# Contents

3  Introduction by Sally Tallant  
4  Executive Summary  
7  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  
11  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  
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 increase value across the board  
21  Recommendations  
23  Appendix 1: Detailed Data and Findings  
37  Appendix 2: Methodology  
39  About  

January 2017 © BOP Consulting.  
This evaluation and report has been independently conducted and authored by BOP Consulting.  
If you have any questions or comments regarding this evaluation please direct them to contact@bop.co.uk.  
Cover image: Lara Favaretto, Momentary Monument – The Stone, 2016. Installation view at Welsh Streets. Photo: Mark McNulty  

Betty Woodman, Liverpool Fountain, 2016. Installation view at George’s Dock Ventilation Tower Plaza. Photo: Jerry Hardman-Jones
Introduction

Sally Tallant, Director

Liverpool Biennial is the UK Biennial of Contemporary Art and its 9th edition took place from 9 July – 16 October 2016.

Liverpool Biennial 2016 explored fictions, stories and histories, taking audiences on a series of voyages through time and space, which drew on Liverpool’s past, present and future. These journeys were sited in Liverpool’s galleries, public spaces, unused buildings, through live performance and online. We worked with 44 international artists to present exhibitions and newly commissioned artworks in more than 20 sites across the city. In addition, there were many projects and exhibitions presented concurrently with the Biennial.

For the first time, artists worked together with children to produce new work for the Biennial. An ambitious new partnership with Arriva North West enabled us to commission artists to paint three working buses that will be in service in the region for the foreseeable future. We were also excited to present work by ten Associate Artists who are participating in a long-term programme of mentoring and research for artists based in the North of England.

We were once more delighted to present the John Moores Painting Prize and Bloomberg New Contemporaries, which have both been partners of the Biennial since the first edition in 1999. Tate Liverpool, FACT, Open Eye Gallery, Bluecoat, The Centre for Chinese Contemporary Art and Liverpool John Moores University’s Exhibition Research Lab were our exhibition partners and we are grateful to them for their collaboration. We are also grateful to our many supporters and in particular Arts Council England and Liverpool City Council for their continued support.

This independently-produced report by BOP presents the wide-reaching impact of the 2016 festival, ahead of 2018 which will be the 10th edition of Liverpool Biennial running from 14 July – 28 October. As such, it will celebrate over 20 years of commissioning international contemporary art – impacting individuals, communities and the wider cultural sector and economy. It will also be 10 years since Liverpool was the European City of Culture in 2008.

We look forward to marking these important milestones in the development of culture in Liverpool with you, as well as setting out the ambition for the future of Liverpool as a city where leading international practice can be presented and developed, and where art, artists and cultural institutions can thrive.

Liverpool Biennial 2016 was curated by Sally Tallant, Dominic Willsdon, Francesco Manacorda, Raimundas Malašauskas, Joasia Krysa, Rosie Cooper, Polly Brannan, Francesca Bertolotti-Bailey, Ying Tan, Sandeep Parmar and Steven Cairns.
Executive Summary

Liverpool Biennial 2016 presented work by over 50 artists across more than 20 sites, including public spaces, unused buildings, galleries and online, from 9 July until 16 October. Partner exhibitions Bloomberg New Contemporaries and the John Moores Painting Prize also formed part of the 14-week festival. This evaluation is based on the responses of the Biennial's core audience, participating artists, staff and volunteers, and key stakeholders. The evaluation has identified the impact of Liverpool Biennial 2016 in four main ways:

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 2016 attracted a large audience to a broad range of venues and public sites, engaging many visitors from beyond the city region and country.

- Approximately 1.2 million people had an experience of a Liverpool Biennial exhibition or public artwork
- This includes 109,339 ‘highly engaged’ visitors who made 645,100 visits to Biennial venues – an average of 5.9 venues per visitor
- 60% of visitors were from outside the city, with 36% from outside the North West, including 9% from outside the UK
- 92% stated that the Biennial was the main or partial reason for visiting, indicating its strong influence in attracting people to the city

The Biennial also contributed to the strength of the international contemporary art sector through its positive impact on participating artists.

- All of the surveyed artists agreed that taking part in the Biennial was a good opportunity to meet and work with their peers and other artists
- 84% of participating artists reported that they think the Biennial will positively contribute to their work in the coming 12 months

Stakeholder interviewees described how Liverpool Biennial acts as an important cluster for international, national and local artists and in the process builds significant networks between artists and organisations.

Further to this, Liverpool Biennial 2016 achieved significant national and international exposure through engagement with the media and digital audiences; content from the festival campaign was seen over 8.5million times on the Biennial's digital channels, including the website and social media.

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

- 90% of attendees agreed that Liverpool should be proud of its art scene, 82% agreed that Liverpool should do more of this sort of thing, and 63% agreed that they are more likely to visit Liverpool again based on their experience
- Using the Arts Council England Quality Metric measures, 80% of attendees also agreed that ‘it’s important that [the Biennial] is happening here’

Stakeholders suggested that Liverpool Biennial is recognised as a globally leading contemporary art festival, but at the same time provides an opportunity for people “to reflect on Liverpool as Liverpool”. These findings combined indicate that Liverpool Biennial has a unique local identity, whilst also achieving influence and recognition on a much broader scale.
Liverpool Biennial 2016 also contributed positively to the careers of those working and volunteering across its venues, indicating its influence on the local arts workforce.

- 92% of mediators felt that working on the Biennial will positively affect their career prospects
- 83% of mediators and 100% of volunteers felt proud to have worked on the Biennial and a further 83% felt like ‘part of the family’ working at the Biennial

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

Those engaging with Liverpool Biennial 2016 reported high satisfaction with their experience, as well as positive responses across a range of personal and social outcomes, including increased wellbeing.

- 82% of attendees rated their experience as good or very good, 85% rated the quality of the venues as good or very good, and 80% of attendees rated their overall satisfaction with the exhibition or event as good or very good
- 64% felt the Biennial offered something for people of all ages, which corresponds to the visitor demographics showing a broad age-range of attendees
- 64% felt the Biennial made them interested in new things, and 63% that it allowed them to spend quality time with friends and family
- Almost half of all attendees (44%) felt it had improved their wellbeing, recognising the opportunity Liverpool Biennial creates for people to spend time together, have new experiences and different ways of experiencing the city, and feel subjectively better

We also used the ACE Quality Metrics to explore visitor perceptions, which indicated highest scores for Local Impact (‘It’s important that it’s happening here’), followed by Concept (‘It was an interesting idea’) and Enthusiasm (‘I would come to something like this again’).

The motivations for attending data showed that Liverpool Biennial’s core audience consists of arts-informed individuals for whom culture is an important aspect of their lives. The audience is also relatively loyal, although this is well-balanced by those attending for the first time.

- 55% attended ‘to be intellectually stimulated’, 49% because ‘visual art is an important part of who I am’, and 40% ‘to be inspired’
- 59% of attendees had been previously and 41% attended for the first time
- 89% of attendees reported having attended an arts event more than three times in the previous year (compared to a national average of 61%), and 83% reported that attending arts events was important to their lives

These profile and motivation statistics show that Liverpool Biennial is achieving positive impacts with a highly engaged arts audience.

