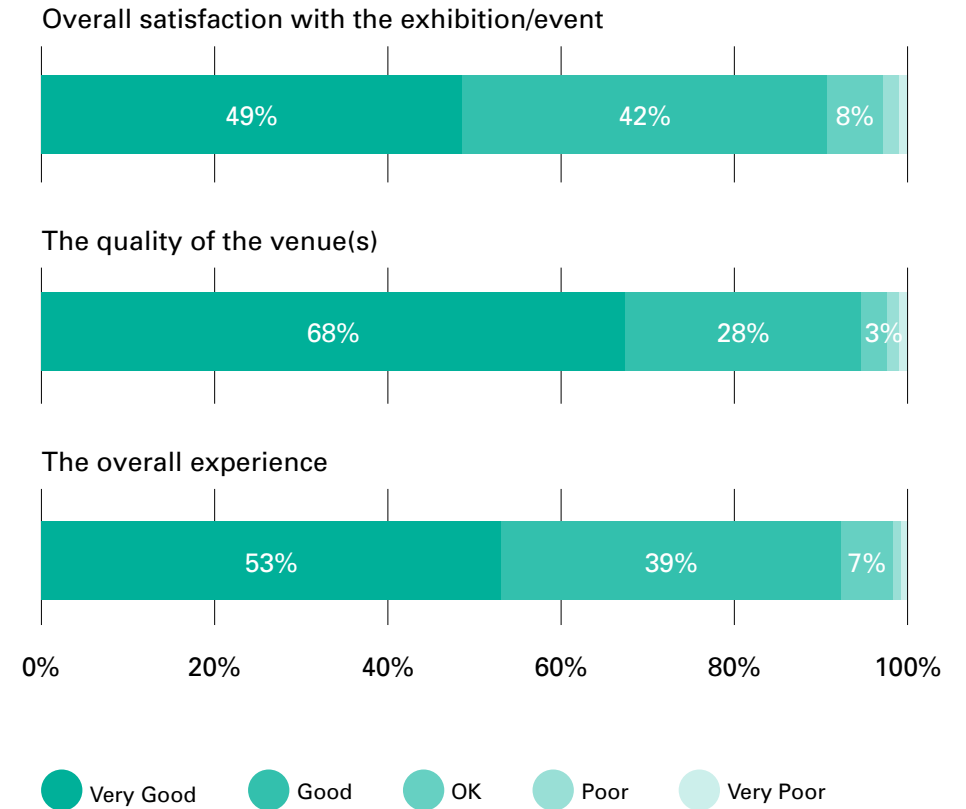
## Detailed Data and Findings

**Figure 1: Visit and visitor numbers for Liverpool Biennial 2018**

Visitor type and source	Number
Total number of visits	660,674
Venues	555,188
Public sites	105,486
Average number of reported or intended visits per visitor	4.1
<b>Total number of core visitors</b>	<b>160,730</b>
<b>Opportunity to see (i.e. individual viewers)</b>	
Engaged visitors	160,730
Public sites	340,530
<b>Total individuals encountering the Biennial</b>	<b>501,260</b>

Source: BOP Consulting (2019)

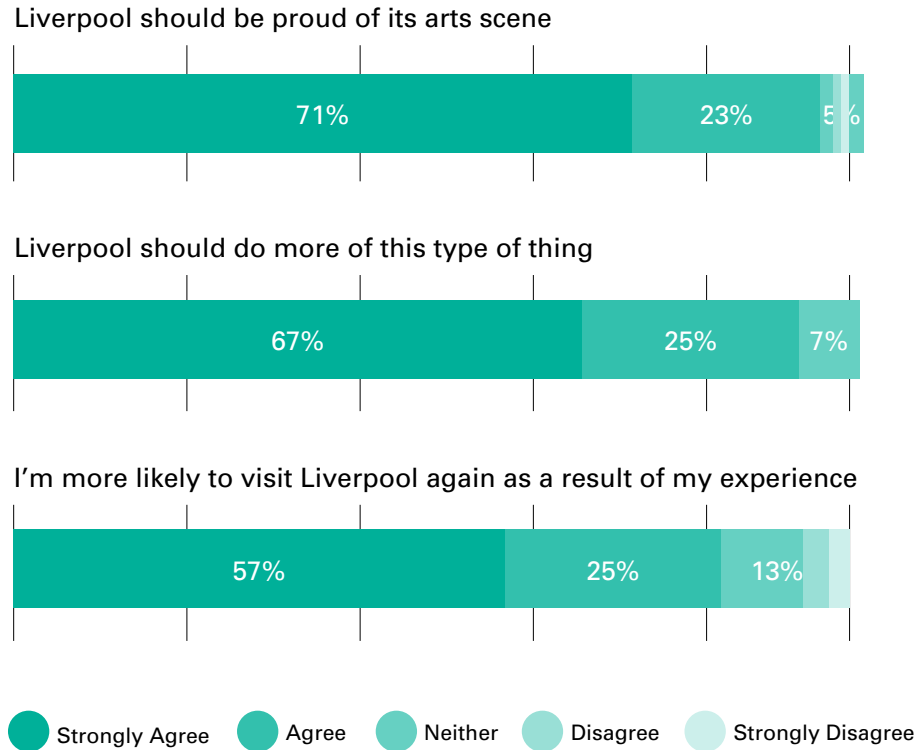
**Figure 2: Overall quality and satisfaction**



Source: BOP Consulting (2019)

