LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

England & Wales · Charity number 1073956

Details

Other names	LIVERPOOL BIENNIAL
Status	Registered
Legal form	Charitable company
Company number	03659361
Registered	1999-02-15
Register	View on the Charity Commission register

Contact

Address	Liverpool Biennial 55 New Bird Street Liverpool L1 0BW
Phone	+44 0151 433 9156
Email	info@biennial.com
Website	www.biennial.com

Activities

Objects: TO PROVIDE MAINTAIN IMPROVE AND ADVANCE EDUCATION BY CULTIVATING AND IMPROVING PUBLIC TASTE IN THE VISUAL ARTS; INCLUDING CLASSICAL, MODERN AND CONTEMPORARY ARTS AND SCULPTURE, AND UNDERTAKING ALL SUCH THINGS AS ARE INCIDENTAL THERETO. FOR FULL OBJECTS SEE CLAUSE 3 OF MEMORANDUM

Activities: Liverpool Biennial is an ongoing platform for research, commissioning and presenting international art, education and debate. Liverpool Biennial Festival brings an international focus to our work. It is the moment when the world comes to Liverpool to engage with our thinking, and when we present art to the world.

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Classification

- **How:** Provides Human Resources, Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body, Other Charitable Activities
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, People Of A Particular Ethnic Or Racial Origin, Other Defined Groups, The General Public/mankind

Geography

- **Area of benefit:** MERSEYSIDE
- Knowsley
- Liverpool City
- Sefton
- St Helens
- Wirral

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£1,537,055	£1,158,130	£1,623,939	17
2024-03-31	£1,640,129	£1,882,554	£1,245,014	22
2023-03-31	£1,600,469	£1,095,043	£1,487,439	16
2022-03-31	£1,023,168	£1,596,282	£982,013	19
2021-03-31	£1,838,840	£1,202,203	£1,555,127	17

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Trustees

Name	Role	Appointed
Cathryn Wright	Chair	2025-09-04
Catherine Petitgas		2023-03-09
Charmaine Watkiss		2024-03-07
David Heron		2023-03-09
Dr Simon Groom		2023-06-22
Jonathan Mark Falkingham		2016-10-17
Karen Bass		2026-01-29
Laurence Pritchard		2022-06-09
Richard Behari		2021-05-26
Scott Simoniti		2021-05-26
Shauna McGowan		2024-01-25
Ying Tan		2021-05-26

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LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

England & Wales - Charity number 1073956

Accounts

Charity registration number 1073956 (England and Wales)

Company registration number 03659361

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	K Soriano (Chair of Trustees) I McCarthy (Vice Chair & FHRC Chair) N Bintley (Treasurer) J Falkingham R Behari H Patel S Smith Y Tan L Pritchard C Petitgas D Heron S Groom S McGowan C Watkiss
Secretary	J M Mitchell
Charity number (England and Wales)	1073956
Company number	03659361
Registered office	55 New Bird Street Liverpool L1 0BW
Auditor	DSG Audit Castle Chambers 43 Castle Street Liverpool L2 9TL
Bankers	Barclays Bank plc 265 -267 Lord Street Southport PR8 1PD
Solicitors	Hill Dickinson No 1 St Pauls Square Liverpool L3 9SJ

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their annual report and financial statements for the year ended 31 March 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Liverpool Biennial of Contemporary Art Limited is a company limited by guarantee and registered charity which is operated in order to:

- Promote art for the benefit of the public by establishment and maintenance of art exhibitions, projects, and facilities; and,
- Advance the education of the public in the subject of art.

Founded in 1998, the Liverpool Biennial has become renowned in the international contemporary art world for bringing together artistic practices from across the world. Taking place every two years, Liverpool Biennial connects with artists across the globe, commissioning the best international contemporary art to be shown in an exciting, vibrant, and free exhibition set across Liverpool in open public spaces, partner cultural organisations, historic buildings, and disused commercial premises.

Having commissioned over 414 new artworks and presented work by over 590 renowned artists from around the globe, Liverpool Biennial is built on a longstanding commitment to connecting international artists with local practitioners, communities, and the public at large.

Key to the organisation’s success are the international connections and reputation of Liverpool Biennial and the expertise of our team. Liverpool Biennial is world-recognised for a high level of artistic excellence and its wide-reaching programme and has established a regional and international reputation as a leader and innovator in biennial thinking and practice.

The most recent festival *uMoya: The Sacred Return of Lost Things* (10 June – 17 September 2023), curated by South African artist, curator and healer Khanyisile Mbongwa, attracted over 101,000 visitors who specifically visited with the intention of engaging with the festival, and overall and across all exhibition sites received over 763,000 visits (See Appendix 1 – One Page Umoya Evaluation summary).

It is expected that the forthcoming festival BEDROCK (6 June – 15 September 2025) will receive similar visitor figures, although we are cognisant of the potential impact of the temporary closure of one of our partner venues, Tate Liverpool.

Furthermore, Liverpool Biennial‘s reach exceeds the time-bound limits of the festival undertaking public realm installations and educational programmes in non-Biennial years and creating valued legacy permanent works to which visitors to the region continue to flock. In the past year we have continued to develop engagement with a commission by Stine Marie Jacobson, entitled Future Before It Happens, a collaboration with a group of local children aged 7-11 which explored questions around the climate crisis and promoted the wellbeing of young people in relation to climate issues.

Additionally, 2 public realm commissions from uMoya: Taiwanese artist Eleng Luluan’s *Ngialibalibade – to the Lost Myth* and British artist, Rudi Loewe’s *The Reckoning* have remained in the city, sustaining our commitment to ensuring that at least one public realm sculpture extends its life beyond the duration of the festival. They are now part of our collection of permanent installations including co-commission with Culture Liverpool, of Nathan Coley’s light-work, *From Here*…; Daniel Steegman Mangrané’s sculpture, *La Pensée Férale*; *Liverpool Mountain* by New York-based, Swiss-born artist, Ugo Rondinone, co-commissioned with our partner Tate Liverpool; Sir Peter Blake’s *Dazzle Ferry*; and at Crosby beach and Antony Gormley’s *Another Place*.

We hold a year-round programme of talks, seminars, schools' workshops, and commissions. These include working with local schools, peer workshops and discussions of the Biennial themes and development. In addition to the festival itself, the past year has seen focus placed on the continuation of the development programme for curators from the Global South and Sub-Saharan Africa through our partnership with British Council and bringing together a group of people with lived experience of disability to act as Critical Friends to the organisation. These are all intended as spaces to share and explore ideas, reflect on our institutional role and activity and to contribute towards sector-leading thinking around the current and future Biennials.

Mission and Aims
Liverpool Biennial brings dynamic, vibrant contemporary art to audiences in Liverpool and beyond, by presenting ambitious, free exhibitions and public art of international stature. We intend to make powerful experiences for everyone by presenting art within the urban environment. We commission and present contemporary art by leading international artists to realise our belief that art and creativity are central to humanity, making experiencing art a part of everyday life for everyone.
Liverpool Biennial's core aims are:

1. To present the leading visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists.
2. Broaden and deepen engagement with contemporary visual art.
3. Add value to the visual arts infrastructure and professional capacity through partnership, talent development, co-production, and touring.

Our overarching vision is to be **A Biennial for Everyone**, shifting our working practices to support a diverse and inclusive team, Board, artist cohort and audiences. Concomitantly we are exploring how Biennial structures can change to support this ambition and our long-term financial sustainability and growth by considering our year-round working and commitments to activity which run across consecutive biennials.

These options were further explored during the year through the lens of the Leading Systemic Change course delivered through Clore Leadership and undertaken by our Director. The course sought to apply theories of change to arts and cultural organisations in the UK, giving a toolbox of methodologies and space and context to explore potential options with a cohort of leaders from organisations including The National Trust, Tate and National Museums Liverpool.

Mission
We present the largest and longest-running visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists. Liverpool Biennial brings extraordinary contemporary art to audiences in Liverpool and beyond by co-commissioning and presenting ambitious, free exhibitions and public art of international scope and impact to make public powerful experiences with art and the city. We commission and present contemporary art by leading international and UK based artists that connect art, people, and place to realise our belief that art and creativity are central to human experience and to make art a part of everyday life for everyone: A Biennial for Everybody.

We work with, and for, our communities of international and local artists, art professional peers, local cultural and university partners, our team and board, and the children and people of Liverpool with care, to support opportunity, development, and growth. We create connections and deepen life-long engagement with international contemporary art for everybody.

We add value to the visual art infrastructure (buildings, funding, organisations) and capacity (artists, freelancers, curators, arts administrators, networking) through partnership working locally, nationally, and internationally.

Priorities 2023-2026
Liverpool Biennial has reassessed its priorities within the context of the ongoing social and economic environment and its impact on our city and communities, Arts Council England's (ACE) Let's Create strategy and the four new Investment Principles and Liverpool City Council's (LCC) 10-year strategy, Developing a Cultural Strategy for Liverpool 2021-2030. Additional work, in relation to this has taken place as part of the Leading Systemic Change Course, notably focusing on 40+ stakeholder consultations about future directions for the organisation.

The work on future direction has been reviewed by the Board at an Away Day in January 2025 where two particular avenues of development around securing a year-round space for residencies and activity and/or developing a formal training programme as part of our output were prioritised.

The following broader priorities have been identified to connect with the existing long term aims of Liverpool Biennial and to align to areas of priority in Let's Create and Developing a Cultural Strategy for Liverpool.

Over the first year of the new ACE funding we have delivered on all our Outcomes and Investment Principles which align with the following:

1 People
Liverpool Biennial will develop sustained ways of working with our communities and artists to ensure more people have a chance to engage in cultural activity, support wellbeing and address issues that are relevant to their lives. We will broaden and deepen engagement with contemporary art to create impact and value for our local communities and the people with whom we work.