Using a UK Treasury standard methodology, we calculated that the total net contribution Liverpool Biennial 2016 made to the Liverpool economy is £5.3 million; and the net contribution to the North West economy is £5.5 million. This is equivalent to supporting 138 permanent full time jobs in Liverpool or 128 permanent full time jobs in the North West, above and beyond those directly employed by Liverpool Biennial. 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.
Liverpool Biennial acts as a catalyst, bringing together venues, arts organisations and other civic partners to increase value across the board

Liverpool Biennial attracts new and diverse audiences, creates national and international exposure, and brings together city-wide arts and non-arts partners to work on projects and commissions. In doing so the Biennial creates a value for the Liverpool cultural scene that is ‘greater than the sum of its parts’.

Liverpool Biennial 2016 continued to lead on ambitious commissions such as the Arriva buses, partnering with a public transport provider, and achieving enormous exposure as a result of this (280,000 people who saw the buses an average of 10 times). Examples such as this show how the Biennial can raise awareness of contemporary art within and beyond the city in new and innovative ways.

Liverpool Biennial also creates value for partners through national and international exposure, including an audience of press and sector professionals of more than 2,500 over the opening days.

Stakeholders also described how Liverpool Biennial contribute to the arts infrastructure through creating stronger links between organisations, driving the collaborative agenda, developing talent and capacity through job opportunities, mediation and volunteer programmes, as well as attracting funding.

They are an organisation that can add real value to what other venues are doing anyway. The notion of arts organisations being in competition for audiences is a fallacy. The sum is greater than the parts. Liverpool’s reputation is built upon the reputations of all venue partners, not one over the other. Liverpool Biennial understands this and promotes it.

— STAKEHOLDER INTERVIEW

Liverpool Biennial’s core audience, while relatively highly engaged in art in general, is also diverse. Index of Multiple Deprivation data (based on postcode) indicates a relatively balanced range of attendees in terms of socio-economic origin. 26% of those attending came from the poorest 20% of UK neighbourhoods and 16% came from the wealthiest 20% of neighbourhoods. This shows that more attendees came from deprived areas than wealthier ones. 52% of attendees were female, compared to 60% in 2014 (indicating a more balanced gender distribution), and 25% of attendees were non-White British (compared to a North West average of 12%).

These findings indicate that Liverpool Biennial 2016 attracted a relatively diverse audience to engage with a broad range of sites across the city, including many that are not regularly open to the public and many diverse public sites. In doing so Liverpool Biennial opens up the city and challenges partners to think about innovative ways to further engage a local and visiting public, and the wider arts sector.
Introduction and Context

This evaluation of Liverpool Biennial 2016 sought to engage with its core audience to understand their motivations for attending and the impact this had. These are mainly people that made a deliberate journey to explore Liverpool Biennial 2016; acknowledging that the full spectrum of the Biennial’s audiences also includes those that encountered public artworks on their journey or had an accidental engagement. Previous research has already generated information on this wider audience, thus the focus here on talking in-depth about the core, highly-engaged audience.

Beyond exploring impact on audiences we also explored the impact of the Biennial on the participating artists, staff, broader city partners and supporters, as well as calculating the economic impact of the Biennial on the city and region.

This more holistic approach differs from previous years where there has been a stronger focus on market intelligence. Although previous evaluations have provided a well-developed picture of visitor behaviour and satisfaction, this year we have broadened the scope to get a stronger sense of overall impacts on Biennial participants and the broader artistic and civic community within and beyond Liverpool.

As such the evaluation of Liverpool Biennial 2016 draws on a number of key sources:

- A visitor survey administered at Liverpool Biennial and partner venues
- A survey of participating artists
- Qualitative interviews with key stakeholders (including city partners, sponsors and funders)
- Staff and volunteer surveys, and a core staff reflection session
- Counts of visitors, additional footfall data, and press material

Liverpool Biennial believes that the full range of its audiences are important and strives to build 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.

More detailed research work to measure and understand the wide ranging types of engagement that can take place with artworks, particularly with public works, was not possible within the scope of this evaluation. Nevertheless, the evaluation was designed to give a fuller sense of how the Biennial adds value to people’s lives, as well as to the cultural reputation and eco-system of Liverpool.

The report is arranged according to the four main themes emerging from the analysis and provides a mixture of quantitative and qualitative findings. This is followed by a number of recommendations and a fuller description of the methodology. The full charts and tables containing results from the data are presented at the end of the main report in appendix 1, and the evaluation methodology in appendix 2.
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 presents work in a variety of contexts and venues, including national gallery spaces such as Tate Liverpool and found spaces, to public sites and buses travelling through the city region, so audiences have very different experiences. Some visitors will have a very considered, deliberate visit, but others may encounter works unexpectedly, with the artwork inserting itself into the visitor’s day and creating time for contemplation.

Visitor statistics are researched or collected in different ways according to the venues, although all involve audience surveys to determine visits, satisfaction, motivation and many other factors. Liverpool Biennial recognises that people will have different levels of engagement – this report examines the Biennial’s highly engaged, core audience.

In 2016, approximately 1.2 million people had an experience of a Liverpool Biennial exhibition or public artwork over the 14-week period of the Biennial. Part of this audience is comprised of 109,339 highly engaged visitors who made 645,100 visits to Biennial venues – an average of 5.9 sites per visitor.

The 2016 Biennial attracted 60% of its visitors from outside the city, and 36% from outside the North West. This included 9% from outside the UK. For those visiting from outside the city, 92% stated that the Biennial was the main or partial reason for visiting, indicating its strong influence in attracting people to the city (by comparison, for the AV Festival 2016 in the North East 80% were drawn mainly or in part by the festival).

100% of surveyed artists agreed that taking part in the Biennial was a good opportunity to meet and work with their peers and other artists. Working with over 50 artists from around the world to create and exhibit new work, Liverpool Biennial is now well established as an opportunity for artists to come together and exhibit in new and innovative ways.

84% of artists reported that the Biennial gave them the opportunity to engage with art they wouldn’t otherwise, which also indicates a key role for the Biennial in enabling artists to explore each other’s work and develop their own.
As my practice combines a number of approaches, from developing structures for ‘supporting’ (the work of others, forms of political imaginary, existing and fictional realities) to broader enquiries into forms of commonality and discursive sites, being exposed to different artists and exhibitions is essential for my artistic output. This exposure is crucial in constantly evaluating the practices and structures employed in my work.

— PARTICIPATING ARTIST

84% of participating artists also reported that they think the Biennial will positively contribute to their work in the coming 12 months, indicating the potential ‘long-tail’ of influence the Biennial has for artists for growing audiences, markets and developing concepts.

I don’t think it does anything to directly develop an understanding of my own background, but it certainly develops an understanding of how different artists are responding to the world. The whole experience broadens one’s mind which in turn has the potential for one to use this experience as a base to create new work.

— PARTICIPATING ARTIST

Within the stakeholder interviews the influence of the Biennial was discussed at a regional, national and international level. Liverpool Biennial was credited with ‘putting Liverpool on the map’ as well as ‘opening up’ the city to national and international audiences, who would be less likely to make the journey without it.

It’s been very successful in generating coverage and a perception of the city as an active arts city. This is still the case even if budgets are getting cut all over the place. Liverpool Biennial is holding its own on the international scene. It’s really considered ‘the UK biennial’, the only one that has that level of international visibility.