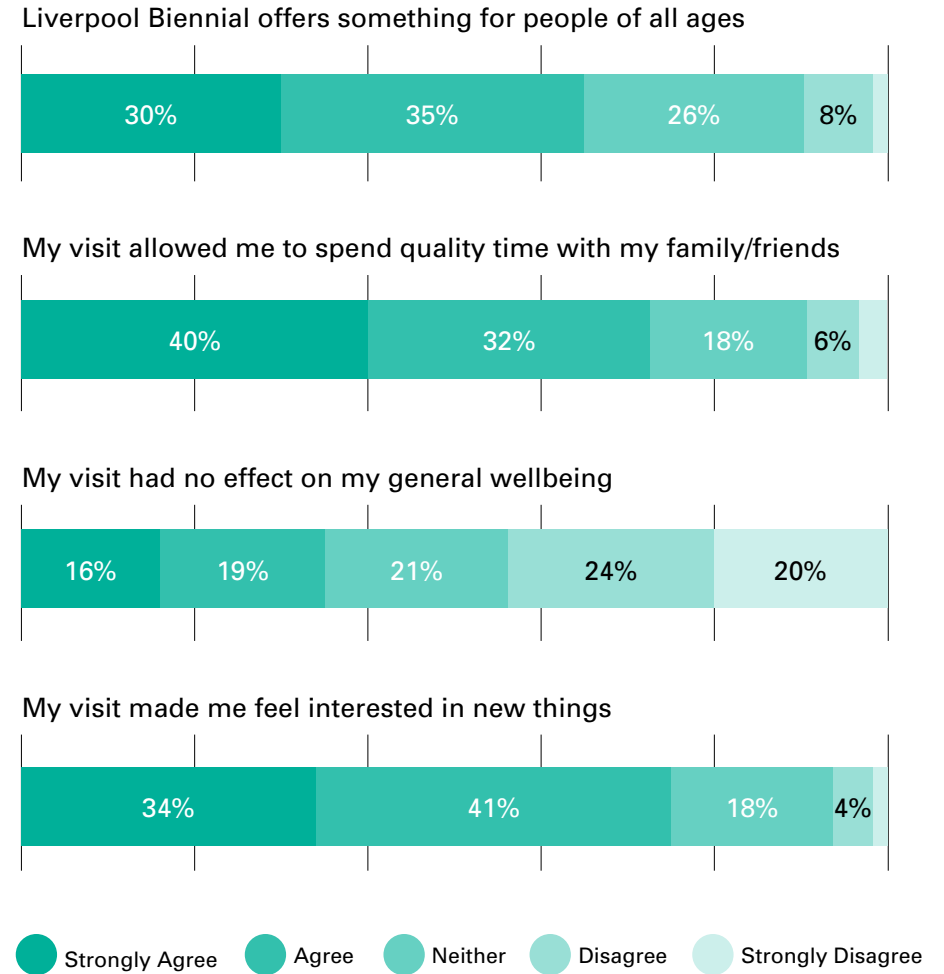


**Figure 3: Local impact**



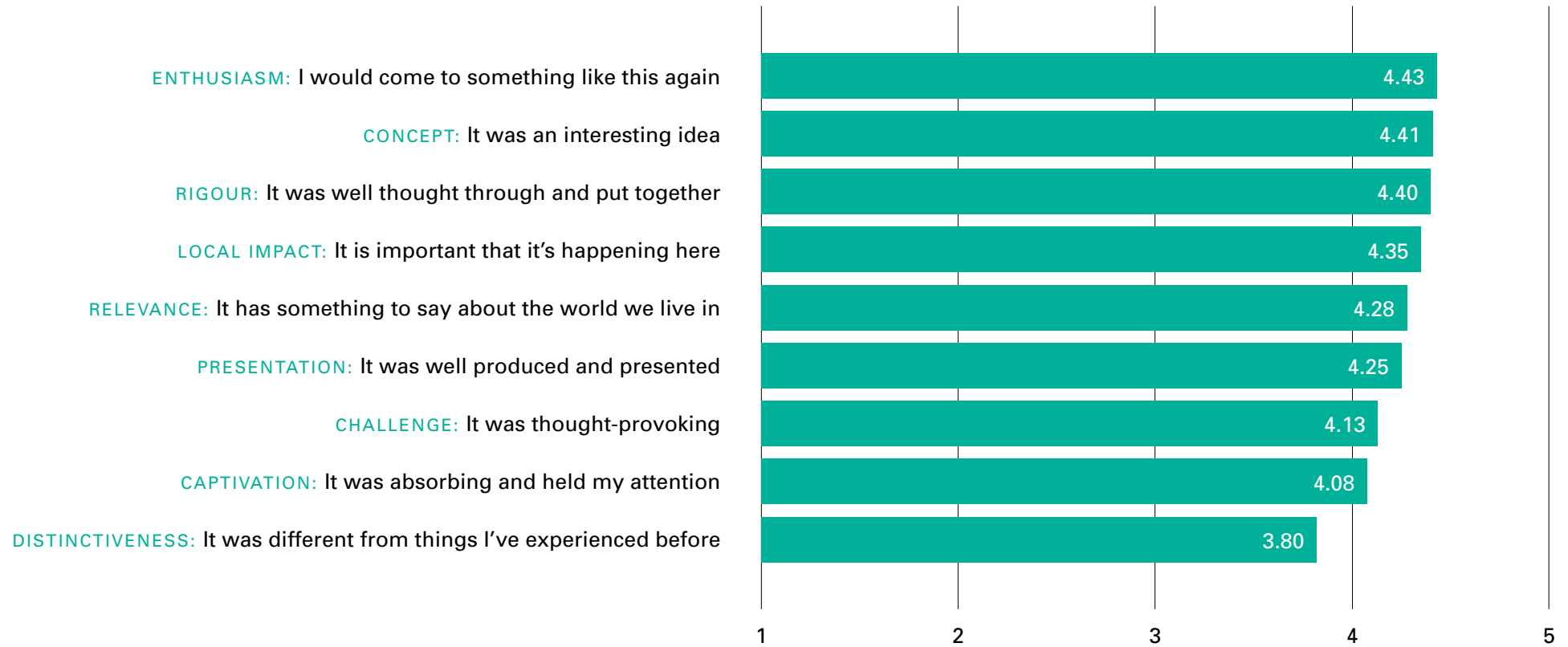
Source: BOP Consulting (2019)

