Liverpool Biennial

Commercial District BID

Public Art Strategy
Liverpool Biennial

Commercial District BID Public Art Strategy

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Preface

Following a robust public consultation with our BID levy payers, residents, businesses and visitors to Liverpool’s Commercial District, it became apparent to us that there is a real need for public art to add something positive to the area, hence this new partnership with Liverpool Biennial was born.

As stated in our Business Plan, we are committed to improving the areas we represent for our levy payers. The five-year strategy will make Liverpool’s Commercial District more recognisable, more attractive to work and dwell in, and hopefully be the catalyst for further activity and development in the future. It will also open up a crucial dialogue with city leaders, the property sector and key developers about the importance of best practice art commissioning in city centre planning.

We look forward to adding to Liverpool Biennial’s already incredible legacy in the city.

Bill Addy, Chief Executive, Liverpool BID Company

We are delighted to be working with Liverpool BID Company to present art in public spaces in the Commercial District over the next five years. Liverpool Biennial presents the UK biennial of contemporary 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 450 artists from around the world. Working together with Liverpool BID Company we will commission leading international artists to make new public art for the city and create an exciting cultural destination for those living, working and visiting the city.

Sally Tallant, Director, Liverpool Biennial
Introduction

Liverpool BID Company has commissioned Liverpool Biennial to develop and deliver a five-year locally anchored art strategy for the public spaces in Liverpool’s Commercial District BID. The Liverpool BID Company recognises the need for activating the area and approached Liverpool Biennial for their experience and expertise in commissioning international public art.

The aim is to create a framework for the development and realisation of a series of public art commissions that will progressively create interconnecting pathways throughout the Commercial District BID, improving its legibility, sense of place and creating a cultural destination.

As part of this work there is a requirement to communicate with the Liverpool local authority, property sector and key developers about the importance of best practice art commissioning in a way that is understood by this sector, and outline an approach that should be taken around all developments.

In January 2017 a request was made to amend the city’s local plan under section 106 which would require all developers to commission a piece of art as part of their development. The intervention requests that art commissions are subject to guidance and approval by a panel and this intervention has been accepted.

This strategy will be the base of a five-year collaboration between Liverpool BID Company, Liverpool Biennial and supported by Liverpool City Council for the introduction of public art into the Commercial District BID. The ambition of the partnership is to commission ambitious international artists to make work that animates the Commercial District for everyday users, businesses, residents and visitors.

With an area of 85 acres, the Commercial District BID lies in Liverpool’s city centre and is a dense urban fabric comprised of an abundance of Liverpool’s grand buildings and busy streets. A large part of the site is within the Liverpool Maritime Mercantile City UNESCO World Heritage Site anchored by the nearby Pier Head, with the rest of the site being within its buffer zone. The strategy and subsequent artists’ commissions will draw on the city’s uniqueness and histories, respecting the development guidelines of the World Heritage Site Supplementary Planning Document (SPD), and adding new cultural value to the city of Liverpool.

This strategy has been created through Liverpool Biennial’s field research and interviews with the public in the Commercial District BID, as well as a comparison study of similar strategies and art interventions in the UK and internationally.

The Commercial District BID in Liverpool

The Commercial District BID is a platform for 550 businesses with over 60,000 employees based in one of Liverpool’s main business locations. Established in 2011, it comes under the management of Liverpool BID Company, together with the Retail & Leisure BID. The Liverpool BID Company supports Liverpool’s Strategic Investment Framework and the ambitious direction of the city, with the specific goals of continuously improving the business environment for its members and creating a vibrant destination and key location, particularly through investing in the safety and connectivity of the streets and squares, as well as animation through seasonal events. With this Public Art Strategy, the
Liverpool BID Company is taking a further step in adding to the Commercial District BID’s diversity of public space, placemaking and connectedness.

**Liverpool Biennial of Contemporary Art**
Liverpool Biennial is the UK biennial of contemporary art, playing a leading role in the national and international art scene and the reputation of Liverpool as a cultural destination. Founded in 1998, it has presented more than 500 artworks across Liverpool’s public spaces, unused buildings and galleries. Its placemaking role has contributed to the city being a vital place to live, work, study and visit. Many of the commissions have been produced in collaboration with local communities to facilitate a sense of ownership and create short and longer-term valuable impacts in the neighbourhoods and businesses.