2 Excellence in Programme
Liverpool Biennial will continue to work at the highest level, commissioning world-class art for audiences in England and from around the world. We will commission international, national, and local artists to create new work for exhibitions, public realms and our engagement programmes, including 30 artists at Liverpool Biennial 2025. We aim to present the leading visual art festival in the UK led by a high-quality exhibition of work by international artists.

3 International Working
Liverpool Biennial will collaborate with international artists and organisations to co-commission and exhibit new work. It will connect artists, curators, students, and sector peers to build relationships that support the growth of individuals, organisations, and the economic impact of Liverpool Biennial for the region.

4 Development and Training
Liverpool Biennial will develop opportunities, training and support for young people and people facing barriers to employment to enter, develop and remain in the cultural sector. We will offer support and development to artists working within our programme. We will seek to expand and formalise our training offer with additional resource and through partnership working.

5 Environmental Impact
Liverpool Biennial will work to address the impact of the biennial model on the environment and its role as a communicator of environmental issues. It will develop more sustainable models of practice that address co-commissioning, touring, production, and shipping. We will work to innovate and share learning nationally and internationally.

6 Organisational Sustainability & Leadership
Liverpool Biennial will work to develop the sustainability and flexibility of our organisation and act as a leader in the sector. We will develop skills around the use of data to support our ability to analyse, set aims and respond quickly to changes in our environment. We will look to research and trial new income streams, incubating ideas that currently include trialling limited charging on events, consultancy work, a festival food and drink offer and expanding our commercial activity.

The Board is aware of the responsibilities of the organisation to our staff, artists, audiences, partners, and the communities we serve.

We have worked hard over the past 12 months to realise new ways of working supported by our new funding relationships with the British Council and Paul Hamlyn Foundation. These have allowed us to realise some of our commitments to supporting d/Deaf, disabled and neurodivergent artists, audiences and team and Board members and developing our role as an international training and networking organisation.

We have received significant ongoing funding from Bloomberg to develop a new website and deliver a new CRM system to ensure we meet our commitments to digital accessibility and maximising income potential. This, alongside the establishment of an experienced senior management team and the next curator for Liverpool Biennial 2025, Marie-Anne McQuay, a Liverpool-based, highly regarded practitioner who has delivered the Wales pavilion as part of Venice Biennale (2019).

The Board is conscious that the past 12 months have continued to test the organisation, our partners, and the artists with whom we work. In particular, the effects of the economic context and inflationary pressures on budgets have been significant alongside continuing difficulties caused by Brexit and its impact on the transportation of works of art and movement of artists. Additional social and national pressures were felt with the violence, protests and race riots that occurred in the city of Liverpool and across the country in the summer of 2024 following the Southport attack. With a Liverpool Biennial event scheduled to take place in the library that was destroyed the following weekend, the effects of this context was deeply felt by the organisation.

In shaping our objectives and planning our activities the Trustees have considered the Charity Commission's guidance on public benefit. The Biennial achieves public benefit through its public presentation of contemporary art, which is embedded into the communities it serves through education and learning programmes, as well as supporting artists and the arts community through the commissioning of new works.

The public benefit we deliver is demonstrated in the paragraphs that follow.

Activities, evaluation and performance
Liverpool Biennial connects international artists, practitioners and thinkers with local artists, academics, and students of all ages, as well as local communities and the wider public.

In the past year we have focused on activity related to our newly invigorated commitment to sustainability, diversity and inclusion and moving towards becoming an inclusive Biennial for Everybody. The majority of work has been part of development plans towards the forthcoming Liverpool Biennial 2025: BEDROCK, with the exception of the delivery of work around Stine Marie Jacobson's project. Activities included:

- Developing the 2025 Biennial: BEDROCK to be curated by Marie-Anne McQuay, with 30 artists working across the city of Liverpool, the majority of whom visited the city and met with partners, colleagues and in many cases communities.

- A one-day symposium created in partnership with Liverpool Hope University to further explore and share learnings on our work around access and disability. Speakers and topics included: Cathy Mager, delivering a keynote speech on disability arts and her experience in the sector; Porcelain Delaney, presenting a performance developed from her participation in Liverpool Biennial 2023; Prof. Claire Penketh, introducing the work of the Centre for Culture and Disability Studies; Dr. Erin Pritchard, presenting her new book Dwarfism Arts and Advocacy; members of the Critical Friends Group, leading small workshops; artist Amy Claire Mills, delivering a creative presentation on her commission for Liverpool Biennial 2025.

- We hosted 3 internships in partnership with Liverpool John Moores University, including one with a specific Environment and Sustainability focus, and two with a Curatorial focus.

- We took on our first Apprentice in the Digital and Marketing Team in partnership with Apprentify and Juice Academy.

- Our Curator of Learning led on the delivery of workshops with over 120 primary school children at St Anne's Catholic Primary School in Wavertree with artist Stine Marie Jacobsen and her collaborator Aleks Berditchevskaia (Principal Researcher at Nesta's Centre for Collective Intelligence Design). The workshops explored the climate crisis and the impact it has on the wellbeing of children and young people, and resulted in an animated film, in collaboration with local film maker George Ellis, and a set of wellbeing resources and activities for families. The launch of the film at Bluecoat was followed by a series of workshops over the school holidays and a pop-up workshop at Central Library.

- Family workshops took place throughout the year, led by our Learning team. 3 workshops in collaboration with local artists were held at Bluecoat, followed by one at Central Library. Subsequently, monthly family workshops were held at Central Library from September 2024 to March 2025, engaging 100+ people on each occasion.

- Continued multi-year funding from Paul Hamlyn Foundation allowed us to sustain and develop our work around accessibility. We continued to work with our Critical Friends group, recruiting 2 new members over the year, all of whom have lived experience of being Disabled, to consult on our programme for the 2025 Biennial and ongoing organisational operations, for example the website.

- A partnership with British Council was maintained which supported 15 curators from Sub-Saharan Africa and South Asia to engage with online thematic events and reflection on Biennial practice with external speakers. The cohort had visited Liverpool Biennial 2023 on a week-long trip and which encompassed networking events, tours, visits to Leeds and Manchester, discussions and attendance at Liverpool Biennial public programme.

- The delivery of 1 new limited edition by Charmaine Watkiss alongside a launch event and participation in Allied Editions at Frieze Art Fair 2024.

- Statistical summary of website / social media engagement and growth from April 1 2024 – 31 March 2025:

  We have maintained a consistent user base for our website in the 2024/2025 financial year. We have noted some dips in activity throughout the year related to our implementation of Cookie consent provider CookieBot and tagging issues within GA4 but these are being closely monitored/remedied in consultation with our web developers. *For full website statistics please see separate report – appendix 2*

  The below table highlights growth in followers between 1 April 2024 and 31 March 2025.

  N.B. We no longer actively use X in line with other peers in the sector. The dip in Facebook followers tallies with an overall trend of people leaving/ our core audience not using the platform and we expect to see this even out as we begin posting more during LB2025:

Platform	Followers April 2024	Followers Mar 2025	Percentage increase/ decrease
Instagram	28704	30439	+6%
TikTok	1047	1102	+5.2%
LinkedIn	5448	6085	+11.7%
Facebook	20043	19856	-0.9%

  Overall engagement rate across social media: April 2024 = 1.62%; March 2025 = 2.07%.

Evaluation
In the planning, delivery, and evaluation of all our programmes the Trustees of Liverpool Biennial have had regard to the guidance issued by the Charity Commission on public benefit.

The Trustees monitor and measure the organisation's progress against its Business Plan which was rewritten in close consultation with the team, Trustees, and stakeholders. Outcomes are measured by Senior Management and the Board against SMART objectives and the Audience Development, Digital, Equality, Diversity and Inclusion and Environmental Sustainability Action Plans.

Key objectives for the past year included the development of a Biennial festival that we intend to be rated excellent by visitors and critically acclaimed, continuing to develop and nurture local, national and international partnerships, sustaining and developing a diverse leadership (through Trustee involvement), embedding ACE's Investment Principles across the organisation's work; providing training and development opportunities for artists and curators; developing our sustainability commitments, reviewing our income, and fund-raising strategy and opportunities, and delivering a Biennial programme of engagement for communities, schools and young people. The progress of the organisation's aims is supported by quantitative and qualitative data from audience and stakeholder feedback.

The Biennial is independently evaluated by the Audience Agency for Festival years to help better understand its audiences, and to obtain the economic, social, and cultural impact of our work. This combined qualitative and quantitative data of visitor figures, visitor origin, visitor spend and contribution to local economy, surveys the responses of the Biennial's core audience, and feedback from peers, stakeholders, and a focus group of Liverpool residents, informs us of our impact. Additionally, we commissioned independent evaluation of our Paul Hamlyn Foundation supported work on accessibility; the report will be delivered next financial year.

As an ACE National Portfolio Organisation (NPO), Liverpool Biennial uses and will continue to use Audience Finder and undergoes artistic and quality assessment by peers. Liverpool Biennial also played a lead role in the Liverpool City Region's Culture Network, with the Director sitting on the Strategy Board. The Director is also part of Plus Tate and Contemporary Visual Arts Network (CVAN), holds the position of Co-Director of CVAN NW and became Co-Vice-President of the International Biennial Association, which helps benchmark our progress against comparable organisations in the sector nationally and internationally.

Performance

- The economic impact of Liverpool Biennial 2023 was £13.2 million, an increase of £10.1m (325%) on LB2021 and £6.1m (86%) on LB2018. This is attributed to more engaged visitors staying for multiple nights in the city, a focus on producing art works within the Liverpool City Region and an increased focus on audience development and targeted marketing campaigns.

- Recruitment for a new Chair was undertaken, with successful interviews and confirmation of the Chair at the March Board Meeting. Cathryn Wright who has extensive experience in both the financial and charity sector will be taking over from Kathleen Soriano in September 2025.