**Figure 4: Social and personal impact**



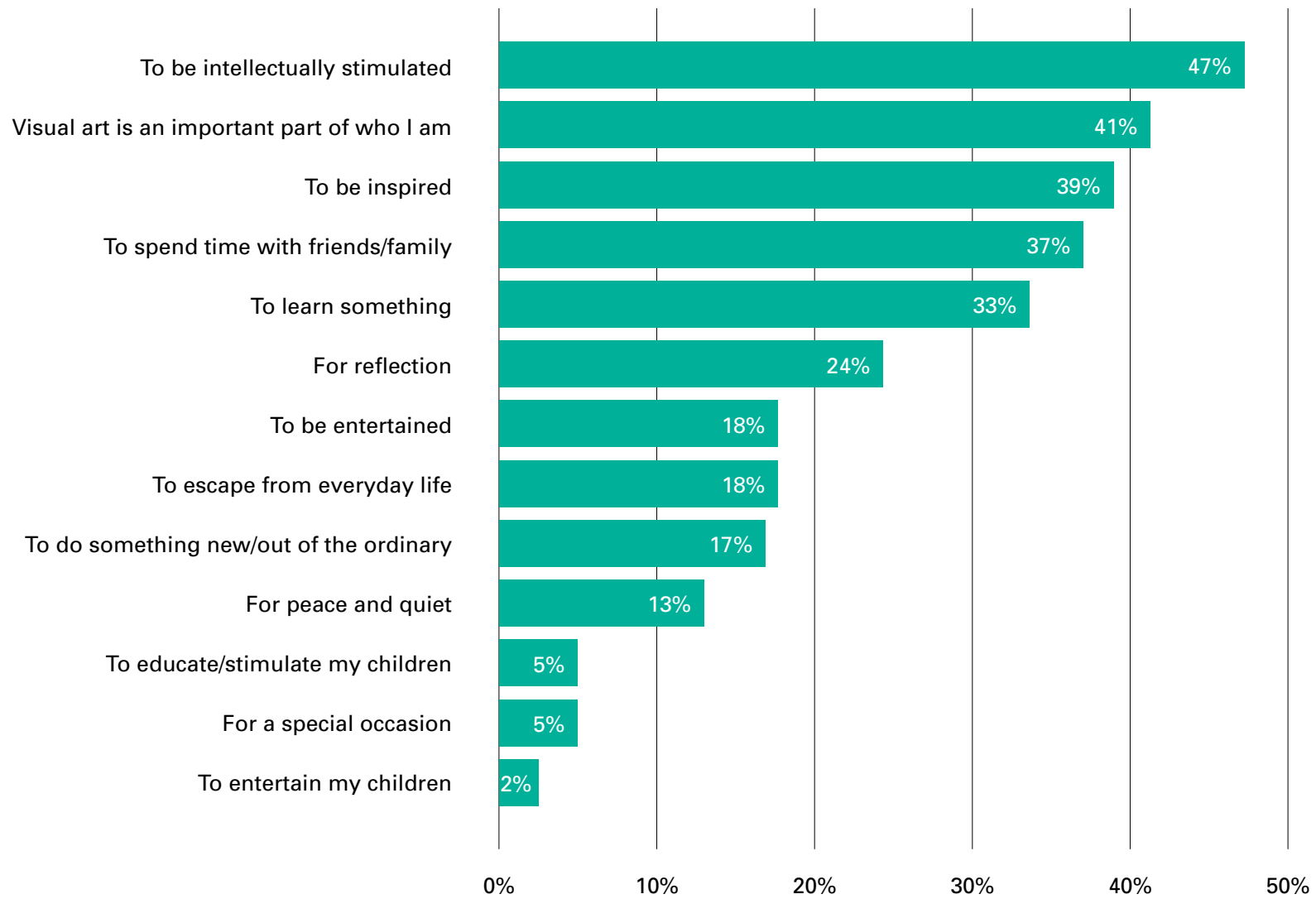
Source: BOP Consulting (2019)