**Role of Art in Public Space**
Public art is often used as a strategic tool in the development of cities, communities and organisations. It can:

- add to the identity of an area
- communicate the history and stories of specific places
- celebrate and communicate an area’s diversity
- animate facades, courtyards and streets, creating more attractive and safer environments
- create innovative approaches to wayfinding and provide landmarks
- become icons for the city
- create a world-class cultural destination

Specifically, this strategy recognises that high quality art in the public spaces of the Commercial District BID can:

- create an improved environment for daily users and attract people from other parts of the city into the area
- help extend the area’s activity and improve footfall to the area after business hours and during the weekends
- become a catalyst for a wider range of activities and development in the area
- help to attract tourists to the area

**The Commercial District BID Business Plan 2016–2021**
The Business Plan is ambitious in creating a world-class environment for excellent business opportunities for their existing and new, smaller and bigger businesses.

The four key themes identified in the Plan are Connectivity; Environment & Safety; Business Support; and Marketing & Animation – it is in this final theme that the collaboration with Liverpool Biennial for this strategy is defined. By using art as a strategic tool, all four of the themes can be affected and significantly influenced. The Liverpool BID Company recognises that an inspiring, high quality urban environment will make the area recognisable and more attractive to work and dwell in, and create a new destination for culture in Liverpool.

**Connection to the Liverpool City Centre Strategic Investment Framework 2012**
The Liverpool City Centre Strategic Investment Framework 2012 (SIF) established a 15-year strategy for Liverpool City Centre’s growth and investment. It recognises the importance of differentiating Liverpool from competitor cities through three overarching themes: *enterprise, people and place* by “creating the
opportunities and conditions for the first two to flourish through investment in the third”.

The Commercial District BID is identified as one of six Major Transformational Projects, building upon the District and city centre’s improvements during the last decade, and acknowledging the changing requirements and habits of contemporary users and consumers.

The SIF crucially connects the Commercial District BID with the transformation of Liverpool’s northern waterfront, expanding it into the future development of Liverpool Waters.
The Commercial District BID area contains a large concentration of offices and professional services. However, like many parts of the city centre, it plays host to a wide range of uses. This mix has diversified considerably over the last few years, with Liverpool’s growing popularity as a tourist destination and with more people choosing to live within the city centre. There has been a growth of SME businesses in the creative and digital sector as well as a growth of residents living in this area.

Currently the area includes several hotels, including well known chains and smaller boutique hotels. The number of restaurants, cafes and bars has also increased over several years to cater for office workers, and both visiting tourists and locals.

There is a strong civic identity around Castle Street, with Liverpool Town Hall at one end of the street, Exchange Flags behind, and the Queen Elizabeth II Law Courts courts at the other end. The scale and grandeur of the buildings reflect their civic nature. Amongst this is a scattering of smaller commercial usage: hairdressers, wine shops, printers, florists, art galleries, newsagents; the everyday places that make up the majority of our city centres.

**The Site’s Challenges**
The challenges that have been identified during fieldwork in the Commercial District BID are:

- the area feels empty after working hours and on the weekends
- vacant shop units
- intense pedestrian and vehicular traffic during peak hours
- conflicts due to mix use occupiers

When the artworks are installed, these challenges may occur:

- increased footfall may lead to disruption of nearby offices
- possible on-going maintenance issues with certain works
- challenging amount of space available for certain scales of artworks
- artworks may distract drivers
- potential scope for vandalism

Particular physical and non-physical features of a site will present both challenges and opportunities; views, setting, topography, access requirements, footfall, land uses, historic references – they all contribute to the specific brief for each site. How that brief is formulated and responded to will be a key challenge in the success of these artworks.

There is a history of Liverpool Biennial commissions in the Commercial District BID, including Tatsuroi Bashi’s *Villa Victoria* (2002), Ai Weiwei’s *Web of Light* (2008) and Lawrence Abu Hamdan’s *Hummingbird Clock* (2016-). Richard Wilson’s *Turning the Place Over* (2007–2011) was also a huge success online, with over a hundred uploads on YouTube.
Interviews with the Public
From our survey carried out on the streets of the Commercial District BID, there is an indication that there is qualitative data and anecdotal evidence to demonstrate interest in art installation trails and an appetite for public artworks.