— STAKEHOLDER INTERVIEWEE

Stakeholder interviewees described how Liverpool Biennial acts as an important cluster for international, national and local artists and in the process builds significant networks between artists and organisations. This has a knock-on effect of enabling greater artistic collaboration and making Liverpool a key player in contemporary art. Two interviewees mentioned how this may also act as a barrier to talent-drain to London or other international cities, and how if this continues it could create a critical mass of active contemporary artists in Liverpool to rival other global cities of a similar scale. It is for the Biennial to consider its ongoing role in this regard.

I came from London and this has been excellent in comparison to things I have seen in my city lately.

— AUDIENCE MEMBER

Overall, audiences and peers alike were impressed and inspired by the high quality of works at the Biennial. Both groups also enjoyed exploring the city and visiting the wide variety of venues featured in the programme. Indeed, as the programme spanned a large area of the city, many wished that they could have seen more. In particular, they were keen to see more work by local artists and more exhibits in out-of-the-ordinary spaces. Visitors from outside Liverpool also expressed their desire to stay longer or make another trip back so that they could see more of the Biennial and the city.
The quality of thought both that has gone into and [that has] come out of Liverpool Biennial 2016 is fantastic, and the quality of spaces that have been brought back into use is particularly striking.
— AUDIENCE MEMBER

I studied in Liverpool for three years, so I know the city incredibly well. Despite knowing my way around the city, I always enjoy the venues you encounter, which you would not normally have access to outside of Liverpool Biennial. I also love the treasure hunt feeling as you make your way around the city trying to find the various artworks!
— AUDIENCE MEMBER
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 visitor survey highlighted a number of ways in which the Biennial contributes to people’s perceptions of Liverpool. This is especially significant given that 60% of visitors attend from outside the city, and 36% from outside the North West.

90% of attendees agreed that Liverpool should be proud of its art scene, and 82% agreed that Liverpool should do more of this sort of thing. A substantial proportion (63%) also agreed that they are more likely to visit Liverpool again based on their experience. Within the Arts Council England Quality Metric measures 80% of attendees agreed that ‘it’s important that [the Biennial] is happening here’.

These findings indicate that the Biennial plays an important role in the local arts ecology, and creates a sense of civic pride and enthusiasm for the role of visual art in the city.

The Dazzle Ferry in particular, but more recently the Arriva buses and other public art pieces help to contribute to the city narrative of Liverpool as culturally vibrant, for residents and for visitors. Stakeholder interviewees discussed how the city sees itself as a contemporary cultural destination and how the innovative and ‘risky’ approach Liverpool Biennial takes to public art in particular contributes to this. One interviewee suggested that Liverpool Biennial should be given formal responsibility for all the city’s public art.

It is clear that Liverpool Biennial has a distinctive local role and identity. This is why it was founded in the first place, and it is important to highlight the significance that it is happening where it is. It is recognised as a globally leading contemporary art festival, but at the same time is providing an opportunity for people “to reflect on Liverpool as Liverpool”.

Mariana Castillo Deball, To-day 9th of July 2016, 2016. Installation view at Liverpool ONE. Photo: Mark McNulty
Residents are receptive – they don’t really question whether they want it to happen or not, they welcome it. The non-professional audience like it. Liverpool has a generous, loyal audience which is very sensitive to any stories about the city. They have quite an open mind generally.

— STAKEHOLDER INTERVIEWEE

Liverpool Biennial works throughout the festival period and year-round to engage with local residents, particularly through its education work with schools. This year’s film by Marvin Gaye Chetwynd, *Dogsy Ma Bone*, was the result of a series of workshops with over 70 children and teenagers from across the city. Similarly, the large numbers of people seeing and engaging with the public sites across the city (around 70,000 intentional visitors) indicates the imperative of taking pieces outside of gallery walls and into places where they can be interacted with by a broad range of residents and visitors (around 1.2 million people experiencing a Biennial artwork). In this way the Biennial programme ‘opens up’ the city, and encourages people to think differently about the civic spaces in which they encounter works.

Liverpool Biennial staff have a strong understanding of their role in engaging the city in the production and exhibitions in a meaningful way:

Many of the works are made here and made for here.

— LIVERPOOL BIENNIAL STAFF MEMBER

We’ve shifted the perception, along with our peers, that Liverpool is a place where artists can live and work and thrive. London is a saturated city, but Liverpool is a city where artists can live.

— LIVERPOOL BIENNIAL STAFF MEMBER

Reflecting on Koki Tanaka’s work at Open Eye Gallery which recreated the student strike against the introduction of the Youth Training Scheme in 1985, another staff member noted the significance of the piece as reconnecting people to individual and civic history, as well as providing an opportunity to come together and consider its contemporary relevance:

These people took part in a student strike in the 1980s. A lot of them had forgotten it as a bit of their life. The Biennial gave them a chance to reconnect. They’d meet in the pub to link up in the weeks before the exhibition... It has an individual effect. But it’s also created groups this year.

— LIVERPOOL BIENNIAL STAFF MEMBER

Staff also reflected on the balance between the Biennial as an established aspect of Liverpool’s art scene and as an ‘anchor’ in the city, with the trust to push boundaries and challenge residents and visitors to engage in new and innovative works. Although not everyone will engage with Liverpool Biennial to the same extent, there was a strong sense of it contributing to the city’s cultural narrative in a meaningful way and this being of value.

This value is also seen in how the Biennial contributes to the local arts infrastructure. Many of those working with the Biennial as short-term mediators or volunteers reflected positively on their experiences.

Mediators felt that working on the Biennial will positively affect their career prospects (92% agreed or strongly agreed), and also felt proud to have worked on the Biennial (83% agreed or strongly agreed). The picture was similar for volunteers. 100% agreed that they felt proud to have been working on the Biennial, and a further 83% felt like part of the family working at the Biennial.

The findings indicate that mediators and volunteers gained much from their participation in the Biennial, feel proud to be associated with it, and feel it will positively affect their future careers. This indicates a clear
developmental role for emerging artists and cultural industry employees. Mediators and volunteers commented that they enjoyed meeting interesting, like-minded people through the Biennial and found it a rewarding experience. In particular, several mediators felt that their work with the Biennial had benefitted them professionally and would contribute to their future careers.

Volunteering didn’t get me rich. But [it] did get me rich on culture and likeminded people.
— VOLUNTEER

I have met a lot of amazing people and feel I have benefited from working at the Liverpool Biennial, learnt a lot, and it has improved my future career prospects massively.
— MEDIATOR

It was an excellent opportunity and one I am extremely grateful to have been given. I have developed my own confidence within not only my own practice but [also] understanding other artists’ work. Having the opportunity to work with the artists and curators has been amazing for me to experience.
— MEDIATOR

Both audiences and peers expressed a desire to see the Biennial play a stronger role in promoting local artists and independent studios and galleries. The Biennial’s primary role is to produce an exhibition and commissions that create a ‘festival’ moment, but many look to the Biennial and its leadership role to help improve the sector locally, regionally, nationally and internationally. Peers noted that greater emphasis on the local arts scene would allow the Biennial to integrate more effectively with the community and have more resonance with the local experience.