Figure 5: Arts Council England quality metrics (mean scores out of a total of 5



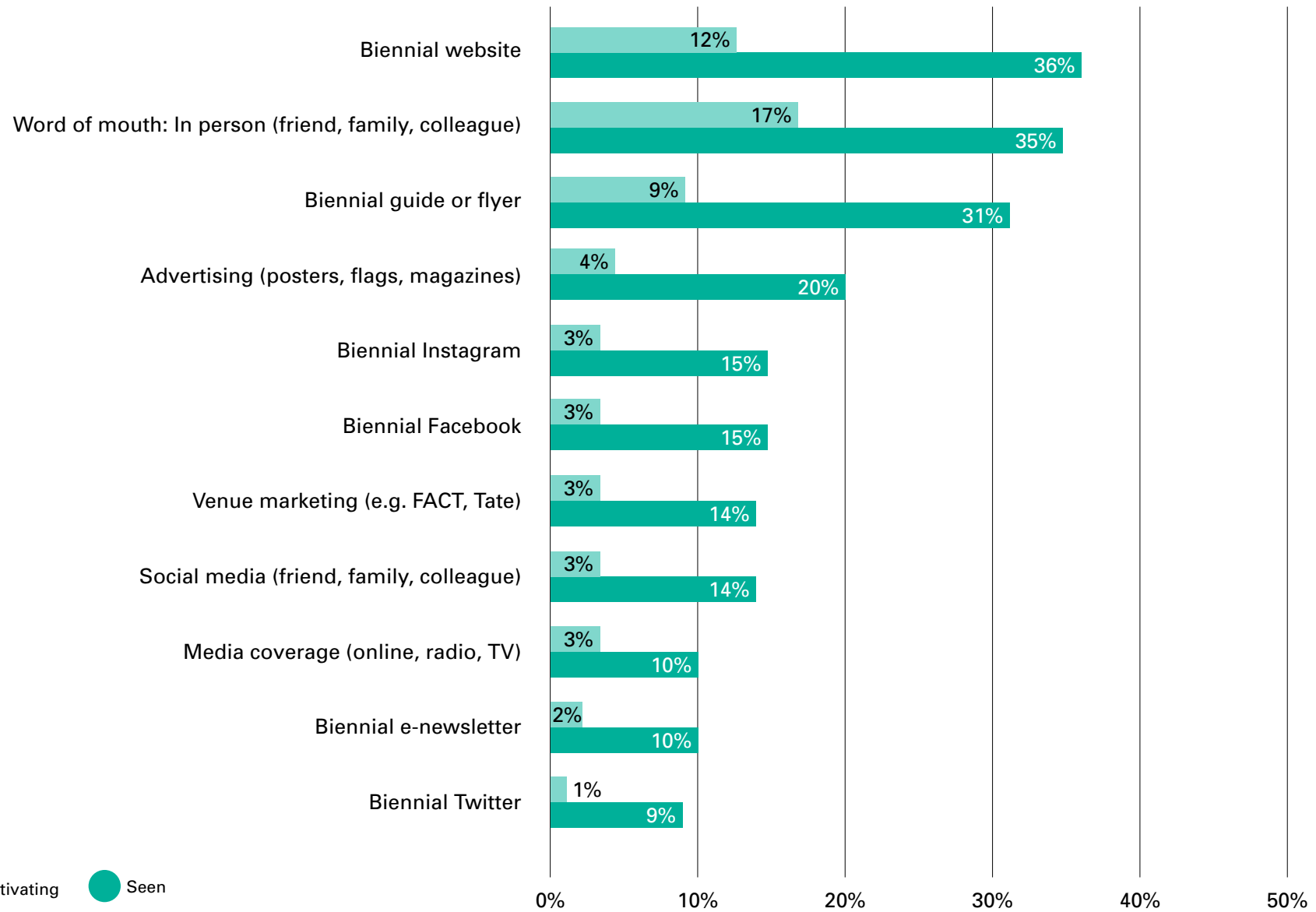
Source: BOP Consulting (2019)

**Figure 6: Motivations for attending Liverpool Biennial 2018**



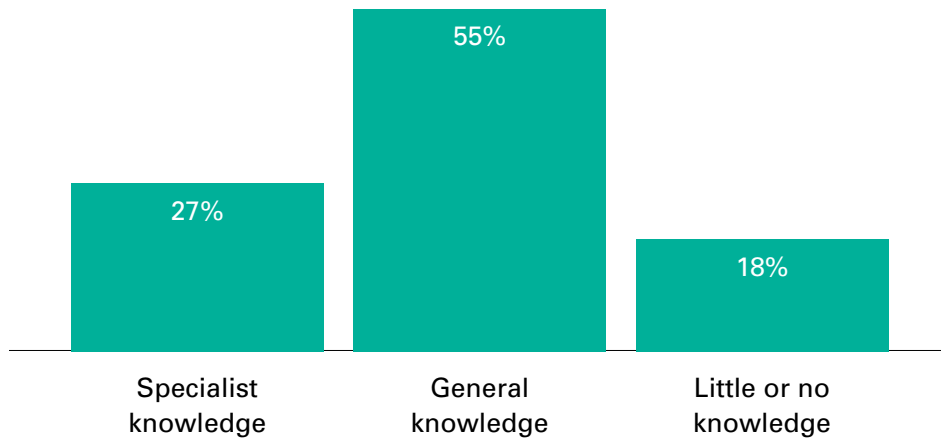
Source: BOP Consulting (2019)