The majority of people we surveyed work in the area (61%) and 63% of those surveyed look at and take an interest in public art. The majority of those surveyed (78%) were of a working age between 21 and 59. The most popular responses for types of artworks they would like to see in public spaces were:

- Murals (68%)
- Permanent sculpture (64%)
- Functional artworks (30%)
- Light installations (29%)

This suggests a wish for permanent placemaking pieces, rather than temporary installations. Sound works appeared to be the least popular, with surprisingly only 3% wanting these types of works. 83% of those surveyed were interested in seeing public artworks in public spaces such as parks.

Some of the comments recorded include:

- A lot of young people work in the offices in the area. They would like to see more public art as places to hang out after work. Lighting that shows history or architecture would be a good idea.
- Murals would work well at older sites to re-engage people with the history of the area. Temporary installations would work well at Exchange Flags.
- Something that will last and is permanent. Modern and contemporary. To fit in with the architecture of the area.

This strategy will ensure that the artworks have a strong connection to context and contribute to the BID area’s existing and improving sense of place and cultural identity. The artworks will respond to the site’s history and values.

The sites identified in the strategy range from civic squares and streets well known by residents and visitors to the city, to car parks on derelict plots and spaces tucked away or hidden from view, known mostly by the office workers of the Commercial District BID area. The responses to these sites will require a deep understanding of how they are used and perceived, as well as knowing their historic associations and future potential.

Some of the spaces already contain significant pieces of public art and an interesting and exciting challenge will be how to interact with those pieces. Other sites present more of a challenge, and the presentation of public art in such spaces will need to be carefully considered in regards to pre-existing perceptions.

The Trail
A cumulative model of commissioning artworks will prove a physical framework for a trail of public commissions located throughout the area that will become a way to navigate in the Commercial District BID.

Possible Interventions
The strategy prescribes the main categories of permanent art interventions for the Commercial District BID:

• Sculpture and Installation
• Functional Urban Furniture
• Light and Sound

1 Sculpture and installation in this context will enhance and animate public spaces. It will also be an opportunity for international artists to make ambitious new work and deepen public understanding of and engagement with contemporary art. Sculptural works can also serve as useful location markers and wayfinding points in a city. For larger pieces, it is an opportunity for the city to demonstrate its engineering innovation and technical excellence, through collaboration with firms to create works that inspire locally and attract press attention nationally. The creation of technically sophisticated installations also provides the opportunity for different firms in the city to collaborate in new and unusual ways and foster relationships from different disciplines and skillsets on a local and national level.

2 Urban furniture is an example of art for the public to use. It can take the form of seating, lighting, walkways, gardens and provide spaces for meetings, resting, eating, people watching, sunbathing and waiting. Modular and playful urban furniture would be commissioned to encourage engagement with the area’s streetscape.

3 Light and sound are both mediums that can reveal new dimensions and perspectives of a city’s landscape. The area’s classical, modernist and modern buildings at first glance represent the overwhelmingly commercial
use of the area – light and sound can enhance and animate this, in addition to more straightforward uses of such interventions.

Light illuminating dark areas can serve to not only be aesthetically pleasing but also improve safety at night, and sound can animate spaces where the buildings’ physical structures are forbidden or distracting. However, works involving light and sound need to be handled sensitively and with consideration for the immediate environment so as not to cause a distraction or a nuisance to nearby offices and workers. One way is to consult with local users of the area and set sound and light works to work with timers to an allotted schedule.
Sculpture and Installation

Danh Vo, *We the People* (2010–14), New York


Isa Genzken, *Rose* (1993), Leipzig
Functional Urban Furniture

Jeppe Hein creates artworks that challenge conventional social behaviour. A series of these functional benches in various colours and shapes have been placed all over the world, including Denmark, Germany and New Zealand.

Jeppe Hein, Loop Bench (2006), Liverpool

Jeppe Hein, Modified Social Benches (2015), New York

Mark Reigelman, The Great Picnic (2014), Cleveland
Light and Sound

In 2013 Bill FitzGibbons’ LED art installation brought life to an otherwise disused and dark underpass connecting downtown Birmingham, Alabama with the new Railway Park. The project changed the public perception of the space itself.