I think next year they should promote independent art spaces since it is a celebration of Liverpool art scene as well as promoting international artists. I think the Biennial should use its platform to support and promote its surrounding studios and galleries that are smaller but still produce great exhibitions that correlate alongside the Biennial and are often in conversation with its themes.
— ART PROFESSIONAL AUDIENCE MEMBER

Lawrence Abu Hamdan, Hummingbird Clock, 2016. Installation view at Derby Square. Photo: Jerry Hardman-Jones
Liverpool Biennial’s cultural, social and economic impacts contribute positively to the experience of individuals, families, communities and the city.

The findings summarised here indicate that Liverpool Biennial plays an important role in providing opportunities for attendees to spend quality time with others in the community, that it is attractive and relevant to people from different ages, and that it provides experiences that attendees find positive for their wellbeing (particularly self-perceived general wellbeing, spending time with others, and the chance to be interested in new things).

This year we included a range of questions relating to ‘additional’ outcomes the Biennial may be creating for those attending and engaging with the artworks. This included measures of general satisfaction, as well as questions relating to the social experience of the Biennial, and whether it had any impact on attendees’ subjective wellbeing.

82% of attendees rated their experience as good or very good, 85% rated the quality of the venues as good or very good, and 80% of attendees rated their overall satisfaction with the exhibition or event as good or very good. These are broadly in line with the satisfaction scores reported in 2014 and the preceding Biennials, indicating consistent levels of quality.

The core audience for Liverpool Biennial is also relatively young (nearly 40% are aged 20–34), which may be beneficial for engaging and maintaining an interest in contemporary art in the city. There appears to be a greater proportion of individuals aged 30–34 attending compared to 2014 (14% in 2016 compared to 6% in 2014). The proportion of attendees aged 65–69 has declined this year from 12% to 5%, although both of these observations could be down to changes in sampling. There appeared to be fewer groups in their 30s attending this year although this was compensated by an increase in groups in their 20s attending. There was also a higher proportion of teenagers attending than previously identified, which could be the result of families bringing older rather than younger children, or the result of school and youth group visits (i.e. whether groups were attending as a family was not asked this year).

This appeal to a broad age range is also reflected in the measures of social outcomes for the core audience. The strongest findings related to the Biennial offering something for people of all ages (64% agreeing),
followed by being made to feel interested in new things (64%), and being able to spend quality time with family or friends (63%).

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 26% agreeing with the statement, implying it had no perceived effect on their wellbeing. These are promising findings which match well with the growing evidence base relating to cultural participation and health. Liverpool Biennial likely effects wellbeing on two levels; one being the intrinsic value of contemplating art and discovering new modes of inquiry (i.e. interest in new things), the other an extrinsic value of spending quality time with friends and family (i.e. bonding social capital).

Audiences and peers both found the Biennial stimulating, thought-provoking, and challenging. In particular, audiences enjoyed having an experience that was different and that gave them the opportunity to go to places that they had never visited before.

I’m not sure this was for me, but I’ve really enjoyed the experience, as I’ve talked to some really interesting people.
— AUDIENCE MEMBER

Very thought-provoking! Important to tell people about what is going on in the world that we do not hear about in the mainstream media.
— AUDIENCE MEMBER

My thoughts were provoked as was my body.
— PEER

We also included the Arts Council England Quality Metrics, which are currently being piloted among arts organisations across the country. Unlike the main ACE pilot which uses a slider and scores out of 10, 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 Local Impact (‘It’s important that it’s happening here’), followed by Concept (‘It was an interesting idea’), and Enthusiasm (‘I would come to something like this again’).

The most cited motivation for attending Liverpool Biennial was ‘to be intellectually stimulated’ (55%), followed by having a strong visual arts identity (49% reporting ‘visual art is an important part of who I am’), and ‘to be inspired’ (40%). This indicates that the core Biennial audience is engaging from a perspective of a strong interest in visual art and expecting to be challenged. 59% of attendees had been previously, with 41% attending for the first time, which shows a relatively high level of loyalty to the Biennial and that its reputation for providing challenging and stimulating arts experiences is strong.

Given the high-concept approach, many felt that simpler explanations would have enhanced their experience and made the Biennial more accessible to a wider audience.

The episodic curatorial approach is an exciting idea, but it created some disjointed combinations of artworks.
— AUDIENCE MEMBER

In the stakeholder interviews Liverpool Biennial was described as engaging meaningfully with local residents and businesses, and providing a holistic cultural offer. It was suggested it was not just something happening in galleries and museums, instead bringing art to the people, not waiting for people to come to the art.
Those interviewees who are engaged more directly with public sector organisations and businesses described how they felt that Biennial work was presented in an accessible way. They felt that people from all backgrounds in the city could engage with the art in a sometimes challenging, but non-patronising, way.

Similarly, those we spoke to from the contemporary art sector also praised Liverpool Biennial for having a strong sense of its social role and function but delivering it authentically and thoughtfully.

There’s a strong and profound sense that the artists that Liverpool Biennial work with are those that are interested in art and place or art and community. They work with socially engaged artists. The world of visual arts is often focused on high end, elite wealthy collectors – socially engaged artists are seen as secondary, lower value. Liverpool Biennial occupies a middle ground where there is no compromise on either side. They are happy to explore notions of social identity and place – this is also much easier for a festival than a venue. A moment in the public eye allows you to ask more challenging questions in a more public way.

— STAKEHOLDER INTERVIEWEE

Cities can drift into statues and monuments, but they need something more vital.

— STAKEHOLDER INTERVIEWEE

Without the Biennial there would be a reduction in citizens’ ability to embrace the new, which also has a political effect. I was talking to a taxi driver the other day and they defended the Biennial. The ability to understand innovation, to think laterally and differently is valued in this city, and it has incredible emancipatory potential.

— STAKEHOLDER INTERVIEWEE

These discussions extended to how Liverpool Biennial offers a civic role to the city in general. Interviewees described how the pieces encourage people to slow down and reflect. That they create moments for people to encounter unexpected objects and react to them, but also more broadly, that they encourage residents (and visitors) to become active participants in their environments. As such, the art could be argued to play a political role, bringing people together, sometimes directly addressing civic issues and civil rights, other times more subtly ‘activating’ people into modes of critical visual literacy. As much as specific individual interactions can have a profound effect on visitors (and passers-by), it is important to consider the social role of the Biennial in terms of its contribution to the ‘fabric of the city’ overall as it is on individual responses.

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 2016 made to the Liverpool economy is £5.3 million; and the net contribution to the North West economy is £5.5 million.

The total Gross Value Added (GVA) that Liverpool Biennial 2016 generated in the Liverpool economy was £2.4 million; and the total GVA in the North West economy was £2.6 million. This is equivalent to supporting 138 permanent full time jobs in Liverpool or 128 permanent full time jobs in the North West, above and beyond those directly employed by Liverpool Biennial.

The value of the Biennial can be seen in creating opportunities for diverse audiences to come together and spend time doing something different, and have exceptional and high quality experiences in the city. There is a clear financial value added by the Biennial, but the impact extends beyond this towards creating a value for the ‘fabric of the city’. While the socially engaged work of Liverpool Biennial has been recognised by stakeholders,
further research is required to understand how those who are less engaged with visual art (i.e. unintentional audiences) respond to the work, and any additional social impact it may have.

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).
Liverpool Biennial acts as a catalyst, bringing together venues, arts organisations and other civic partners to increase value across the board.