**Figure 7: Marketing approaches seen and most motivating (multiple response and single response)**



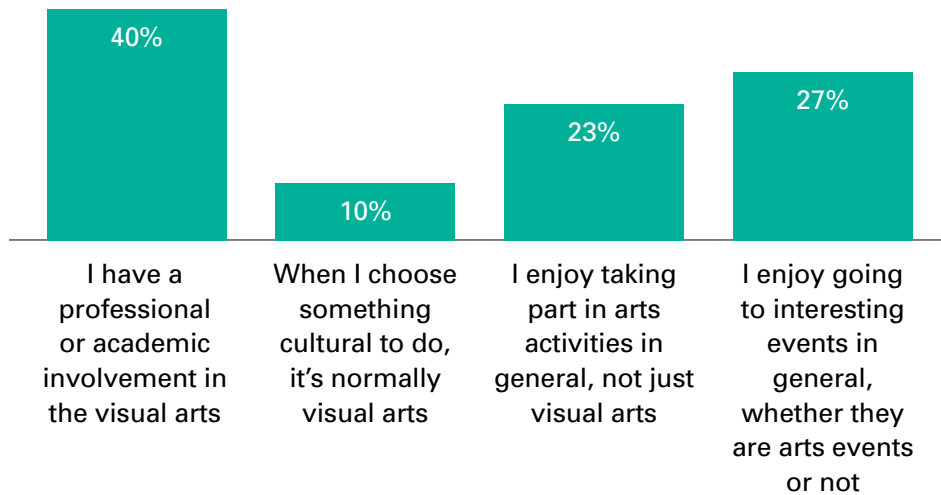
Source: BOP Consulting (2019)

**Figure 8: Knowledge of contemporary art**



Source: BOP Consulting (2019)

**Figure 9: Approach to visual arts**



Source: BOP Consulting (2019)

**Figure 10: Role of Liverpool Biennial in the decision of visiting the city**

Reason for visiting	%
Came just for Liverpool Biennial	39%
Liverpool Biennial combined with visiting other cultural activities	24%
Came across Liverpool Biennial by accident	14%
Liverpool Biennial combined with general sightseeing	9%
Liverpool Biennial combined with visiting friends or relatives	7%
Liverpool Biennial combined with shopping trip	6%
Liverpool Biennial combined with business trip	1%

Source: BOP Consulting (2019)

**Figure 11: Most frequent responses to 'How did Liverpool Biennial make you feel?'**

Top 10 words	Frequency
Inspired	69
Interested	65
Good	32
Intrigued	31
Thoughtful	30
Happy	26
Engaged	23
Relaxed	23
Informed	21
Cultured	20

Source: BOP Consulting (2019)

**Figure 12: Most frequent responses to 'Describe your Liverpool Biennial experience in one word'**

Top 10 words	Frequency
Interesting	68
Inspiring	33
Thought-Provoking	23
Good	20
Diverse	16
Great	16
Brilliant	13
Different	13
Engaging	12
Stimulating	10

Source: BOP Consulting (2019)

# Economic Impact

This economic impact assessment updates the approaches used to the Green Book HM Treasury standard, which is now seen as the most robust approach by government.

For the economic impact calculation, we do not include those who live in the city as it is assumed that they would be spending their money within the city or region anyway. For those visiting from outside Liverpool it was reported that the average visit was for 2.6 days, and 3.3 days for those visiting from outside the North West region. The average group size was 3.2 for those from outside Liverpool, and 3.5 for those from outside the North West. The resultant average spend data can be seen in Figure 13.

**Figure 13: Biennial visitors average spend**

Origin	Average spend for total visit (including food & drink, shopping, accommodation and public transport)
Outside Liverpool	£107
Outside North West	£120

Source: BOP Consulting (2019)

Liverpool Biennial is held every two years, and the spending in preparation for each Festival is also spread across two years. As a result, we have included the Festival spending that takes place in financial years 2017/18 and 2018/19 (until February).

The gross impact figure is converted to net impact by adjusting for spending that is simply being displaced from somewhere else in the region, or that would have happened anyway. This is done by introducing allowances for what are called additionality and multiplier effects. These

are derived from a mix of the survey responses and official government statistics.

The total net contribution that Liverpool Biennial 2016 makes to the Liverpool economy is £5.3 million; and the net contribution to the North West economy is £5.5 million.

**Figure 14: Net Economic impact in Liverpool**

Variable	Gross	Additionality effects	Net
Procurement expenditure	£490,463	$0.91 \times 1.21$	£540,049
Staff expenditure	£787,680	$0.91 \times 1.21$	£867,314
Visitor spend	£7,669,586	$0.49 \times 0.91 \times 1.21$	£5,235,888
<b>Total impact</b>			<b>£6,643,251</b>

Source: BOP Consulting (2019)

**Figure 15: Net Economic impact in the North West**

Variable	Gross	Additionality effects	Net
Procurement expenditure	£755,123	$0.95 \times 1.4$	£1,004,314
Staff expenditure	£962,255	$0.95 \times 1.4$	£1,279,799
Visitor spend	£5,837,264	$0.50 \times 0.95 \times 1.4$	£4,735,772
<b>Total impact</b>			<b>£7,019,885</b>

Source: BOP Consulting (2019)

## GVA and jobs calculation

The net economic impact figures are translated into estimates of the Gross Value Added (GVA) and jobs supported by the Biennial. GVA is the value

of the Biennial to the sub-regional and regional economy once we account for all the inputs taken to produce the net contribution (e.g. raw materials, education, roads etc.) – i.e. the ‘added value’.