Bill FitzGibbons, *Light Rails* (2013), Alabama

The Fourth Plinth

The Fourth Plinth is located on London’s Trafalgar Square. Built in 1841, it was supposed to hold the never completed statue of William IV. In 2003 a rolling programme of temporary artworks was set, becoming a popular temporary art commission and attracting proposals from all over the world from the most high profile artists working today. The shortlist of proposals is revealed to the public in the form of a public exhibition of maquettes of the works. Visitors and members of the public are encouraged to leave their opinions on comment cards. Although the final artwork is ultimately commissioned by the Mayor of London, under the guidance of the Fourth Plinth Commissioning Group, it nonetheless provides the Fourth Plinth Commissioning Group with valuable feedback to gauge the types of artworks that the public might find accessible or more challenging. As the artworks typically stay installed for less than two years, this provides a compromise of semi-permanence and allows enough time for the public to grow accustomed to a work that forms part of an overall program, yet also provide the flexibility to trial a multitude of artwork types for an extended period.


The High Line

High Line Art presents site-specific commissions throughout the park. It is a model which could be adapted to a variety of different scales and one which could prove suitable for Liverpool. Artists invite the public to engage in this unique public space and through exhibitions, performances, video programmes, a regularly updated billboard intervention as well as longer term murals, challenging their perceptions of urbanity.


Through fieldwork Liverpool Biennial has identified nine sites within the Commercial District BID where artists could be commissioned to make or present work.

1. Old Hall Street
2. East Street
3. St Paul’s Square
4. Bixteth Street
5. Hackins Hey
6. Princes Street
7. North John Street
8. Sweeting Street
9. Cook Street
10. Drury Lane
11. Derby Square
1 Old Hall Street

Old Hall Street is the main ‘high street’ of the Commercial District BID. Located opposite Moorfields Station, it is home to some of the most well-known businesses and institutions in Liverpool. There are already pieces of street furniture in the area and place-making elements along the pavement but there is still an opportunity for lighting or sound works, or perhaps on one of the adjoining side streets, as a surprising discovery. Exchange Flags is situated at the end of Old Hall Street at the intersection with Chapel Street. At the Liverpool Echo building, the space dramatically opens up for potential works including small sculptures, lighting and more street furniture.

2 East Street

East Street runs just around the corner from Old Hall Street and is regularly used by workers from the surrounding offices due to the nearby NCP Car Park situated on Old Leeds Street. Due to the relatively secluded nature of this area there is a tendency for the location to feel unwelcoming. For this reason, there is great potential for a light based work such as a bright neon piece which would help to brighten up the area. The ground floor walls of the neighbouring buildings have a number of hanging or fixing points for a number of smaller lighting works that could line the street. Alternatively underfoot lighting could create a dynamic display.

3 St Paul’s Square

Close to HM Passport Office Liverpool, the entrance to The Plaza, a building owned by Bruntwood, is situated here and opens onto St Paul’s Square. It is considered a prime location that is ideally situated to a number of local businesses and offices on Old Hall Street.

This represents an ideal opportunity for an artwork to be located that takes full advantage of the open spaces, for example a sculpture or even functional street furniture which can be used by office workers during a lunch break or as a potential meeting spot. This would encourage dwell time and encourage further social activation of the space.
4 Bixteth Street

Exchange Gardens is a park that is situated along Bixteth Street and behind Exchange Station, above the northern railway line. A space of paths and rolling lawns, it provides one of the few ‘green’ spaces within the city centre, known and used mostly by office workers making the most of a space to escape and relax close to work. There is planned construction for this space in the near future so the park may not actually exist much longer but this provides a good opportunity to work with the land owner to install a permanent piece that is integrated with the new architecture and is sympathetic to the new development. This would in turn help to encourage usage of Bixteth Street.

There is an array of options available for this space. The installation of a mural, a light piece or public sculpture could turn the area into a destination point to attract not only local workers on breaks but also the general public and visitors, perhaps on their way to or from the nearby museums and galleries, diversifying use of the space.

5 Hackins Hey

Hackins Hey is a shared surface space and is one of Liverpool’s oldest streets. It is a street full of character which contains a number of pubs in the area including Ye Hole in Ye Wall, which is claimed to be Liverpool’s oldest pub. The location is regularly used in order to get to the busy Dale Street and Liverpool BID Company have plans to add more trees in this space and possibly more lighting to enliven the space further. Nearby, there is a building with suitability for a large wall mural.

6 Princes Street

Princes Street is situated amongst a number of well-known bars as well as being the location for Aloft Liverpool Hotel. Despite these seemingly positive features, the street nonetheless has a number of issues. Chief amongst these is the dirt and the secluded nature of the spot which makes the street seem unsaft, particularly at night.