Liverpool Biennial attracts new and diverse audiences, creates national and international exposure, and brings together city-wide arts and non-arts partners to work on projects and commissions. In doing so the Biennial creates a value for the Liverpool cultural scene that is ‘greater than the sum of its parts’.

As an art ‘event’ Liverpool Biennial creates the opportunity for local, national and international press to focus on the city and its diverse and high-quality venues and exhibitions. In 2016 the Biennial achieved significant national and international exposure through engagement with the media and digital audiences. The festival had extensive coverage in the media with more than 450 hits in regional, national and international press; whilst content from the online campaign was seen over 8,500,000 times on the Biennial’s digital channels, including the website and social media.

The reported visits and intention to visit data indicates a similar pattern to previous years. Excluding public sites, the highest proportion of reported and intended visits were for the partner venues, specifically Tate Liverpool, FACT, and Bluecoat. ABC Cinema and The Oratory were the most visited Biennial-specific venues, and Liverpool ONE was the most visited public site. This is in slight contrast to the actual venue counts which showed Walker Art Gallery and Open Eye Gallery in the top-three most visited venues. This difference may be reflective of the fact that more surveys were completed at Biennial-operated venues than at partner venues (i.e. they were located further away from the main partner venues). However, the reported visits and intention to visit figures also indicates how the Biennial acts as a draw for audiences to engage with multiple sites and venues across the city (an average of 5.9).

Beyond involving multiple venue partners across the city, Liverpool Biennial also provided the opportunity to open up interesting spaces across the city, owned by a range of partners. The currently vacant ABC Cinema is owned by the City Council, and The Oratory is owned by National Museums Liverpool. These, along with other public spaces such as Toxteth Reservoir, provided the opportunity to bring people into otherwise closed spaces and, through the artistic experience, provide an alternative way to engage with the city.
Stakeholder interviewees described Liverpool Biennial as a catalyst and driver of artistic development as well as a unique agent in the city for bringing together arts and civic partners who wouldn’t otherwise be working together. The Biennial was described as being very effective in getting people around the table and providing a ‘wrap-around’ value to the city because it works with so many partners from a range of backgrounds.

The Dazzle Ferry and Arriva buses were again highlighted as examples of unexpected, but highly effective, partnerships, bringing together organisations in the city who would likely not be working together. It was also described how this is likely to be an increasingly required function as public funding continues to diminish and public-private partnerships will be increasingly necessary.

Indeed, some interviewees discussed how Liverpool Biennial could play an important role in bringing together local artists, organisations and venues to establish and drive forward collaborative agendas. This would both strengthen the Biennial as an event itself, as well as enhancing the city’s arts infrastructure and eco-system between events. Because of the unique role it plays in the city (and the region), Liverpool Biennial was highlighted as a particularly strong contender to lead new and innovative ways to bring catalyse funding, programmes and initiatives in a genuine spirit of partnership.

They are an organisation that can add real value to what other venues are doing anyway. The notion of arts organisations being in competition for audiences is a fallacy. The sum is greater than the parts. Liverpool’s reputation is built upon the reputations of all venue partners, not one over the other. Liverpool Biennial understands this and promotes it.

— STAKEHOLDER INTERVIEWEE

The participating artists also acknowledged the unique opportunity that the Biennial provides, acting as a productive and disruptive force for the city and its arts audience.

The best aspect about participating in Liverpool Biennial was the opportunity to create a series of works that were seen by a diverse audience.

— PARTICIPATING ARTIST

It was a pleasure to show work in an exhibition where all the artists are not white men like me.

— PARTICIPATING ARTIST

By attracting a large number of visitors to the city, the Biennial is also increasing exposure of all the artists, sites and venues to people who, in many cases, would not be visiting the city otherwise. The ‘engaged’ audience of 109,000 people is also diverse. There appears to be more equal representation of male and female attendees in 2016 compared to 2014; this year 52% of attendees were female, compared to 60% in 2014, which shows an evening of gender distribution.

There are no discernible differences in the ethnicity of those attending this year compared to 2014, although a greater proportion of visitors describe themselves as non-White British (25%) than the proportion of the general population of the North West (12%); which also indicates that the Biennial is drawing a more diverse audience than the demographics of the area.

Although socio-economic status as based on occupation was not collected this year, 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, it indicates that 26% of those attending came from the poorest 20% of UK neighbourhoods with 16% 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).
89% of attendees reported having attended an arts event more than three times in the previous year (compared to a national average of 61%), and 83% reported that attending arts events was either very important (60%) or important (23%). This also indicates that Liverpool Biennial draws an audience that is highly engaged in arts and culture, and likely to be interested and inspired by the offer from its partner venues. We also asked audiences what would motivate them to donate to Liverpool Biennial. The most popular response was to keep attendance free (55%) and to support the development of new creative works and artists (51%). This also indicates how the Biennial may be a useful way to engage people in the legacy of arts within the city.

Overall the findings suggest that Liverpool Biennial plays an important role in attracting diverse audiences and media to the city venues and organisations, and increasing Liverpool’s cultural profile. Liverpool Biennial is committed to working in partnership with a broad range of stakeholders and recognises its unique position from which to do so. This shows a clear added value in both opening up existing unused spaces in the city, and encouraging people to engage with existing spaces in new and interesting ways.
Recommendations

This evaluation has highlighted a range of ways that Liverpool Biennial achieves impact with both an ‘engaged’ audience, and those who have an experience of a Biennial artwork. We have additionally explored how the Biennial has an impact on the artists taking part, the mediators and volunteers working on the Biennial, on a range of partners across the city, and on the wider arts and cultural sector.

There are always resource constraints on how much depth can be achieved in evaluation studies, therefore the recommendations below relate primarily to areas of enquiry that may be of interest to the Biennial in the future, rather than a summary of procedural or operational issues to be dealt with as ‘areas of improvement’.

- Splitting the audience between ‘engaged’ visitors and ‘those who had a Biennial experience’ is based on the best available data in terms of counted visitors as well as footfall across the city. However, it may be of interest to the Biennial to further explore the nature and depth of experience of those interacting with an artwork ‘incidentally’. This will require an alternative research approach than the one adopted in this evaluation.

- Linked to this, it may be of interest to the Biennial to further explore its role in terms of placemaking, engaging further with the residents and visitors of the diverse public sites in which it exhibits to further understand the impact and value of placing work there, particularly the broader social and cultural impact.

- The findings indicate that Liverpool Biennial plays an important catalytic role in the city, bringing together civic and venue partners to collaborate and innovate, as well as to attract significant audiences who wouldn’t otherwise be visiting. This could be explored further in year-round monitoring and evaluation. It is often difficult to demonstrate the value of new and strong partnerships and networks, but more could be done to demonstrate the Biennial’s value in this regard apart from the 14-week event itself. The Biennial may wish to engage with venue partners to explore differences in the audience demographic attracted by the Biennial compared to those visiting the venues at other times.

- Stakeholders described how Liverpool Biennial acts as an important cluster for international, national and local artists and in the process builds significant networks between artists and organisations. This has a knock-on effect of enabling greater artistic collaboration and making Liverpool a key player in contemporary art. Some mentioned how this may also act as a barrier to talent-drain and could create a critical mass of active contemporary artists in Liverpool to rival other global cities of a similar scale. It was also suggested that the Biennial could use its networks to promote local artists on a global scale. It is for the Biennial to consider its ongoing role in this regard.