**Figure 16: Jobs and GVA calculation**

Variable	Liverpool	North West
Net procurement + staff	£1,407,363	£2,284,113
Turnover per employee in North West cultural and creative sector	£95,880	£95,880
<b>Jobs supported</b>	14.7	23.8
GVA per employee contribution	£50,000	£50,000
<b>GVA contribution</b>	<b>£733,919</b>	<b>£1,191,131</b>
Net visitor spend	£5,235,888	£4,735,772
Turnover per employee in North West tourism sector	£28,550	£28,550
<b>Jobs supported</b>	<b>183.4</b>	<b>165.9</b>
GVA per employee contribution	£11,950	£11,950
<b>GVA contribution</b>	<b>£2,191,554</b>	<b>£1,982,223</b>
<b>Total jobs supported</b>	<b>198.1</b>	<b>189.7</b>
<b>Total GVA contribution</b>	<b>£2,925,473</b>	<b>£3,173,354</b>

The total GVA that Liverpool Biennial 2018 generates in the Liverpool economy is £2.9 million; and the total GVA in the North West economy is £3.2 million. For comparison, the total GVA generated by Liverpool Biennial 2016 in Liverpool was £2.4 million and £2.6 in the North West.

This is equivalent to supporting 198 permanent full-time jobs in Liverpool or 190 permanent full-time jobs in the North West, above and beyond those directly employed by Liverpool Biennial. As observed in 2016, the total number of jobs in Liverpool is higher due to the popularity of the Biennial among those living across the North West who come into the city and spend money when attending. This spend is therefore ‘additional’ in Liverpool, but not in the North West (where it would have been spent anyway and is therefore not counted).



**Figure 17: Origin of UK visitors to Liverpool Biennial 2018**

Origin	% visitors
North West	52%
London	17%
Yorkshire and The Humber	7%
East Midlands	7%
South East	5%
East	3%
West Midlands	3%
Scotland	3%
South West	1%
Northern Ireland	1%
Wales	1%
North East	1%

Source: BOP Consulting (2019)

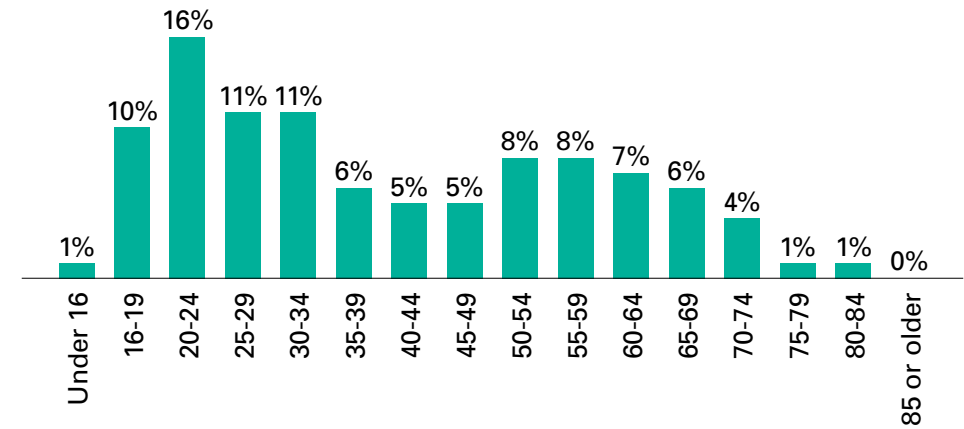


**Figure 18: Ethnicity of attendees**

Ethnicity	%
White - British	66.1%
White - Irish	4.9%
White - Gypsy or Irish Traveller	0.6%
White - Other	16.1%
Black or Black British - African	1.1%
Black or Black British - Caribbean	0.6%
Black or Black British - Other	0.3%
Mixed - White and Asian	0.6%
Mixed - White and Black African	0.5%
Mixed - White and Black Caribbean	0.5%
Mixed - Other	0.9%
Asian - Bangladeshi	0.2%
Asian - Chinese	1.4%
Asian - Indian	0.8%
Asian - Pakistani	0.6%
Asian - Other	1.6%
Arab	0.8%
Other	1.3%
Prefer not to say	1.1%

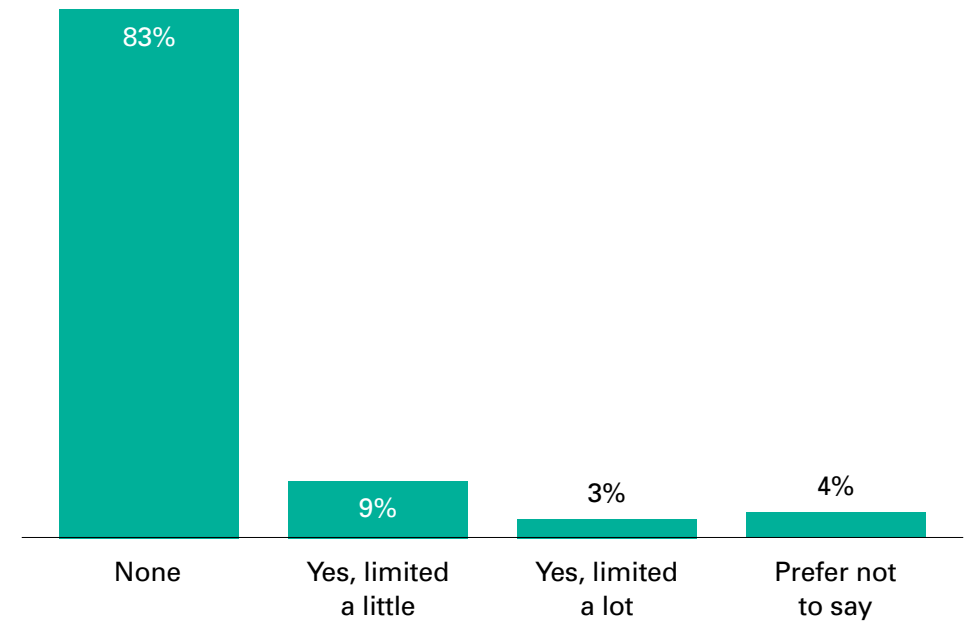
Source: BOP Consulting (2019)