As the street is very narrow, this presents a number of challenges to the installation of an artwork and would not be suitable for large works. A light installation would appear to be of most benefit here but the location of this would need to be very carefully considered as this may in turn bring in anti-social behaviour to the area.
7 North John Street

This street which runs into South John Street is one of the main locations for shops and bars in Liverpool. Nearby landmarks include the well known Hard Days Night hotel and the nearby Cavern Club on Mathew Street.

One interesting feature of the location is that the large walls of the Mersey tunnel ventilation shaft provide ample opportunity for a light installation or a projection piece. Creative uses of this space such as projections onto one of the windows at the Aloft Liverpool Hotel could also provide good opportunities to animate buildings and spaces.

8 Sweeting Street

Sweeting Street is an area with the potential for multiple types of usage. The winding sinewy passage links the flower stall on Castle Street to the newspaper stand at Dale Street and is the only remaining road in the city with covered archways bookending either entrance.

Queen Avenue is nearby with plenty of independent shops and spaces nearby, including a wine merchants and art gallery, all of which are housed inside green fronted Grade II listed buildings. This street is much less anti-social than Princes Street and can be considered suitable for potentially all types of public artwork, which could act as a surprising discovery for adventurous locals and visitors alike.

9 Cook Street

Cook Street features a number of popular chain bars and restaurants and opens out onto the busy Castle Street, which is the location of Liverpool Town Hall. 16 Cook Street features the world’s second glass curtain walled building, designed by Peter Ellis, and was built two years after his more historically famous design, Oriel Chambers, situated on Water Street.

Of particular interest is the flat roof of the San Carlo restaurant situated on the corner of the street adjoining Castle Street, which may prove useful for projection works.
10 Drury Lane

On Drury Lane is Beetham Plaza, a privately owned square with a kinetic sound sculpture dating from the 1960s. The *Piazza Fountain* was created by artist Richard Huws and Cammell Laird, a large shipbuilder based in Merseyside. Residents in this area generally accept the noise from the fountain but would not accept anything louder.

As a generally quieter, less well-lit location, there is potential for new lighting solutions that could help link districts. The connecting Moor Street may have potential in the near future once the Strand development has been completed as commuters will have to use it more frequently.

11 Derby Square

Derby Square lies at the southern end of Castle Street in front of the Queen Elizabeth II Law Courts. The Queen Victoria Monument sits within the centre of the square and dominates the space. Although formal and civic in nature, the steps of the monument have become an attraction for teenagers and skateboarders to linger and hang about.

The square acts as a point of orientation – north towards the Commercial District, east to Liverpool ONE and the main retail area, and west down James Street towards the river Mersey. Although the Liverpool Crown Court function will determine that routes will need to be kept clear, nonetheless, Derby Square has previously been the site for two Liverpool Biennial installations of differing scales. Tatsurou Bashi’s *Villa Victoria* in 2002 and most recently Lawrence Abu Hamdan’s *Hummingbird Clock* in 2016 (which is still in location). In response to feedback for the Hamdan piece, signage for future works will be more visible so that visitors can clearly know why and who individual pieces are created by.
Up to five works will be presented or commissioned and executed within five years, without a defined timeline to allow for flexibility. The process for commissioning work will be as follows:

1. Identifying the site for an artwork
2. Identifying possible artists
3. Discussion of proposal with the Steering Group
4. Appoint the artist with a brief, with Liverpool Biennial leading the commissioning of the work with input from the Steering Group
5. Conducting a feasibility study and tender document
6. Additional health and safety and fire risk studies (with Liverpool City Council)
7. Agreement on maintenance and repair procedures (with Liverpool BID Company)
8. Design, production and installation of artwork
9. Launch event
10. Evaluation

The commissions will create a programme of activity and anticipation over the five-year period of this strategy. Each commission will be launched and will attract press, creating moments of renewed engagement with the area. This will strengthen the project and create a base for its future development.

This partnership between Liverpool BID Company and Liverpool Biennial will ensure a high quality programme of public art and an ambitious, international cultural destination for the people that work and live within the Commercial District BID, as well as the wider public, thus contributing to the visitor economy.