- Audiences and peers enjoyed exploring the city and visiting the wide variety of venues featured in the programme. Indeed, as the programme spanned a large area of the city, some wished they could have seen more. Some stakeholders and visitors mentioned that there could be fewer and less dispersed works while still achieving a great impact. Liverpool Biennial may wish to further consider the implications of geographic scale and number of works in the future.

- The findings suggest that Liverpool Biennial has a clear civic role; the organisation may wish to work with others in the city to explore the opportunities to collectively position this role in light of the emerging devolution agreements. If seeking to increase social impact, Liverpool Biennial may wish to consider partnering with public administration and third sector organisations and artists early in projects to ensure adequate lead-in time for maximum impact (e.g. explore Bloomberg’s What Works Cities group for US examples).

- As a catalytic organisation in the region Liverpool Biennial may wish to consider how it can maintain strong partnerships and lead the city and region-wide infrastructure in a time of increasing austerity. There are pressing global challenges regarding the stability of arts infrastructure and the role of art in society. Liverpool Biennial should lead from its unique position to anticipate and take on these challenges.
Appendix 1
Detailed Data and Findings

Figure 1: Visit and visitor numbers for Liverpool Biennial 2016

Visitor type and source | Number
--- | ---
**Engaged visits**
Total number of visitors based on counts | 47,211
Total public sites visitors based on reported visits | 62,128
**Total engaged visitors** | 109,339

**Opportunity to see (i.e. individual viewers)**
Engaged visitors | 109,339
Public sites and online artworks | 1,106,580
**Total individuals experiencing the Biennial** | 1,215,919

Source: BOP Consulting (2016)

3 Full methodology for visit and visitor counts is provided in Appendix 2

Figure 2: Overall quality and satisfaction

- **The overall experience**
  - Very Good: 40%
  - Good: 42%

- **Quality of the venue**
  - Very Good: 46%
  - Good: 39%

- **Overall satisfaction with exhibition/event**
  - Very Good: 38%
  - Good: 42%

Source: BOP Consulting (2016)
I’m more likely to visit Liverpool again as a result of my experience

Liverpool should do more of this type of thing

I feel like Liverpool should be proud of its arts scene

I think differently about Liverpool based on my experience

My visit made me feel interested in new things

My visit had no effect on my general wellbeing

My visit allowed me to spend quality time with my family/friends

The Biennial offers something for people of all ages

---

NB: To avoid positive response bias the question relating to wellbeing was ‘negatively keyed’ where respondents were asked how far they agreed with the statement that their visit had no effect on their wellbeing, therefore the interpretation should be considered as the reverse of the other statements.
Figure 5: ACE Quality Metrics (mean scores out of a total of 5)

<table>
<thead>
<tr>
<th>Metric</th>
<th>Description</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>RIGOUR</td>
<td>It was well thought through and put together</td>
<td>3.79</td>
</tr>
<tr>
<td>RELevANCE</td>
<td>It has something to say about the world we live in</td>
<td>3.89</td>
</tr>
<tr>
<td>LOCAL IMPACT</td>
<td>It is important that it's happening here</td>
<td>4.24</td>
</tr>
<tr>
<td>ENTHUSIASM</td>
<td>I would come to something like this again</td>
<td>4.18</td>
</tr>
<tr>
<td>CAPTIVATION</td>
<td>It was absorbing and held my attention</td>
<td>3.78</td>
</tr>
<tr>
<td>CHALLENGE</td>
<td>It was thought-provoking</td>
<td>3.81</td>
</tr>
<tr>
<td>DISTINCTIVENESS</td>
<td>It was different from things I’ve experienced before</td>
<td>3.58</td>
</tr>
<tr>
<td>PRESENTATION</td>
<td>It was well produced and presented</td>
<td>4.01</td>
</tr>
<tr>
<td>CONCEPT</td>
<td>It was an interesting idea</td>
<td>4.19</td>
</tr>
</tbody>
</table>
Figure 6: Motivations for donating (multiple response)

- To help keep entry free: 55%
- To support development of new creative works: 51%
- To enjoy specific benefits (e.g. offers, special events): 31%
- To help Liverpool Biennial reach into the community (e.g. visit to schools): 28%
- To provide creative opportunities for older people or children: 27%
- To enable the organisation to survive in the event of other funding being reduced: 26%
- To ensure works and collections can be displayed and preserved for the future: 25%
- To help renovate the venue and facilities: 19%
- To help pay for specific building projects: 12%
- To display your name as a donor (e.g. in a programme): 6%
- Other (please specify): 4%
Figure 7: Motivations for attending Liverpool Biennial 2016 (multiple response)

- To be intellectually stimulated: 55%
- Visual art is an important part of who I am: 49%
- To be inspired: 40%
- To spend time with friends/family: 34%
- To learn something: 33%
- For professional reasons: 31%
- To be entertained: 27%
- For reflection: 27%
- To do something new / out of the ordinary: 20%
- To escape from everyday life: 19%
- For peace and quiet: 9%
- To educate / stimulate my children: 7%
- For a special occasion: 6%
- To entertain my children: 4%
Figure 8: Marketing approaches seen and most motivating (multiple response and single response)

Most Motivating

- Biennial website
- Festival guide
- In person (e.g. friends, family, colleague)
- Outdoor advertising (posters, billboards, flags)
- Biennial e-newsletter
- Biennial Facebook
- Venue marketing (e.g. FACT, Open Eye, Tate, Bluecoat)
- Social media (e.g. friends, family, colleague)
- Online coverage
- Festival flyer
- Biennial Twitter
- Newspaper & magazine coverage
- Media advertising (newspapers, magazines & online)
- Biennial Instagram
- Radio coverage
- Visit Liverpool marketing
- TV coverage

Seen

0% 10% 20% 30% 40% 50% 60% 70%
Economic Impact

This economic impact assessment updates the approach 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 the North West region it was reported that the average visit was for 3.3 days. The average group size was 1.9 for those from outside Liverpool, and 1.8 for those from outside the North West. The resultant average spend data can be seen in Figure 9.

![Figure 9: Biennial visitors average spend](image)

<table>
<thead>
<tr>
<th>Origin</th>
<th>Average spend for total visit (including food &amp; drink, shopping, accommodation and public transport)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outside Liverpool</td>
<td>£131</td>
</tr>
<tr>
<td>Outside North West</td>
<td>£157</td>
</tr>
</tbody>
</table>

Source: BOP Consulting (2016)

The gross economic impact calculation is arrived at by summing the total expenditure by Liverpool Biennial 2016 within the region with the total visitor spend.

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 2014/15 and 2015/16.

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.