- 30 artists were contracted and commissioned to show existing work or make new work as part of Liverpool Biennial 2025.

- Plans for the forthcoming Liverpool Biennial 2027 were initiated with a commitment to theming the Biennial around the experiences of Children and Young People. The organisation received £90,000 towards this 2027 Biennial from the Ampersand Foundation in support of backfilling the Co-Curator role which will be taken up by Learning Curator Aimee Harrison.

- We reached over 1,755 children and young people with workshops throughout the year.

- Our programme launches and symposium reached over 170 people and received 25 pieces of press coverage.

Environment and Sustainability commitments

Greenhouse gas emissions disclosure (scope 1, 2, and 3)

Scope 1	
Fuel combustion	0 tonnes CO2e
Company vehicles	0 tonnes CO2e
Fugitive emissions	0 tonnes CO2e
Scope 2	
Purchased electricity, heat and steam	1.97 tonnes CO2e
Scope 3	
Purchased goods and services	Data not available at this time
Business travel	10.2 tonnes CO2e
Employee commuting	6 tonnes CO2e
Waste disposal	3.35 tonnes CO2e
Use of sold products	0 tonnes CO2e
Transportation and distribution (up- and downstream)	Data not available at this time
Investments	0 tonnes CO2e
Leased assets and franchises	0 tonnes CO2e

Performance review against targets
Environmental Responsibility

- *3-Year Ambition: We will continue to identify opportunities for the team to advocate internationally for best practice in environmental sustainability. Success will be monitored through improved methods of monitoring carbon reduction, using the carbon measuring tool developed in partnership with Liverpool John Moores University as a basis, alongside research from Julie's Bicycle and Gallery Climate Coalition, to inform our outputs.* Members of the team and of the Environment & Sustainability Working Group have continued to represent Liverpool Biennial at local and national networks, conferences and training programmes. Carbon measuring has continued to be established.

- *12-Month Priorities: We will deliver a further reduction in carbon output for LB2025 and in our year-round operations. Sustainability and environmental impact will continue to be at the forefront of decision making following learnings from LB2023, including using renewable materials for both artworks and exhibition interpretation, prioritising UK-based production and ensuring a minimum of 6 projects are produced in the Liverpool City Region (approximately 20% of artist projects).* Carbon output was reduced following the installation of a sustainable energy source and learnings from Liverpool Biennial 2023 were embedded in the planning and development of Liverpool Biennial 2025, including research in sustainable materials for exhibition interpretation.

The measurable actions are broken down into four categories: Skills & Development; People & Representation; Planning; and Tools & Monitoring. Each category has three specific actions within it that are reviewed quarterly by the management team.

- **Skills & Development** – all three actions are on target, with Carbon Literacy training delivered to the Liverpool Biennial team, regular attendance of local and national sector wide meetings, and all staff having an objective related to environmental sustainability in their Professional Development Reviews. There is still a need to attend international meetings, trainings, and events.

- **People & Representation** – Liverpool Biennial continues to be represented within local and national networks, with sustained Trustee representation on the working group. Advocacy work with audiences has been planned, with input from the Board, to encourage the use of public transport for the 2025 Biennial, with a partnership with Merseytravel and Avanti trains, develop a walkable biennial, and consider intersections with accessibility in doing so. Projects with artists Stine Marie-Jacobsen have been delivered to advocate for the importance of climate awareness amongst children and young people.

- **Planning** – all three actions are on target, with the Environment & Sustainability Action Plan & Policy regularly reviewed by the working group and the Board. Sustainability has been factored in Liverpool Biennial 2025 projects, with sustainable materials and local production planned for several commissions. Significant work has been done to use sustainable materials for Liverpool Biennial 2025 signage and interpretation, and ongoing work to reduce the digital carbon footprint is established.

- **Tools & Monitoring** – all three actions are on target, with the Julie's Bicycle tool still being used as well as two other carbon calculators (Gallery Climate Coalition & one created by Sean Durney) to compare. The working group continues to meet regularly (detailed below) and a toolkit has been developed with Liverpool John Moores University to monitor and hypothesize the carbon outputs of commissioned works.

Environment and Sustainability Working Group
The group is comprised of staff from each department and a minimum of one trustee and reports quarterly to the Finance & HR Committee (FHRC) with a summary going quarterly to Board as well as a full annual report. There is an Environment and Sustainability Policy (available to view on Liverpool Biennial website) and Environment and Sustainability Action Plan, both developed by this group and agreed by the Board.

Risks
Failure to achieve sustainability aims sits within the risk register. The register is reviewed fortnightly by managers and quarterly updates are sent to FHRC with a summary going to Board. The risk is currently scoring moderate, due to Operations Manager Kezia Davies, who had specific expertise in this area, leaving the organisation. However, there are many controls in place such as monitoring and reporting of environmental impacts, and all staff trained in carbon literacy and a sustainability audit of Liverpool Biennial 2023 undertaken.

Advocacy & Partnerships
Liverpool Biennial is a member of Shift, a network of cultural organisations within the Liverpool & Merseyside region committed to carbon reduction. A representative from the working group attends every Shift meeting to share skills, knowledge, and resources, and Liverpool Biennial has signed the Shift pledge, committing to improving the environmental sustainability of our day-to-day operations and supporting the network towards sector-wide change.

'Future, before it happens' by Stine Marie Jacobsen was the children & young people commission delivered during summer 2024. The artist, working with her collaborator Aleks Berditchevskaia (Principal Researcher at Nesta's Centre for Collective Intelligence Design) and with the Learning team, delivered workshops with over 120 primary school children at St Anne's Catholic Primary School in Wavertree.

The workshops explored the climate crisis and the impact it has on the wellbeing of children and young people, resulting in a script and a number of drawings that were used to create an animated film, in collaboration with local film maker George Ellis, and a set of wellbeing resources and activities for families.

The film was presented at Bluecoat, and 277 children and families attended the launch. Drop-in family workshops with the learning team and local artists Becky Peach, Saffron Lily and Valentina Passerini, supported by SEVENSTORE, continued throughout the summer at Bluecoat.

A pop-up workshop at Central Library engaged 96 people who each developed their own creative solution for the climate crisis.

Financial review
While the ongoing programme creates activity and benefit throughout the two-year cycle, the intensity of the Biennial festival creates different characteristics in each of the years of the operating cycle.

The public programme of talks, events and exhibitions happens across the Biennial cycle and provides regular audiences and public benefit, but the planning, production and exhibition timelines of the festival means that the first half of the edition's cycle is characterised by high revenue and lower expenditure and the latter half by greatly increased expenditure on time-specific delivery of the Festival which outstrips income.

This is a normal part of the Biennial cycle (one year in surplus, one year in deficit) so the company's financial performance is usually considered over the two-year biennium. As such significant cashflows are expended in the festival year of a cycle, of which this year was the first, completing year.

Liverpool Biennial 2025	Year 1 2024	Year 2 2025 (forecast)	Total Biennial
Income	1.5m	1.4m	2.9m
Expenditure	1.1m	2.2m	3.3m
Net income (Expenditure)	379K	(818K)	(439K)

This table represents a typical Biennial cycle where income is split equally between the two years whereas expenditure is double in the second year.

Income
The funds raised during the financial year 2024-25 totalled £1,537,055 (2024: £1,640,129) and expenditure was £1,158,130 (2024: £1,882,554) The charity therefore ended the year with a surplus of £378,925 (2024: deficit of £242,425).

The charity has total funds to be carried forward on 31 March 2025 of £1,623,939 (2024: £1,245,014) of which £212,932 are designated funds (2024: £112,932), £159,985 are restricted funds (2024: £209,169) and £1,251,022 unrestricted funds (2024: £922,913).

Robust management procedures and effective board oversight through quarterly board meetings and FHRC meetings, are in place to oversee the sound management of the Biennial's resources throughout the year.

Designated Funds
The charity has committed certain funds to support its planned transformation activities, programme and to protect the viability of the festival:

£49,532 (2024: £49,532) to provide match funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning. In the previous financial year £7,000 was identified specifically within the designated funds for the future decommissioning of Daniel Steegman Mangrané's public realm sculpture. Public realm works continue to be a key component of the Biennial's exhibitions, legacy, and purpose. £5,639 was expended on the decommissioning of Betty Woodman's Liverpool Fountain, with the expectation of a further £2800 to be expended over the coming year.

£163,400(2024: £63,400) to establish initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial.

Reserves
The Board constantly monitors its reserves and formally reviews its reserves policy annually in July. Liverpool Biennial will hold sufficient funds to maintain liquidity; cover unforeseen short-term cash requirements; provide continuity in the case of unexpected, temporary changes in trading conditions; and maintain a provision for anticipated unmet future needs due to changes in the funding and operating environment. The Charity has determined that 6 months of average operational expenditure over a biennium period is appropriate, due to the following key factors:

- income sources are largely high risk due to macro factors related to the economy and de-prioritisation of culture within national and local budgets.
- due to the above, competition for funding is increasing from other sources such as Trusts, foundations, and corporate sponsors.
- the organisation currently has a high fixed cost ratio given the scale of the programme it delivers countered by the competition to secure funding.

Due to the two-year biennium cycle, a surplus may be carried forward from the first year of the cycle to the second in order to fund activity in a festival year. At the end of the financial year 2024-2025 free reserves available were £1,248,543, (2024: £914,968) representing unrestricted funds, less unrestricted funds attributable to tangible fixed assets.

For the 2024-25 financial year, 6 months' operational costs total £511,348 (2024: £427,646), representing staff costs, premises costs, support costs and governance costs.

As described above, due to the Biennial cycle, using annualised figures does not reflect the seasonality of funds and costs. The Biennial has comfortably met its reserves policy for the current financial year.