**Figure 19: Age of attendees**



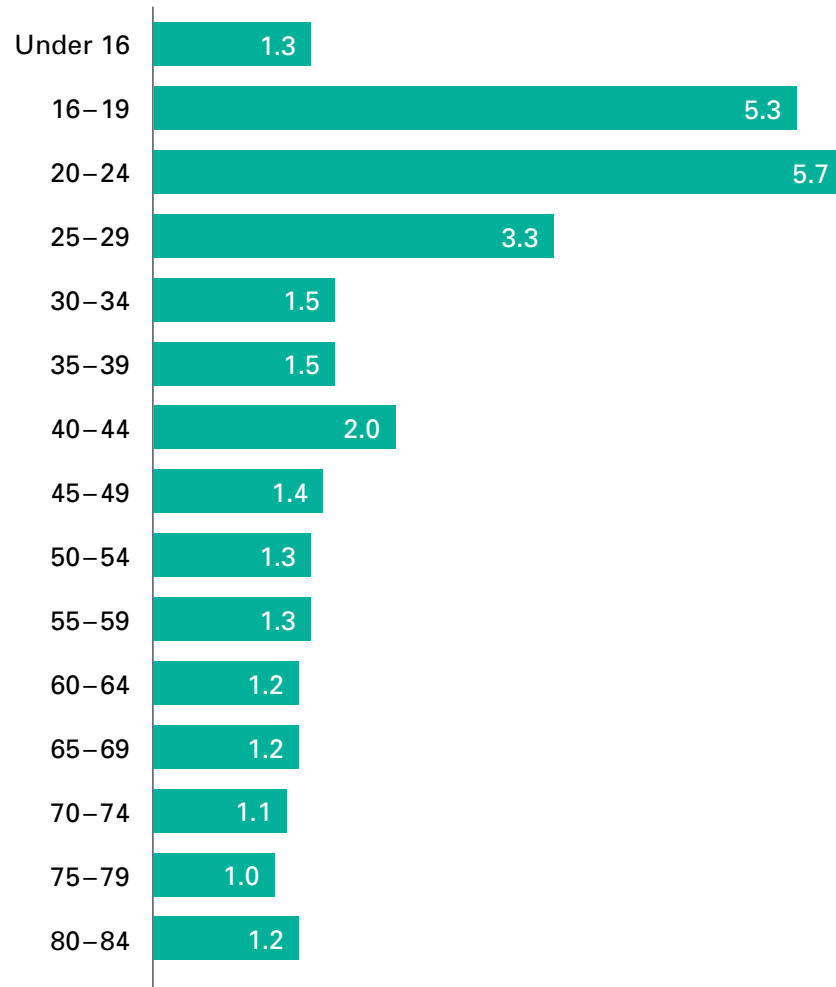
Source: BOP Consulting (2019)

**Figure 20: Disability**



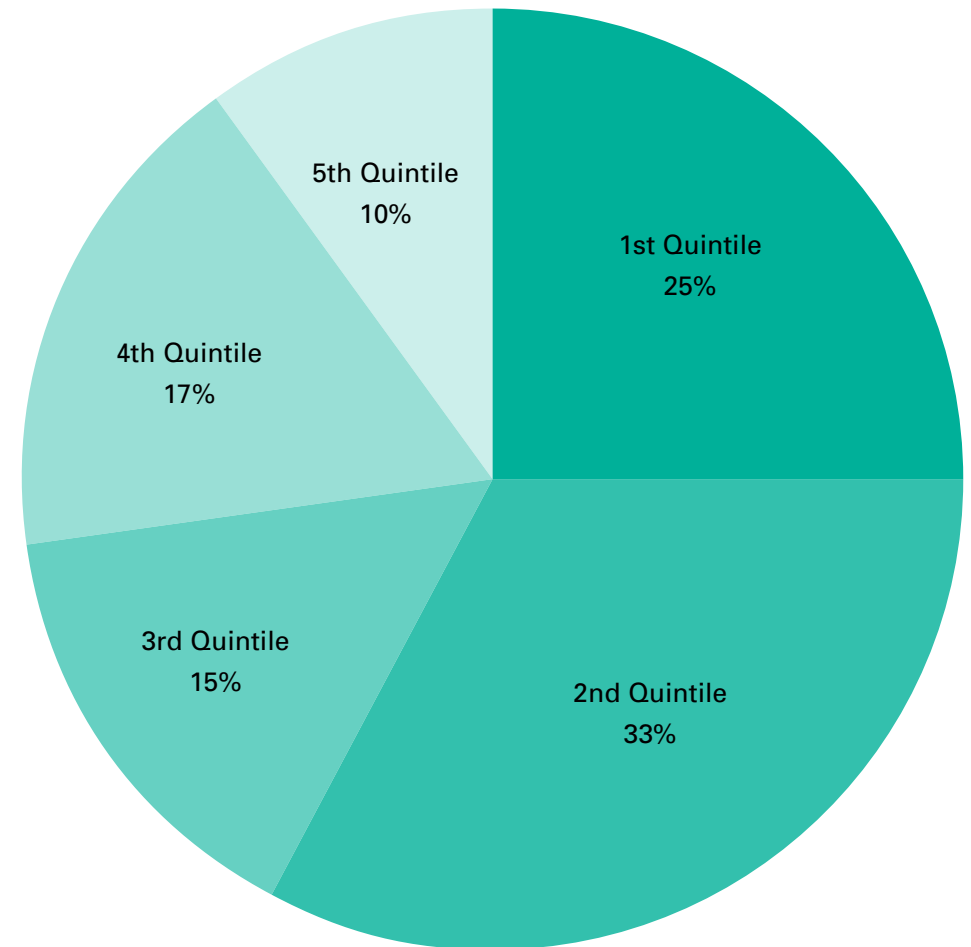
Source: BOP Consulting (2019)