Some of the outcomes and reactions we expect include:

- Challenging and engaging local audiences with high quality artworks – making a case for inspiring the city to further invest in cultural projects in the future
- Technically sophisticated artworks that inspire the public to view art as multidisciplinary, combining elements of art, design and technology
- Tie in large scale commissions with wide-reaching education and engagement programmes
- Increased peer interest from cultural groups leading to more interest in the city and creating a cultural destination for tourists
- Increased local/national press interest in Liverpool Biennial projects leading to increased visibility for Liverpool BID Company in general press
- Increased footfall regenerating usage of perhaps overlooked areas
- Regular review of projects conducted by Liverpool Biennial to measure their effectiveness
- Businesses seeing the value of Liverpool BID Company programming and continuing the commissions programme in the future
Organisation and Roles

Liverpool BID Company
Liverpool BID Company will manage the relationship and communication with its team, members and stakeholders. It will work in partnership with Liverpool Biennial on the production and installation of the artworks, through facilitating access to sites and members for overseeing production, installation and documentation of the project as agreed with the Steering Group for each project. The Liverpool BID Company will negotiate the ownership of and responsibility for the artworks.

Liverpool City Council
Liverpool Biennial has an on-going working relationship with Liverpool City Council who have been supportive over the years of the artworks that Liverpool Biennial has commissioned.

Liverpool Biennial
Liverpool Biennial will commission the artworks, identify and appoint artists and take responsibility for all aspects of liaising with them, including advising, consulting, commissioning and producing the works. Liverpool Biennial will also develop a long-term maintenance plan for each of the works as well as conducting an evaluation of each artwork and its realisation process. Finally, Liverpool Biennial will advise on a maintenance plan for the natural life of the works, and in case of damage sustained to the piece over the course of its life installed in the city.

The Steering Group
The Steering Group will bring stakeholders together to be responsible for the implementation of the Strategy. It will comprise representatives from Liverpool Biennial, Liverpool BID Company, BID levy payers and Liverpool City Council, gathering a wide range of knowledge, interests and competences that will ensure the highest quality of production and support the delivery of the artworks commissioned by Liverpool Biennial.

To secure other stakeholder buy-in, once Liverpool Biennial has secured a promising potential site, it will then engage directly with the surrounding area by chairing a meeting with local land and building owners, enabling them to voice their concerns or suggestions and feed these back to the Steering Group.

This allows the locality an opportunity to feel heard and also gives an opportunity for Liverpool Biennial to adapt the proposals to work to a logical criteria and help secure support for the project.

The Steering Group will meet on a regular basis and is composed of representatives of Liverpool Biennial, Liverpool BID Company, Liverpool City Council and also representatives of the local businesses. The frequency of these meetings is to be agreed upon by all parties.
8 Evaluation

The partnership and commissioning process will be evaluated from the outset. Through fieldwork, audience questionnaires and press and peer reviews, qualitative and quantitative data will be collected to analyse the impact and opinions of the commissions and assess the cultural, social and economic impact on visitors, artists and the Commercial District BID as a whole. Not least, the evaluation will assess public engagement levels.

This document will become a valuable internal and external resource for future collaborations and can be compared with the 2016 Liverpool Biennial Evaluation Report, so as to learn from previous experiences and influence future projects.

Liverpool Biennial will apply the same evaluation methodology to this partnership as to its own programme. The evaluation will look at the drivers and attitudes of audiences so that the Liverpool Biennial and Liverpool BID Company partnership can improve the offer to audiences and how we work with and engage key stakeholders and artists. The evaluation will also look at economic, social and cultural impact, gathering feedback on the artistic programme from audiences and key stakeholders, identifying improvements to inform future commissions.

Peer evaluation will be conducted through workshops and invite comment and feedback at events and programme sites. Value for money and benchmarking against other schemes, both international and in the UK will provide valuable information and set targets to continually improve best practice in procurement and commissioning. This information will also set targets on positioning the programme within its international and UK counterparts and schemes.

9 Economy and Finance

Liverpool BID Company will contribute £50,000 per annum. If there is need for additional funding, the Steering Group, led by Liverpool Biennial, will work together to raise the additional resources required.

Liverpool Biennial attracts funding from a diverse range of sources and will work with Liverpool BID Company to generate additional funding for ambitious commissions. This will include researching and generating funds from Arts Council England, international agencies, trusts, foundations and company sponsorship.
References

- Bristol Public Art Strategy [http://aprb.co.uk/docs/ptsdbristolpublicartstrategy1_0.pdf]
- UDVEKSLING – Kunststrategi til Amagerbrogade [http://www.avlu.dk/kunststrategi-for-amagerbrogade/]
- Art on the Tideway: Turning to Face the River
- The King’s Cross Project

Steering Group

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