Going Concern
A detailed business planning and budget process takes place in advance of each biennium cycle, supported by regular management accounts and reforecasting of financial projections throughout the period. This permits the organisation to react quickly when performance is not in line with planning.

Detailed financial plans were created as part of the 2-year Biennium budget planning, which included scenario planning to ensure the best use of the public funds the Biennial receives to support its activities and to support our application both to ACE NPO funding and local Liverpool City Council Funding through Culture and Arts Investment Programme (CAIP). Our two major funders, Arts Council England and Liverpool City Council continued with funding for the Liverpool Biennial, with ACE providing standstill funding of £802,861 per year for the next 3 years and CAIP confirming funding of £180,000 for 24-25 with a likelihood of continued funding for the 2 subsequent years.

With new changes within the fundraising team, income budgets have been set realistically with a focus on developing individual giving. Staffing costs have been reviewed and the expenditure for temporary staff (mediators) to support found venues has continued to be incorporated into core budgets.

Following advice from ACE and in response to significant budgetary pressures the number of artists within the forthcoming Biennial was reduced from 40 to 30 to ensure excellence of outcome for those artists (the overall budget against artistic production was not reduced). Future focus has been placed on working within our city for the forthcoming Biennial context to develop long-term funded projects with communities, alongside public realm works and festival activities and supporting the realisation of the Independents Biennial.

The Biennial's forecasts and financial projections indicate that it will continue to be able to operate within the bounds of its resources. Accordingly, after making appropriate enquiries the Board of Trustees has a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, it continues to adopt the going concern basis in preparing financial statements.

Plans for future periods
The current Business Plan (2023-2026) demonstrates Biennial planning that anticipated a deficit for the 2023 Biennial and then a surplus for the 2025 Biennial. However, the 2023 Biennial operated to complete with a surplus due to tight adherence to budgets, the successful realisation of partnership income and underspend in relation to staffing and operations, due largely to unforeseen departure of staff and limited time for recruitment.

Given this situation, and the impact on staff welfare the Board agreed in the previous FY to allocate funding from Designated Funds towards additional staffing for the forthcoming Liverpool Biennial 2025 including an Executive Assistant and an additional Mediator Manager with additional contingency.

A new mental health support system has also been initiated with Wellbeing in the Arts which has provided specific expertise to support staff and artists over the future Biennium period.

As aforementioned, work has been undertaken to review and reset plans for ambition, change and growth for the Liverpool Biennial which will be implemented in the coming cycle. Stresses placed on the budget over the past financial year have resulted in savings being made to expenditure to ensure adherence to the reserves policy, including reductions in marketing spend, staffing and development spend.

Structure, governance and management

Liverpool Biennial was incorporated as a company limited by guarantee on 29 October 1998 and is governed by its Memorandum and Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

K Soriano (Chair of Trustees)
I McCarthy (Vice Chair & FHRC Chair)
N Bintley (Treasurer)
J Falkingham
R Behari
H Patel
S Smith
Y Tan
L Pritchard
C Petitgas
D Heron
S Groom
D Gilmore (Retired 30 May 2025)
S McGowan
C Watkiss

Key management personnel of Liverpool Biennial of Contemporary Art Limited:

Samantha Lackey	Director
Allison Mottram	Head of Finance
Lily Mellor	Director of Programme and Partnerships

Members' liability
Each member of the charitable company undertakes to contribute to the assets of the charitable company in the event of it being wound up while they are a member, or within one year after they cease to be a member, such amount as may be required not exceeding £10, for the debts and liabilities contracted before they ceased to be a member.

Trustees' indemnities
Professional indemnity insurance is in place to protect Trustees and officers from negligent acts, errors or omissions occurring on Charity business.

Retirement, recruitment and training of trustees
A normal term of office for a Trustee is three years at the end of which the Trustee can either stand down or continue if re-elected for a further period of three years. The role of the Trustee is a strategic one, with day-to-day operational decisions delegated to the Executive Director. The Board and the Executive team form the key governance and management of the charity.

Following recruitment Trustees are fully inducted into the business of the Charity to provide a clear understanding of their role and responsibility as Trustee, their legal obligations under charity and company law, the Charity Commission guidance on public benefit, along with understanding of the Memorandum and Articles of Association, scheme of delegation and policies and procedures underpinning the Charity's governance arrangements.

As the UK's largest festival of contemporary art Liverpool Biennial identifies that the Board of Trustees must represent a spectrum of skills, ages, and individuals from across the country.

An experienced Trustee and Senior Management Team improve stability and governance through prioritisation and risk management at four Board and four FHRC meetings a year, a minimum of one Away Day a year, and at fortnightly Management meetings.

Trustees have specialist expertise in disparate areas including contemporary art, law, finance, museums, development agencies, philanthropy, management, property, brand marketing and communications, public relations, digital and fundraising. Subgroups, involving Trustees, include FHRC, the Equality, Diversity & Inclusion Working Group and the Environmental Sustainability Working Group. Trustees also take on specialist roles such as Whistleblowing Lead, Safeguarding Lead, and ACE reps linked to individual Investment Principles. New Trustees undertake an induction with the Chair, the Director, and members of the Senior Management Team.

The Trustees do not receive remuneration for their role but are able to reclaim their travel and accommodation expenses for Charity business.

Organisational structure
The Trustees have overall responsibility and ultimate decision-making authority for all the work of the charity. The Trustees are responsible for:

- Setting general policy, the strategic direction and development of the Biennial
- Adopting a bi-annual plan and budget
- Monitoring the performance of the Charity using financial management and other performance information
- Making appointments to the position of Director
- Approving the Annual Report and Financial Statements.

The Trustees delegate the day to day running of the organisation to the Director and Senior Management Team.

The Trustees have the power to direct change where required.

The Trustees delegate responsibilities to the FHRC for finance and HR matters.

Risk Management
The Trustees have a risk management strategy which is largely managed through a risk register, which is reviewed by the Management team on a bi-monthly basis, by FHRC at each meeting and updates are reported quarterly to Board Meetings for scrutiny by all Trustees.

Where appropriate, systems or procedures have been established to mitigate the risks the charity faces. Significant external risks to funding have led to a renewed Marketing and Development strategy, which has been incorporated into the new business plan and sets out the ambition for the diversification of funding and activities.

Internal control risks are minimised by the implementation of procedures for authorisation of all transactions and projects.

Remuneration
Liverpool Biennial believes that to attract and retain the calibre of staff we need to deliver our charitable objectives our remuneration policy should provide salaries that are competitive in our sector; be considered fair, equitable and transparent; allow for progression over time and deliver arrangements that are sustainable within the available resources.

Having reviewed the financial situation of the Liverpool Biennial, a Board decision was taken to award a pay increase in line with the Real Living Wage to all staff on the lowest banding however, given the financial pressures facing the organisation as a whole a cost-of-living pay rise was not approved across the organisation.

Liverpool Biennial operates its salary structure within salary bands. The remuneration arrangements for all staff are reviewed annually by the Trustees. As a charity we feel that we offer salaries that are commensurate with duties and responsibilities. The Board of Trustees has delegated responsibility for determining matters of pay and pay-related benefits to the FHRC.

The Committee meets routinely each winter to agree the following year’s percentage increase and arrangements for executive pay. In agreeing the pay award, the committee considers indicators in the wider economy, what levels of award have been made by organisations the Biennial compares itself with and affordability.

Our Approach to Fundraising Activities
In the financial year the charity did not run legacy campaigns. However, the implementation of the new CRM system will allow us to improve our future ability to raise income from individuals and through campaigns. For the first time we were able to invite donations while signing up to attend previews.

The trustees were also pleased to receive unsolicited gifts from patrons and supporters who generously support our artistic work.

Biennial Statement
Liverpool Biennial attracts valued financial support from a wide range of sources: cultural and regeneration bodies, the local and national business community, philanthropists and local, national and international charitable trusts and foundations.

The past year has seen us continue to receive ACE National Portfolio Review funding and LCC funding. We have outlined new focus on people, place and partnership and have committed to new sustainability and D, E & I commitments alongside acknowledging further work on entrepreneurial activities to diversify income streams.

We have been successful in maintaining funding relationships with Paul Hamlyn Foundation and British Council as well as receiving funds from a number of international agencies and Embassies.

As we look ahead, it will be a challenge to maintain high ambitions whilst dealing with the uncertainties of inflationary pressure on potential income sources beyond the public sector, from individual and private trusts and foundations to corporate partners and sponsors. It is expected that the wider economic landscape will have an operational, financial, and thus strategic impact in future years.

We would like to thank all our supporters, funders, and partners. Our principal funders have provided financial and collegiate support for many years, so we are particularly grateful to Arts Council England and Liverpool City Council. Our work would not happen without the many other companies, governments, organisations, and individuals who contribute to the festival and programme. A full list is available on our website.

Exemptions from disclosure
The charity has not exempted any information from disclosure.

Auditor
DSG resigned as auditor on 28 July 2025 due to an internal reorganisation. On the same day, DSG Audit was appointed to continue the audit engagement without interruption. This change reflects a legal restructuring of the audit firm and does not affect the scope or continuity of the audit engagement.

In accordance with the company's articles, a resolution proposing that DSG Audit be reappointed as auditor of the company will be put at a General Meeting.

Small company provisions
This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

Disclosure of information to auditor
Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the Board of Trustees.

Natasha Bintley

N Bintley (Treasurer)
Trustee

4 September 2025

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2025

The trustees, who are also the directors of Liverpool Biennial Of Contemporary Art Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

Opinion

We have audited the financial statements of Liverpool Biennial Of Contemporary Art Limited (the 'charity') for the year ended 31 March 2025 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared, which includes the directors' report prepared for the purposes of company law, is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Capability of the audit in detecting irregularities, including fraud

Based on our discussions with the charity's management and the Trustees, we identified that the following laws and regulations are significant to the entity:

- Those laws and regulations considered to have a direct effect on the financial statements include UK financial reporting standards and Charity Law.
- Those laws and regulations for which non-compliance may be fundamental to the operating aspects of the charity and therefore may have a material effect on the financial statements include compliance with the charitable objectives, public benefit, fundraising regulations, safeguarding and health and safety legislation.