![Figure 10: Net Economic impact in Liverpool](image)

<table>
<thead>
<tr>
<th>Variable</th>
<th>Gross</th>
<th>Additionality effects</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procurement expenditure</td>
<td>£742,631</td>
<td>0.91 × 1.21</td>
<td>£817,711</td>
</tr>
<tr>
<td>Staff expenditure</td>
<td>£979,622</td>
<td>0.91 × 1.21</td>
<td>£1,078,662</td>
</tr>
<tr>
<td>Visitor spend</td>
<td>£6,266,018</td>
<td>0.49 × 0.91 × 1.21</td>
<td>£3,380,761</td>
</tr>
<tr>
<td><strong>Total impact</strong></td>
<td><strong>£5,277,134</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: BOP Consulting (2016)

![Figure 11: Net Economic impact in the North West](image)

<table>
<thead>
<tr>
<th>Variable</th>
<th>Gross</th>
<th>Additionality effects</th>
<th>Net</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procurement expenditure</td>
<td>£859,784</td>
<td>0.95 × 1.4</td>
<td>£1,143,513</td>
</tr>
<tr>
<td>Staff expenditure</td>
<td>£1,113,834</td>
<td>0.95 × 1.4</td>
<td>£1,481,399</td>
</tr>
<tr>
<td>Visitor spend</td>
<td>£4,395,695</td>
<td>0.50 × 0.95 × 1.4</td>
<td>£2,864,674</td>
</tr>
<tr>
<td><strong>Total impact</strong></td>
<td><strong>£5,489,587</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: BOP Consulting (2016)

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.
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 12: Jobs and GVA calculation

<table>
<thead>
<tr>
<th>Variable</th>
<th>Liverpool</th>
<th>North West</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net procurement + staff</td>
<td>£1,896,373</td>
<td>£2,624,912</td>
</tr>
<tr>
<td>Turnover per employee in North West</td>
<td>£95,880</td>
<td>£95,880</td>
</tr>
<tr>
<td>Jobs supported</td>
<td>19.8</td>
<td>27.4</td>
</tr>
<tr>
<td>GVA per employee contribution</td>
<td>£50,000</td>
<td>£50,000</td>
</tr>
<tr>
<td><strong>GVA contribution</strong></td>
<td><strong>£988,930</strong></td>
<td><strong>£1,368,853</strong></td>
</tr>
<tr>
<td>Net visitor spend</td>
<td>£3,380,761</td>
<td>£2,864,674</td>
</tr>
<tr>
<td>Turnover per employee in North West tourism sector</td>
<td>£28,550</td>
<td>£28,550</td>
</tr>
<tr>
<td>Jobs supported</td>
<td>118.4</td>
<td>100.3</td>
</tr>
<tr>
<td>GVA per employee contribution</td>
<td>£11,950</td>
<td>£11,950</td>
</tr>
<tr>
<td><strong>GVA contribution</strong></td>
<td><strong>£1,415,065</strong></td>
<td><strong>£1,199,049</strong></td>
</tr>
<tr>
<td><strong>Total jobs supported</strong></td>
<td>138.2</td>
<td>127.7</td>
</tr>
<tr>
<td><strong>Total GVA contribution</strong></td>
<td><strong>£2,403,995</strong></td>
<td><strong>£2,567,902</strong></td>
</tr>
</tbody>
</table>

Source: BOP Consulting (2016)

The total GVA that Liverpool Biennial 2016 generated in the Liverpool economy was £2.4 million; and the total GVA in the North West economy was £2.6 million. This is equivalent to supporting 138 permanent full time jobs in Liverpool or 128 permanent full time jobs in the North West, above and beyond those directly employed by Liverpool Biennial. 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).

Differences in methodology to previous years
The economic impact methodology is different from that conducted in previous years to be compliant with treasury standards. Because we have changed the way we calculate the number of visitors and visits, we have included a smaller number of visitors to the Biennial in this year’s economic calculations compared to previous years. The calculation this year includes only the engaged core audience, not the broader public art audience which has been included in previous years. Another difference is that we have included the organisational spend by Liverpool Biennial and its impact on the local and regional economy which was not included previously.
Impact on participating artists

**Figure 13: Artists’ perceptions on impact of participation (n=19)**

Participating in Liverpool Biennial will contribute positively to my work over the next 12 months

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>47%</td>
<td>37%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Participating in Liverpool Biennial allows me to develop my work

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>42%</td>
<td>47%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Participating in Liverpool Biennial is an opportunity to see international work that I would otherwise not see

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>37%</td>
<td>47%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Taking part in Liverpool Biennial was a good opportunity to meet and work with my peers and other artists

<table>
<thead>
<tr>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>53%</td>
<td>47%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Mediator and volunteer impact

**Figure 14: Skills developed by mediators and volunteers**

<table>
<thead>
<tr>
<th>Skills most developed</th>
<th>Mediators</th>
<th>Volunteers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leadership</td>
<td>8%</td>
<td>0%</td>
</tr>
<tr>
<td>Team working</td>
<td>58%</td>
<td>50%</td>
</tr>
<tr>
<td>Communication</td>
<td>0%</td>
<td>61%</td>
</tr>
<tr>
<td>Organisation</td>
<td>33%</td>
<td>6%</td>
</tr>
<tr>
<td>Interpersonal skills</td>
<td>8%</td>
<td>44%</td>
</tr>
<tr>
<td>Research and evaluation</td>
<td>0%</td>
<td>17%</td>
</tr>
<tr>
<td>Working in the creative sector</td>
<td>33%</td>
<td>50%</td>
</tr>
<tr>
<td>Producing events</td>
<td>50%</td>
<td>0%</td>
</tr>
<tr>
<td>Working with artists and curators</td>
<td>42%</td>
<td>28%</td>
</tr>
<tr>
<td>Technical skills</td>
<td>17%</td>
<td>0%</td>
</tr>
<tr>
<td>Maintaining venues and handling artworks</td>
<td>50%</td>
<td>11%</td>
</tr>
<tr>
<td>General work skills</td>
<td>8%</td>
<td>28%</td>
</tr>
</tbody>
</table>

Source: BOP Consulting (2016)
### Figure 15: Mediators’ perceptions of Liverpool Biennial (n=12)

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I felt encouraged to solve problems and come up with solutions</td>
<td>17%</td>
<td>25%</td>
<td>58%</td>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>I felt I could provide feedback</td>
<td>22%</td>
<td>56%</td>
<td>20%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>I felt I could input into decisions and processes</td>
<td>56%</td>
<td>28%</td>
<td>17%</td>
<td>7%</td>
<td></td>
</tr>
<tr>
<td>I feel proud to have worked with Liverpool Biennial</td>
<td>58%</td>
<td>20%</td>
<td>25%</td>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>Liverpool Biennial has a great deal of personal meaning to me</td>
<td>40%</td>
<td>60%</td>
<td>0%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>I felt like part of the family working with Liverpool Biennial</td>
<td>17%</td>
<td>42%</td>
<td>25%</td>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>I feel I have better career prospects thanks to my experience at Liverpool Biennial</td>
<td>25%</td>
<td>67%</td>
<td>8%</td>
<td>8%</td>
<td></td>
</tr>
<tr>
<td>I feel satisfied with the amount of training I received for the role</td>
<td>17%</td>
<td>25%</td>
<td>60%</td>
<td>8%</td>
<td></td>
</tr>
</tbody>
</table>