**Figure 21: Group composition of visitors**  
 (average number of people in age group when group visits reported)



Source: BOP Consulting (2019)

**Figure 22: Attendee origin by Index of Multiple Deprivation Quintiles**  
 (1st = most deprived, 5th = least deprived)



Source: BOP Consulting (2019)

# Appendix 2: Methodology

## Visitor numbers

In order to establish the total number of visits and visitors to Liverpool Biennial we used actual counts, projected counts based on reported visits, and recorded footfall data collected by venue partners and secondary sources.

Counts were taken at the main partner venues and the Biennial-specific venues. Data from the 2016 evaluation indicated around 20% of visits were motivated by and made to the public realm sites and would therefore not be represented in gallery counts. This was then added to the total number of counted visits and divided by the average number of sites that attendees had either visited or said they would visit to achieve a guesstimated total number of visitors figure.

Another attempt was made to indicate those who had a Biennial experience. This refers to those living in and visiting the city who did not intentionally engage with Biennial sites but are likely to have seen and interacted with Biennial artworks given their public locations. This calculation was based on advertising exposure data for Great George St, Exchange Flags and Regent St. The same conversion rate as the number of visits made by those intentionally interaction with the Biennial (i.e. 1:4.1) was made to the advertising data (assuming that over the course of the Biennial many of these same individuals would be accessing the same sites several times as well as passing through other public realm sites) to turn the number of visits into number of visitors. The actual number is likely to be higher still given the press and online coverage, and additional footfall and traffic that was not counted as part of this calculation.

## Surveys

We designed a survey based on repeated measures of some dimensions included in previous evaluations, Audience Finder data relating to motivation to attend and fundraising motivations, as well as new measures for social, cultural and personal impact, including an adapted version of

the Arts Council England Quality Metrics<sup>7</sup>. We also collected information relating to visitor origin, intention to visit, and spend (discussed fully in the economic impact calculations above).

Surveys were distributed at all Biennial-run venues, all partner venues and four additional fieldworks were deployed across sites over twelve separate days throughout the Biennial period. This resulted in a total of 737 usable survey responses. This is a sufficient number of responses to be confident that the survey is representative of the Biennial core audience and venues.

## Qualitative interviews with key stakeholders

In addition to the survey data we conducted qualitative interviews with 'strategic stakeholders' which included partner organisations alongside 'peer' organisations representing UK and international contemporary arts organisations and their supporters and funders. Contributing interviewees are listed in the table below.

Name	Organisation
Anne Barlow	Tate St Ives
Lizzie Carey Thomas	Serpentine Galleries
Alison Clark	Arts Council England
Pauline Daly	Sadie Coles HQ
Sarah Jane Dooley	Paul Hamlyn Foundation
Gabriele Horn	Biennial Association/Berlin Biennale
Melanie Kress	The High Line (New York)
Claire McColgan	Liverpool City Council
Richard Parry	Glasgow International
Louise Shannon	Tate Liverpool
Polly Staple	Chisenhale Gallery
Jenny Waldman	14-18 NOW

<sup>7</sup> <http://www.artscouncil.org.uk/quality-metrics/quality-metrics>

## Focus group

We conducted a focus group of Liverpool residents, recruited through the Liverpool Biennial newsletter and snowball sampling through Liverpool Biennial and BOP Consulting staff networks. A stipulation was made in the recruitment that we were seeking those with a casual interest in arts and culture over and above cultural professionals or those with extensive arts experience. This resulted in participation from nine local residents representing a range of ages and backgrounds which took place in Liverpool Central Library in January 2019.

## Liverpool Biennial

Liverpool Biennial is the UK biennial of contemporary art. Taking place every two years across the city in public spaces, galleries, museums and online, the Biennial commissions international artists to make and present work in the context of Liverpool. Liverpool Biennial is underpinned by a programme of research, education, residencies and commissions. Founded in 1998, the Biennial has commissioned over 340 new artworks and presented work by more than 480 artists from around the world.

### **Liverpool Biennial of Contemporary Art Ltd**

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## BOP Consulting

BOP Consulting is an international consultancy with a 20-year track record of working in the cultural and creative economy. We are trusted by our clients – among them government bodies, leading arts and cultural organisations, and international agencies. Our rigorous and effective research translates into guidance and recommendations that help clients deliver better projects and programmes. Since our formation we have worked on over one thousand assignments and have played a central role in the UK in promoting culture and creative industries within broader economic, social and educational agendas.

### **BOP Consulting Ltd**

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Back cover: Haegue Yang's ongoing series *The Intermediates* and *Dockside Rock and Roll*, 2018. Installation view at Tate Liverpool. Photo: Mark McNulty



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ENGLAND**



**Liverpool  
City Council**

Founding Supporter  
**James Moores**