These matters were discussed amongst the engagement team at the planning stage and the team remained alert to non-compliance throughout the audit.

Audit procedures undertaken in response to the potential risks relating to irregularities (which include fraud and non-compliance with laws and regulations) comprised of: inquiries of management and the Trustees as to whether the entity complies with such laws and regulations; enquiries with the same concerning any actual or potential litigation or claims; inspection of relevant legal correspondence; review of Trustee meeting minutes; testing the appropriateness of journal entries; and the performance of analytical review to identify unexpected movements in account balances which may be indicative of fraud.

No instances of material non-compliance were identified. However, the likelihood of detecting irregularities, including fraud, is limited by the inherent difficulty in detecting irregularities, the effectiveness of the entity's controls, and the nature, timing and extent of the audit procedures performed. Irregularities that result from fraud might be inherently more difficult to detect than irregularities that result from error. As explained above, there is an unavoidable risk that material misstatements may not be detected, even though the audit has been planned and performed in accordance with ISAs (UK).

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Jean Ellis

Jean Ellis BA FCA CTA (Senior Statutory Auditor)
For and on behalf of DSG Audit, Statutory Auditor
Chartered Accountants
Castle Chambers
43 Castle Street
Liverpool
L2 9TL
4 September 2025

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Current financial year

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
Income from:					
Donations and legacies	**3**	1,025,668	-	1,025,668	1,021,374
Charitable activities	**4**	328,903	159,884	488,787	600,051
Investments	**5**	22,600	-	22,600	18,704
Total income		1,377,171	159,884	1,537,055	1,640,129
Expenditure on:					
Raising funds	**6**	118,706	-	118,706	96,214
Charitable activities	**7**	900,604	138,820	1,039,424	1,786,340
Total expenditure		1,019,310	138,820	1,158,130	1,882,554
Net incoming/(outgoing) resources before transfers		357,861	21,064	378,925	(242,425)
Gross transfers between funds		70,248	(70,248)	-	-
Net income/(expenditure) for the year/ Net movement in funds		428,109	(49,184)	378,925	(242,425)
Reconciliation of funds					
Fund balances at 1 April 2024		1,035,845	209,169	1,245,014	1,487,439
Fund balances at 31 March 2025		1,463,954	159,985	1,623,939	1,245,014

The statement of financial activities includes all gains and losses recognised in the year.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED)
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

Prior financial year

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Income from:				
Donations and legacies	**3**	1,021,374	-	1,021,374
Charitable activities	**4**	314,921	285,130	600,051
Investments	**5**	18,704	-	18,704
Total income		1,354,999	285,130	1,640,129
Expenditure on:				
Raising funds	**6**	96,214	-	96,214
Charitable activities	**7**	1,250,523	535,817	1,786,340
Total expenditure		1,346,737	535,817	1,882,554
Net incoming/(outgoing) resources before transfers		8,262	(250,687)	(242,425)
Gross transfers between funds		(141,965)	141,965	-
Net income/(expenditure) for the year/ Net movement in funds		(133,703)	(108,722)	(242,425)
Reconciliation of funds				
Fund balances at 1 April 2023		1,169,548	317,891	1,487,439
Fund balances at 31 March 2024		1,035,845	209,169	1,245,014

The statement of financial activities includes all gains and losses recognised in the year.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Tangible assets	**13**		2,479		7,945
Current assets					
Debtors	**14**	281,428		333,201	
Cash at bank and in hand		1,393,224		956,887	
		1,674,652		1,290,088	
Creditors: amounts falling due within one year	**15**	(53,192)		(53,019)	
Net current assets			1,621,460		1,237,069
Total assets less current liabilities			1,623,939		1,245,014
Funds of the charity					
Restricted funds	**17**		159,985		209,169
Designated funds	**18**	212,932		112,932	
General unrestricted funds		1,251,022		922,913	
Total unrestricted funds			1,463,954		1,035,845
Total charity funds			1,623,939		1,245,014

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 4 September 2025

Natasha Bintley

N Bintley (Treasurer)
Trustee

Company registration number 03659361

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2025 £	2024 £	2024 £
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	**22**		417,332		(404,084)
Investing activities					
Purchase of tangible fixed assets		(3,595)		(246)	
Investment income received		22,600		18,704	
Net cash generated from investing activities			19,005		18,458
Net cash generated from financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			436,337		(385,626)
Cash and cash equivalents at beginning of year			956,887		1,342,513
Cash and cash equivalents at end of year			1,393,224		956,887

1 Accounting policies

Charity information

Liverpool Biennial Of Contemporary Art Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is 55 New Bird Street, Liverpool, L1 0BW.

1.1 Basis of preparation

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds relate to income received or generated for the objects of the charity without further specified purpose. Income and expenditure is allocated to the general fund in accordance with the policies set out below. Unexpended funds are carried forward to future periods.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the accounts.

Restricted funds relate to all income received where the donor has specified its use. Related expenditure is also allocated to restricted funds.

1.4 Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

Museums and Galleries Exhibition Tax Relief is recorded, in relation to the Biennial it relates to, once the full amount can be quantified with reasonable accuracy.

1 Accounting policies **(Continued)**

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Leasehold improvements	Over the term of the lease
Office equipment	33% per annum straight line
Computer Equipment	33% per annum straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

1 Accounting policies **(Continued)**

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Taxation

The charity benefits from various exemptions from taxation afforded by tax legislation and is not liable to corporation tax on qualifying income or gains falling within those exemptions.

The charity is able to partially recover Value Added Tax. Expenditure that is not recoverable by the charity is recorded in the accounts inclusive of VAT.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.13 Leases

Rentals payable under operating leases, including any lease incentives received, are charged as an expense on a straight line basis over the term of the relevant lease.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Donations and gifts	42,807	17,238
Grants	982,861	1,004,136
	1,025,668	1,021,374
Grants		
Arts Council England	766,361	766,361
Liverpool City Council	180,000	201,275
Other	36,500	36,500
	982,861	1,004,136

4 Income from charitable activities

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Charitable activities						
Sale of goods	12,351	-	12,351	17,051	-	17,051
Performance related grants	78,500	159,884	238,384	9,425	285,130	294,555
National Museums and Galleries Tax Relief	238,052	-	238,052	288,445	-	288,445
	328,903	159,884	488,787	314,921	285,130	600,051

5 Income from investments

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Interest receivable	22,600	18,704

6 Expenditure on raising funds

	Unrestricted funds 2025 £	Unrestricted funds 2024 £
Fundraising and publicity		
Staff costs	118,706	96,214

7 Expenditure on charitable activities

	Charitable activities 2025 £	Charitable activities 2024 £
Direct costs		
Staff costs	475,889	563,957
Premises costs	67,505	81,270
Artists fees	53,144	146,035
Printing and stationery	1,056	1,415
Telephone	1,316	1,323
Travelling	17,581	8,255
Legal and professional fees	7,415	18,446
Training	13,662	14,939
International exhibition costs	230,805	703,962
Marketing	49,967	132,887
	918,340	1,672,489
Share of support and governance costs (see note 8)		
Support	104,503	31,990
Governance	16,581	81,861
	1,039,424	1,786,340
Analysis by fund		
Unrestricted funds	900,604	1,250,523
Restricted funds	138,820	535,817
	1,039,424	1,786,340

8 Support costs allocated to activities

	Charitable activities 2025 £	Total 2024 £
Staff costs	95,442	22,985
Depreciation	9,061	9,005
Governance	16,581	81,861
	121,084	113,851

Governance costs comprise:	2025 £	2024 £
Staff costs	6,983	71,581
Audit fees	8,400	8,540
Other taxation costs	1,198	1,740
	16,581	81,861

9 Auditor's remuneration

Fees payable to the charity's auditor.	2025 £	2024 £
For audit services		
Audit of the financial statements of the charity	8,400	8,540
For other services		
Taxation compliance services	1,198	1,740

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration from the charity during the year (2024: £nil).

None of the trustees were reimbursed expenses during the year (2024: £nil).

11 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Activities in furtherance of the charity's objects	13	18
Managing and administering the charity	4	4
Total	17	22

Employment costs	2025 £	2024 £
Wages and salaries	628,088	681,763
Social security costs	45,460	44,649
Other pension costs	23,472	28,325
	697,020	754,737

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2025 Number	2024 Number
£60,001 to £70,000	1	1

Contributions totalling £15,885 (2024: £17,178) were made to defined contribution pension schemes on behalf of employees whose emoluments exceed £60,000.