### Figure 16: Volunteers’ perceptions of Liverpool Biennial 2016

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Neither</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>I felt I could provide feedback</td>
<td>22%</td>
<td>56%</td>
<td>20%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>I felt I could input into decisions and processes</td>
<td>28%</td>
<td>56%</td>
<td>20%</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>I feel proud to have worked with Liverpool Biennial</td>
<td>56%</td>
<td>44%</td>
<td>0%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Liverpool Biennial has a great deal of personal meaning to me</td>
<td>17%</td>
<td>61%</td>
<td>0%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>I felt like part of the family working with Liverpool Biennial</td>
<td>11%</td>
<td>72%</td>
<td>0%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>I feel I have better career prospects thanks to my experience at Liverpool Biennial</td>
<td>11%</td>
<td>61%</td>
<td>0%</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>I feel satisfied with the induction I recieved for the role</td>
<td>28%</td>
<td>44%</td>
<td>22%</td>
<td>11%</td>
<td></td>
</tr>
</tbody>
</table>
Figure 17: Origin of UK ‘engaged’ visitors to Liverpool Biennial 2016
Figure 18: Intention to visit (NB: These figures are not directly representative of actual Biennial visits as they are affected by larger proportion of surveys completed at Biennial-operated venues)
Figure 19: Ethnicity of attendees

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>White – British</td>
<td>75.9%</td>
</tr>
<tr>
<td>White – Irish</td>
<td>4.9%</td>
</tr>
<tr>
<td>White – Gypsy or Irish Traveller</td>
<td>0.0%</td>
</tr>
<tr>
<td>Mixed – White and Black Caribbean</td>
<td>0.6%</td>
</tr>
<tr>
<td>Mixed – White and Black African</td>
<td>0.1%</td>
</tr>
<tr>
<td>Mixed – White and Asian</td>
<td>1.0%</td>
</tr>
<tr>
<td>Asian or Asian British – Indian</td>
<td>0.3%</td>
</tr>
<tr>
<td>Asian or Asian British – Pakistani</td>
<td>0.0%</td>
</tr>
<tr>
<td>Asian or Asian British – Bangladeshi</td>
<td>0.0%</td>
</tr>
<tr>
<td>Asian or Asian British – Chinese</td>
<td>0.9%</td>
</tr>
<tr>
<td>Black or Black British – African</td>
<td>0.6%</td>
</tr>
<tr>
<td>Black or Black British – Caribbean</td>
<td>0.5%</td>
</tr>
<tr>
<td>Arab</td>
<td>0.1%</td>
</tr>
<tr>
<td>Prefer not to say</td>
<td>2.9%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>12.1%</td>
</tr>
</tbody>
</table>

Source: BOP Consulting (2016)

Figure 20: Gender of attendees

<table>
<thead>
<tr>
<th>Gender</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>44.0%</td>
</tr>
<tr>
<td>Female</td>
<td>52.4%</td>
</tr>
<tr>
<td>Rather not say</td>
<td>3.6%</td>
</tr>
</tbody>
</table>

Source: BOP Consulting (2016)

Figure 21: Age of attendees

Source: BOP Consulting (2016)
Figure 22: Group composition of visitors

- Under 16: 1.89%
- 16 – 19: 3.82%
- 20 – 24: 2.45%
- 25 – 29: 1.62%
- 30 – 34: 1.38%
- 35 – 39: 1.63%
- 40 – 44: 1.43%
- 45 – 49: 1.12%
- 50 – 54: 1.71%
- 55 – 59: 1.12%
- 60 – 64: 1.19%
- 65 – 69: 1.09%
- 70 – 74: .90%
- 75 – 79: .35%
- 80 – 84: .15%
- 85 or older: .05%

Figure 23: Attendee origin by Index of Multiple Deprivation Quintiles (1st = most deprived, 5th = least deprived)

- 5th Quintile: 16.1%
- 4th Quintile: 16.6%
- 3rd Quintile: 20.1%
- 2nd Quintile: 21.1%
- 1st Quintile: 26.1%
Appendix 2: Methodology

Visitor numbers
In order to establish the total number of visits and visitors to the Biennial we used actual counts, projected counts based on reported visits, and recorded footfall data.

Counts were taken at the main partner venues and the Biennial-specific venues. Counts were taken at Welsh Streets and Rosebery St at nine time-points (including weekends and weekdays) over the course of the Biennial and projected across the entire duration. Combined, this indicated a total number of counted visits as 280,532. When converted into visitors based on the mean number of visits made as reported in the survey (n=5.9), this indicated around 47,000 individual visitors. As counts were not performed at the other public sites, this figure was converted again based on the proportion of visitors who reported having visited the other public sites. This indicated a further 62,000 intentional visitors to the public sites including Liverpool ONE, St George’s Dock Ventilation Tower, Derby St, and the Chinatown exhibitions, bringing the total projected number of individual visitors to around 109,000. This is the number of individuals that the economic, social and cultural impact data refers to.

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 nature. This calculation was based on advertising exposure data from Arriva buses, city centre footfall data from Liverpool BID Company, footfall data from Liverpool ONE, and traffic data from Streetwise (particularly for the Betty Woodman fountain at St George’s Dock Ventilation Tower). The same conversion rate as the number of visits made by those intentionally interacting with the Biennial (i.e. 1:5.9) was made to the traffic and footfall 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 sites) to turn the number of visits into number of visitors. We then added the Arriva bus exposure number (which relates to individuals) and included in this count those who had engaged with the Biennial through the digital artworks online (i.e. Dennis McNulty’s Blesh app, Minecraft Infinity Project and Marcos Lutyens’ sound recordings). This created a total number of individuals who had the ‘opportunity to see’ Liverpool Biennial 2016 as around 1.2 million. 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 the Arts Council England Quality Metrics⁶. 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 and all partner venues (with the exception of Tate Liverpool). A link to an online version of the survey was also included in newsletter communication with the Biennial audience. We received 904 completed surveys in total, including 254 online submissions. This is a sufficient number of responses to be confident that the survey is representative of the Biennial core audience.

We also surveyed the participating artists after the Biennial to explore perceived impacts of taking part. This included the 44 participating artists and 10 associate artists, and we received 19 responses in total. Within these surveys we can consider the responses indicative of the perspectives of participating artist, although it may be that those not responding did not concur exactly with these perspectives.

Finally, we surveyed the mediators and volunteers who worked on the Biennial to explore what they gained from taking part. We received 12 responses from mediators and 18 responses from volunteers. As above, these are presented as indicative of perceptions of these groups rather than wholly representative.

⁶ http://www.artscouncil.org.uk/quality-metrics/quality-metrics
**Qualitative interviews with key stakeholders**
In addition to the survey data we conducted five 45-minute interviews with representatives of Liverpool City Council, Merseytravel, Arts Council England, Bloomberg, and Tate Liverpool. These interviews explored these partners’ perspectives of Liverpool Biennial, the perceived value of the Biennial to Liverpool and the UK and international art sectors, and how they saw the role of the Biennial developing in the future.

**Staff reflection session**
In addition to the above we also conducted a 90-minute reflection and review session with Liverpool Biennial core staff exploring their perspectives in relation to the value of the Biennial and how it operates.
Liverpool Biennial
Liverpool Biennial presents the UK’s festival of contemporary visual art. It takes place across the city in public places, unused buildings and galleries. The Biennial is underpinned by a programme of research, education, residencies and commissions. Founded in 1998, Liverpool Biennial has commissioned 305 new artworks and presented work by over 444 artists from around the world.

Liverpool Biennial of Contemporary Art Ltd
Registered Charity No. 1073956
Company No. 3659361
VAT Registration No. 732988395

www.biennial.com
info@biennial.com
+44 (0)151 709 7444

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
www.bop.co.uk
contact@bop.co.uk

Liverpool Biennial is funded and supported by