Remuneration of key management personnel

The remuneration of key management personnel was as follows:

	2025 £	2024 £
Aggregate compensation	252,142	240,421

12 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13 Tangible fixed assets

	Leasehold improvements	Office equipment	Computer Equipment	Total
	£	£	£	£
Cost				
At 1 April 2024	124,067	19,900	21,666	165,633
Additions	-	-	3,595	3,595
At 31 March 2025	124,067	19,900	25,261	169,228
Depreciation and impairment				
At 1 April 2024	124,067	13,488	20,133	157,688
Depreciation charged in the year	-	6,412	2,649	9,061
At 31 March 2025	124,067	19,900	22,782	166,749
Carrying amount				
At 31 March 2025	-	-	2,479	2,479
At 31 March 2024	-	6,412	1,533	7,945

14 Debtors

	2025	2024
Amounts falling due within one year:	£	£
Other debtors	163,219	330,593
Prepayments and accrued income	118,209	2,608
	281,428	333,201

15 Creditors: amounts falling due within one year

	2025	2024
	£	£
Other taxation and social security	7,274	4,172
Trade creditors	31,786	33,119
Other creditors	5,832	5,094
Accruals and deferred income	8,300	10,634
	53,192	53,019

16 Retirement benefit schemes

	2025	2024
Defined contribution schemes	£	£
Charge to profit or loss in respect of defined contribution schemes	23,472	28,325

16 Retirement benefit schemes **(Continued)**

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

17 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

		Movement in funds				Movement in funds			
	Balance at 1 April 2023	Incoming resources	Resources expended	Transfers	Balance at 1 April 2024	Incoming resources	Resources expended	Transfers	Balance at 31 March 2025
	£	£	£	£	£	£	£	£	£
DaDa Fest	-	-	-	-	-	25,000	(15,364)	-	9,636
Ampersand	-	-	-	-	-	15,000	(8,748)	-	6,252
The Liverpool Bid Company	46,363	-	(57,805)	19,157	7,715	-	(2,920)	(4,795)	-
Art Fund	52,116	6,957	(59,073)	-	-	-	-	-	-
British Council	15,535	75,257	(70,830)	16,360	36,322	29,631	(6,357)	(48,000)	11,596
British Council Int.	-	-	-	-	-	10,000	(7,250)	-	2,750
Cultural Division of Taipei Representative Office in the UK	-	29,167	(29,167)	-	-	16,667	(1,259)	-	15,408
Phileas Contemporary Art Fund	-	14,059	(16,976)	2,917	-	-	-	-	-
Liverpool John Moores University	1,473	-	-	(1,473)	-	-	-	-	-
Paul Hamlyn	76,500	76,500	(12,040)	-	140,960	-	(36,705)	(13,644)	90,611
Sevenstore	15,000	-	(9,209)	(5,791)	-	-	-	-	-
Liverpool One	9,695	-	(12,788)	3,093	-	-	-	-	-
Italian Ministry of Culture	23,003	25,046	(66,357)	18,308	-	-	-	-	-
Catherine Petitgas	-	-	-	-	-	10,000	(6,647)	-	3,353
Bloomberg	46,085	25,000	(46,913)	-	24,172	-	(20,363)	(3,809)	-
Galerie Lelong & Co	10,000	-	(12,665)	2,665	-	-	-	-	-
Other items below £10,000	22,121	33,144	(141,994)	86,729	-	53,586	(33,207)	-	20,379
	317,891	285,130	(535,817)	141,965	209,169	159,884	(138,820)	(70,248)	159,985

17 Restricted funds **(Continued)**

DaDa Fest: To present Amy Claire Mills at Liverpool Biennial 2025

Ampersand: To present Alice Rekab at Liverpool Biennial 2025

The Liverpool Bid Company: Delivery of public realm strategy through implementing a programme of contemporary art in the BID district; also included an amount for the repair of "Hummingbird Clock", an artwork in the BID District which was commissioned by LB and BID in 2016.

British Council: To present Unmute at Liverpool Biennial 2023 and to host an international delegation of curators in the UK.

British Council Int: To present Odur Ronald at Liverpool Biennial 2025

Cultural Division of Taipei Representative Office in the UK: Chih Chung Chang

Paul Hamlyn: To support multi-year commitments to d/Deaf, Neurodivergent artists and communities from 2023-2025

Catherine Petitgas: To support purchase of new equipment for Marketing & Communications

Bloomberg: Digital Accelerator programme to support new website and CRM.

17 Restricted funds **(Continued)**

Included within the items less than £10,000 in 2025 are the following:

- Fundacion EACHEVE: To present Ana Navas (Vene/Neth) at Liverpool Biennial 2025
- SAHA Association: To present Cevdet Erek at Liverpool Biennial 2025
- At The Library: To present DARCH at Liverpool Biennial 2025
- Liverpool John Moores University: To present Dawit Petros at Liverpool Biennial 2025
- Tiwani Promotions Ltd: To present Dawit Petros at Liverpool Biennial 2025
- Quebec Government Office: To present Dawit Petros and Karen Tam at Liverpool Biennial 2025
- Catherine Petiigas: To present Imayna at Caceres Liverpool Biennial 2025
- Suling Mead: To present Kara Chin at Liverpool Biennial 2025
- OCA-Norway: To present Linda Lamignan at Liverpool Biennial 2025
- Royal Norwegian EM: To present Linda Lamignan at Liverpool Biennial 2025
- Liverpool Arab Arts Festival: To present Nour Bishouty at Liverpool Biennial 2025
- Mercedes Vilardell: To present Odur Ronald at Liverpool Biennial 2025
- The African Arts Trust: To present Odur Ronald at Liverpool Biennial 2025

Transfers
Liverpool Biennial has targets for the whole festival and two-year biennial cycle. Fundraised restricted income is often awarded on the basis that we contribute other funds to it including the staff time to deliver the project. This results in the transfer of funds shown above and does not denote a project overspend.

18 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024	Incoming resources	Resources expended	Transfers	At 31 March 2025
	£	£	£	£	£
Public realm works	49,532	-	-	-	49,532
Sustainability and resilience	63,400	-	-	100,000	163,400
General funds	922,913	1,377,171	(1,019,310)	(29,752)	1,251,022
	1,035,845	1,377,171	(1,019,310)	70,248	1,463,954

Previous year:	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
Public realm works	49,532	-	-	-	49,532
Sustainability and resillience	113,400	-	-	(50,000)	63,400
General funds	1,006,616	1,354,999	(1,346,737)	(91,965)	922,913
	1,169,548	1,354,999	(1,346,737)	(141,965)	1,035,845

Public realm works fund – to provide funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning.

Sustainability and resilience fund – this relates to establishing initiatives that will make step changes in the sustainability and resilience of future Liverpool Biennials.

19 Analysis of net assets between funds

	Unrestricted funds 2025 £	Designated funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Designated funds 2024 £	Restricted funds 2024 £	Total 2024 £
Fund balances at 31 March 2025 are represented by:								
Tangible assets	2,479	-	-	2,479	7,945	-	-	7,945
Current assets/(liabilities)	1,248,543	212,932	159,985	1,621,460	914,968	112,932	209,169	1,237,069
	1,251,022	212,932	159,985	1,623,939	922,913	112,932	209,169	1,245,014

20 Operating lease commitments

Lessee
At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2025 £	2024 £
Within one year	13,985	18,239
Between two and five years	-	13,985
	13,985	32,224

21 Related party transactions

Transactions with related parties
During the year, a trustee donated £25,000 to support the charity (2024: none).

There were no other disclosable related party transactions during the year (2024: none).

22 Cash generated from/(absorbed by) operations

	2025 £	2024 £
Surplus/(deficit) for the year	378,925	(242,425)
Adjustments for:		
Investment income recognised in statement of financial activities	(22,600)	(18,704)
Depreciation and impairment of tangible fixed assets	9,061	9,005
Movements in working capital:		
Decrease/(increase) in debtors	51,773	(95,703)
Increase/(decrease) in creditors	173	(56,257)
Cash generated from/(absorbed by) operations	417,332	(404,084)

23 Company limited by guarantee

Liverpool Biennial Of Contemporary Art Limited is incorporated under the Companies Act as a company limited by guarantee. the liability of the members is limited to £10.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

England & Wales - Charity number 1073956

Accounts

Charity registration number 1073956

Company registration number 03659361 (England and Wales)

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2024

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	K Soriano (Chair of Trustees)	
	I McCarthy (Vice Chair & FHRC Chair)	
	N Bintley (Treasurer)	
	J Falkingham	
	R Behari	
	H Patel	
	S Smith	
	Y Tan	
	L Pritchard	
	C Petitgas	
	D Heron	
	S Groom	(Appointed 22 June 2023)
	D Gilmore	(Appointed 25 January 2024)
	S McGowan	(Appointed 25 January 2024)
	C Watkiss	(Appointed 7 March 2024)
Secretary	J M Mitchell	
Charity number	1073956	
Company number	03659361	
Registered office	55 New Bird Street Liverpool L1 0BW	
Auditor	DSG Castle Chambers 43 Castle Street Liverpool L2 9TL	
Bankers	Barclays Bank plc 265 -267 Lord Street Southport PR8 1PD	
Solicitors	Hill Dickinson No 1 St Pauls Square Liverpool L3 9SJ	

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their annual report and financial statements for the year ended 31 March 2024.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Liverpool Biennial of Contemporary Art Limited is a company limited by guarantee and registered charity which is operated in order to:

- Promote art for the benefit of the public by establishment and maintenance of art exhibitions, projects, and facilities; and,
- Advance the education of the public in the subject of art.

Founded in 1998, the Liverpool Biennial has become renowned in the international contemporary art world for bringing together artistic practices from across the world. Taking place every two years, Liverpool Biennial connects with artists across the globe, commissioning the best international contemporary art to be shown in an exciting, vibrant, and free exhibition set across Liverpool in open public spaces, partner cultural organisations, historic buildings, and disused commercial premises.

Having commissioned over 395 new artworks and presented work by over 560 renowned artists from around the globe, Liverpool Biennial is built on a longstanding commitment to connecting international artists with local practitioners, communities, and the public at large.

Key to the organisation’s success are the international connections and reputation of Liverpool Biennial and the expertise of our team. Liverpool Biennial is world-recognised for a high level of artistic excellence and its wide-reaching programme and has established a regional and international reputation as a leader and innovator in biennial thinking and practice.

The most recent festival *uMoya: The Sacred Return of Lost Things* (10 June – 17 September 2023), curated by South African artist, curator and healer Khanyisile Mbongwa attracted over 101,000 visitors who specifically visited with the intention of engaging with the festival, and overall and across all exhibition sites received over 763,000 visits.

Furthermore, Liverpool Biennial‘s reach exceeds the time-bound limits of the festival undertaking public realm installations and educational programmes in non-Biennial years and creates valued legacy permanent works to which visitors to the region continue to flock. In the past year we have continued to develop engagement with a commission by Alicja Biala, *Merseyside Totemy*, which given its prominent site on Liverpool’s waterfront has been seen by over 4,500,000 people. As a work primarily concerned with the consequences of environmental crisis it has continued its engagement with this subject matter, with ongoing school workshops and repurposing and reinstalling the elements within schools in the region. Additionally, 2 public realm commissions from uMoya: Taiwanese artist Eleng Luluan’s *Ngialibalibade – to the Lost Myth* and British artist, Rudi Loewe’s *The Reckoning* have remained in the city, sustaining our commitment to ensuring that at least one public realm sculpture extends its life beyond the duration of the festival. They are now part of our collection of permanent installations including co-commission with Culture Liverpool, of Nathan Coley’s light-work, *From Here*…; Daniel Steegman Mangrané’s sculpture, *La Pensée Férale*; *Liverpool Mountain* by New York-based, Swiss-born artist, Ugo Rondinone, co-commissioned with our partner Tate Liverpool; Sir Peter Blake’s *Dazzle Ferry*; and at Crosby beach, Antony Gormley’s *Another Place*.

We hold a year-round programme of talks, seminars, discussions, schools' workshops, and commissions. These include working with local schools, peer workshops and discussions of the Biennial themes and development. In addition to the festival itself, the past year has seen focus placed on developing curators from the Global South and Sub-Saharan Africa through our partnership with British Council and bringing together a group of people with lived experience of disability to act as Critical Friends to the organisation. These are all intended as spaces to share and explore ideas, reflect on our institutional role and activity and to contribute towards sector-leading thinking around the current and future Biennials.

Mission and Aims

Liverpool Biennial brings dynamic, vibrant contemporary art to audiences in Liverpool and beyond, by presenting ambitious, free exhibitions and public art of international stature. We intend to make powerful experiences for everyone by presenting art within the urban environment. We commission and present contemporary art by leading international artists to realise our belief that art and creativity are central to humanity, making experiencing art a part of everyday life for everyone.

Liverpool Biennial's core aims are:

1. To present the leading visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists.
2. Broaden and deepen engagement with contemporary visual art.
3. Add value to the visual arts infrastructure and professional capacity through partnership, talent development, co-production, and touring.

Our overarching vision is to be **A Biennial for Everybody**, shifting our working practices to support a diverse and inclusive team, Board, artist cohort and audiences. Concomitantly we are exploring how Biennial structures can change to support this ambition and our long-term financial sustainability and growth by considering our year-round working and commitments to activity which run across consecutive biennials. These options are being explored with additional focus through the lens of the Leading Systemic Change course, run/delivered by/through Clore Leadership, which is being undertaken by our Director.

Mission

We present the largest and longest-running visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists. Liverpool Biennial brings extraordinary contemporary art to audiences in Liverpool and beyond by co-commissioning and presenting ambitious, free exhibitions and public art of international scope and impact to make public powerful experiences with art and the city. We commission and present contemporary art by leading international and UK based artists that connect art, people, and place to realise our belief that art and creativity are central to human experience and to make art a part of everyday life for everyone: A Biennial for Everybody.

We work with, and for, our communities of international and local artists, art professional peers, local cultural and university partners, our team and board, and the children and people of Liverpool with care, to support opportunity, development, and growth. We create connections and deepen life-long engagement with international contemporary art for everybody.

We add value to the visual art infrastructure (buildings, funding, organisations) and capacity (artists, freelancers, curators, arts administrators, networking) through partnership working locally, nationally, and internationally.

Priorities 2023-2026

Liverpool Biennial has reassessed its priorities within the context of the ongoing social and economic environment and its impact on our city and communities, ACE's Let's Create and the four new Investment Principles and LCC's 10-year strategy, Developing a Cultural Strategy for Liverpool 2021-2030. We also commissioned a Development Review & Recommendations in 2021 to identify opportunities and weaknesses in relation to ensuring sustainability and agility around financial income.

The following priorities have been identified to connect with the existing long term aims of Liverpool Biennial and to align to areas of priority in Let's Create and Developing a Cultural Strategy for Liverpool. Over the first year of the new ACE funding we have delivered on all our Outcomes and Investment Principles which align with the following:

1. People
Liverpool Biennial will develop sustained ways of working with our communities and artists to ensure more people have a chance to engage in cultural activity, support wellbeing and address issues that are relevant to their lives. We will broaden and deepen engagement with contemporary art to create impact and value for our local communities and the people with whom we work.

2. Excellence in Programme
Liverpool Biennial will continue to work at the highest level, commissioning world-class art for audiences in England and from around the world. We will commission international, national, and local artists to create new work for exhibitions, public realms and our engagement programmes, including 35 artists at Liverpool Biennial 2023. We aim to present the leading visual art festival in the UK led by a high-quality exhibition of work by international artists.

3. International Working
Liverpool Biennial will collaborate with international artists and organisations to co-commission and exhibit new work. It will connect artists, curators, students, and sector peers to build relationships that support the growth of individuals, organisations, and the economic impact of Liverpool Biennial for the region.

4. Development and Training
Liverpool Biennial will develop opportunities, training and support for young people and people facing barriers to employment to enter, develop and remain in the cultural sector. We will offer support and development to artists working within our programme. We will seek to expand and formalise our training offer with additional resource and through partnership working.

5. Environmental Impact
Liverpool Biennial will work to address the impact of the biennial model on the environment and its role as a communicator of environmental issues. It will develop more sustainable models of practice that address co-commissioning, touring, production, and shipping. We will work to innovate and share learning nationally and internationally.

6. Organisational Sustainability & Leadership
Liverpool Biennial will work to develop the sustainability and flexibility of our organisation and act as a leader in the sector. We will develop skills around the use of data to support our ability to analyse, set aims and respond quickly to changes in our environment. We will look to research and trial new income streams, incubating ideas that currently include trialling limited charging on events, consultancy work, a festival food and drink offer and expanding our commercial activity.

The Board is aware of the responsibilities of the organisation to our staff, artists, audiences, partners, and the communities we serve. We have worked hard over the past 12 months to realise new ways of working supported by our new funding relationships with the British Council, Paul Hamlyn Foundation and Art Fund. These have allowed us to realise some of our commitments to supporting d/Deaf, disabled and neurodivergent artists, audiences and team and Board members and developing our role as an international training and networking organisation. We have received significant ongoing funding from Bloomberg to develop a new website and deliver a new CRM system to ensure we meet our commitments to digital accessibility and maximising income potential. This, alongside the establishment of an experienced senior management team and our curator Khanyisile Mbongwa brought renewed impetus, energy, and expertise to the organisation.

The team has also recruited the next curator for Liverpool Biennial 2025, Marie-Anne McQuay, a Liverpool-based, highly regarded practitioner who has delivered the Wales pavilion as part of Venice Bienniale (2019).

The Board is conscious that the past 12 months have continued to test the organisation, our partners, and the artists with whom we work. In particular, the effects of the economic context and inflationary pressures on budgets have been significant alongside continuing difficulties caused by Brexit and its impact on the transportation of works of art and movement of artists.

In shaping our objectives and planning our activities the Trustees have considered the Charity Commission's guidance on public benefit. The Biennial achieves public benefit through its public presentation of contemporary art, which is embedded into the communities it serves through education and learning programmes, as well as supporting artists and the arts community through the commissioning of new works. The public benefit we deliver is demonstrated in the paragraphs that follow.

Activities, evaluation and performance

Liverpool Biennial connects international artists, practitioners and thinkers with local artists, academics, and students of all ages, as well as local communities and the wider public. In the past year we have focused on activity related to our newly invigorated commitment to sustainability, diversity and inclusion and moving towards becoming an inclusive Biennial for Everybody. The most recent Biennial, **uMoya; the Sacred Return of Lost Things**, curated by South African curator, artist and healer Khanyisile Mbongwa explored the colonial histories of the city, acknowledging the pain of the past and its ongoing echoes. The festival worked with many artists who practice in relation to forms of indigenous and ancestral knowledge, wisdom and healing. These works were presented as emancipatory practices, each of them moving towards a future of healing and joy.

Activities included:

- Critically acclaimed commissions and loans exhibited from 35 international artists and collectives, across 9 indoor venues and 5 public realm sites. The Tobacco Warehouse at Stanley Dock the Cotton Exchange Building were key historical sites which provided important, contextual inspiration for artists and audiences alike.

- A diverse public programme of sold-out events including free tours, performances and offerings, talks, workshops, and screenings throughout the 14-week festival. 3 highlight weekends saw contributions from LB2023 artists alongside local and international practitioners including Campbell X, Christina Sharpe, Osei Bonsu, Versia Harris, Irvin Pascal, Noire Gayze and Santiago Mostyn.

- Our festival learning programme offered a range of activities and events for families, schools, educators, and audiences to engage with. Alongside family activity packs and practical school workshops, for the first time ever we commissioned a meditative/wellbeing focused audio guides by Louise Thompson of Museum Mindfulness, a partnership with The Reader offered weekly Shared Reading sessions based on a specially curated bookshelf, and a sensory activity pack enabled visitors with additional needs to touch, feel and experience the artwork in new ways.

- 10 Mediators were hired to invigilate the works, run tours, and welcome audiences. We expanded our training programme to 5 weeks, which included accredited First Aid and Fire Warden training, wellbeing and allyship training, handling difficult conversations, accessibility and basic sign language and we also partnered with Transform Lives to support career development through CV and application guidance.

- An Artfund Reimagine Grant and funding from Paul Hamlyn Foundation allowed us to significantly increase our access offer and expertise. For LB2023, we introduced a new Access Liaison Office role which increased capacity and knowledge in the team. We hired 6 critical friends, all with lived experience of being Disabled, to consult on our programme until 2026 and an increased access budget afforded additional access provision including BSL, audio description, care workers and travel accommodations for artists, visual stories, and more.

- A partnership with British Council was set up which supported 15 curators from Sub-Saharan Africa and South Asia to visit LB2023 on a week-long trip which encompassed networking events, tours, visits to Leeds and Manchester, discussions and attendance at LB public programme. A Sector Day for national peers and arts professionals proved extremely popular, with over 130 people attending including UP Projects delegation of emerging practitioners (LB associate partnership) and British Art Network curatorial group.

- Launch of Stages Edition 12, *Being In The World*, which expanded on LB2023 and British Council delegation themes of care. A digital programme for public and BC delegates launched to facilitate ongoing global discussion and sharing.

- A new publication was created which invited behind-the-scenes contributions and reflections on theme from LB2023 artists, alongside new and existing texts, and poems from Koleka Putuma, Kevin Quashie, Patrick D. Flores, Li'Tsoanelo Zwane and Christine Sharpe.
- The support of 2 LJMU interns in Programme and a 9-month paid Programme Assistant role for an LJMU graduate.
- Post-festival, a new commission from Berlin-based artist Stine Marie-Jacobsen was initiated. Exploring the wellbeing of young people in the wake of the climate crisis, Stine worked with our Learning team to undertake workshops with over 100 children in a local primary school.
- The delivery of a new website for Liverpool Biennial alongside a new CRM supported by Bloomberg Philanthropies
- The celebration of 25 years of Liverpool Biennial with the development of merchandise and an edition by Sir Antony Gormley, alongside a celebratory stakeholder event.
- The delivery of 3 new limited editions to support commercial income generation for the Liverpool Biennial
- Continued engagement and solicitation of supporters via quarterly events
- 557 press hits, and combined online audience of 1.34 billion (publication wide figures for all outlets featuring coverage)
- Highest number of visits over the last four Biennials, 763,140, with 46% new audiences, and an economic impact of £13.2m, significantly higher than 2018 (£7.1m)

Evaluation

In the planning, delivery, and evaluation of all our programmes the Trustees of Liverpool Biennial have had regard to the guidance issued by the Charity Commission on public benefit.

The Trustees monitor and measure the organisation's progress against its Business Plan which was rewritten in close consultation with the team, Trustees, and stakeholders. Outcomes are measured by Senior Management and the Board against SMART objectives and the Audience Development, Digital, Equality, Diversity and Inclusion and Environmental Sustainability Action Plans.

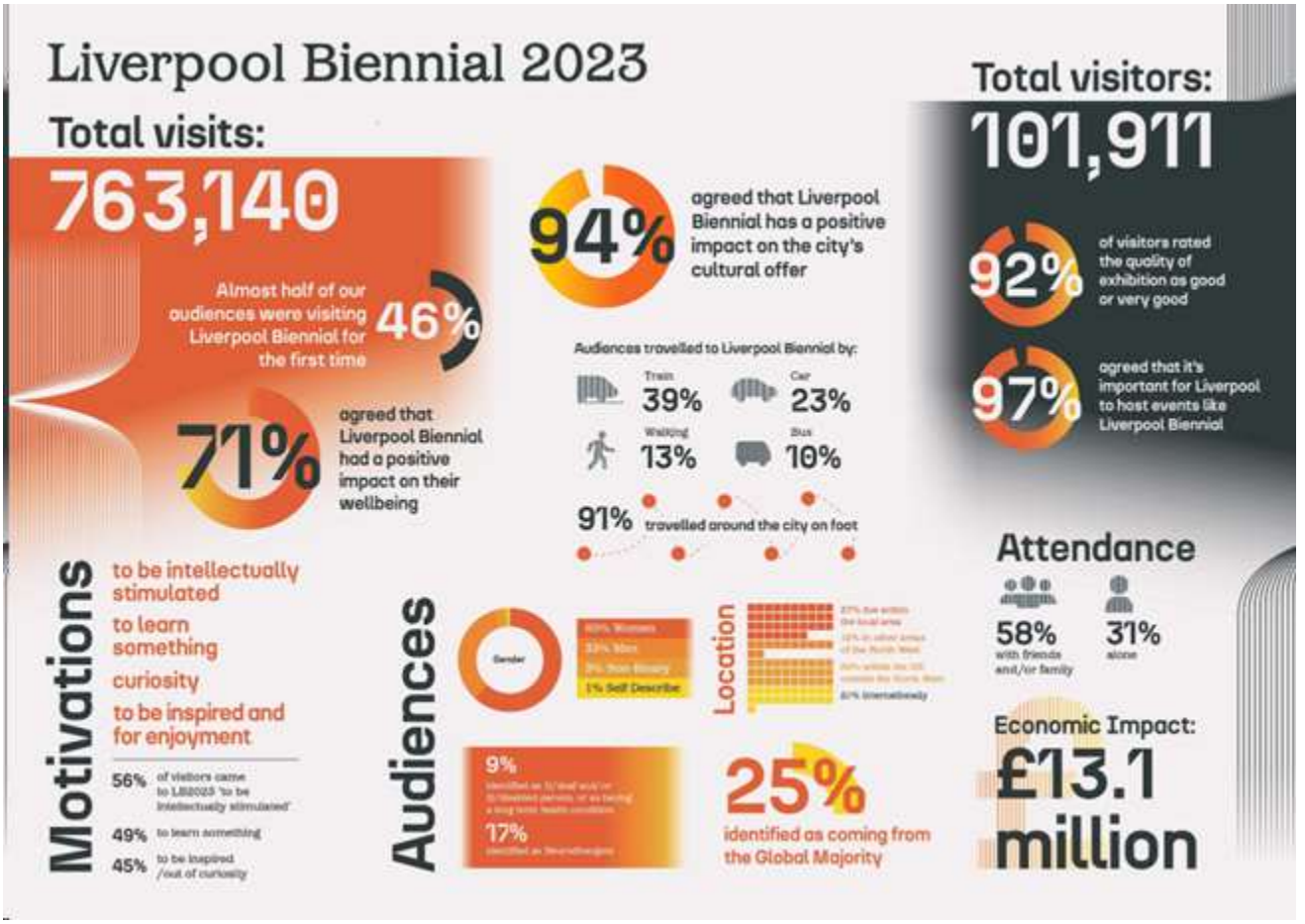
Key objectives for the past year included delivering a Biennial festival that was rated excellent by visitors and critically acclaimed, continuing to develop and nurture local, national and international partnerships, sustaining and developing a diverse leadership (through Trustee involvement), embedding ACE's Investment Principles across the organisation's work; providing training and development opportunities for artists and curators; developing our sustainability commitments, reviewing our income, and fund-raising strategy and opportunities, and delivering a Biennial programme of engagement for communities, schools and young people. The progress of the organisation's aims is supported by quantitative and qualitative data from audience and stakeholder feedback.

The Biennial is independently evaluated by the Audience Agency to help better understand its audiences, and to obtain the economic, social, and cultural impact of our work. This combined qualitative and quantitative data of visitor figures, visitor origin, visitor spend and contribution to local economy, surveys the responses of the Biennial's core audience, and feedback from peers, stakeholders, and a focus group of Liverpool residents, informs us of our impact.

As an ACE National Portfolio Organisation Liverpool Biennial uses and will continue to use Audience Finder and undergoes artistic and quality assessment by peers. Liverpool Biennial also played a lead role in the Liverpool Arts Regeneration Consortium (LARC) (now disbanded) Tate Plus and Contemporary Visual Arts Network (CVAN) and our Director Samantha Lackey is a Director of CVAN NW and Board Member of the International Biennial Association which helps benchmark our progress against comparable organisations in the sector.

Performance

- The economic impact of Liverpool Biennial 2023 was £13.2 million, an increase of £10.1m (325%) on LB2021 and £6.1m (86%) on LB2018. This is attributed to more engaged visitors staying for multiple nights in the city, a focus on producing art works within the Liverpool City Region and an increased focus on audience development and targeted marketing campaigns.
- Audiences reported extremely positively on their experience with 92% rating the quality of the exhibition as good or very good
- 94% of our audiences agreed that Liverpool Biennial has a positive impact on the city's cultural offer, 97% agreed that it is important for Liverpool to host events like Liverpool Biennial and 71% agreed that Liverpool Biennial had a positive impact on their wellbeing.
- 25% of audiences identified as coming from the Global Majority, with 17% identifying as neurodivergent and 9% identifying as D/deaf and/or D/disabled or having a long term health condition
- A new tiktok account was initiated and currently has over 1000 followers and there were substantial increases of followers on social media: Instagram (increase of 20% on Jan 2022); LinkedIn (increase of 2433% on Jan 2022) and Facebook (increase of 11% on Jan 2022)



Environment and Sustainability commitments

Greenhouse gas emissions disclosure (scope 1, 2, and 3)

Scope 1	
Fuel combustion	0 tonnes CO2e
Company vehicles	0 tonnes CO2e
Fugitive emissions	0 tonnes CO2e
Scope 2	
Purchased electricity, heat and steam	4.239 tonnes CO2e
Scope 3	
Purchased goods and services	Data not available at this time
Business travel	28 tonnes CO2e
Employee commuting	9 tonnes CO2e
Waste disposal	0 tonnes CO2e
Use of sold products	0 tonnes CO2e
Transportation and distribution (up- and downstream)	Data not available at this time
Investments	0 tonnes CO2e
Leased assets and franchises	0 tonnes CO2e

Performance review against targets

Environmental Responsibility

- *3-Year Ambition: We will lead research around the environmental impact of international biennials to develop a model of best practice which considers how biennials further their commitments to environmental responsibility. Success will be monitored by our carbon reduction model, developed with LJMU Innovation Hub.* With our work with LJMU and Gallery Climate Coalition (detailed below) we are well on the way to delivering this. LB is well established within local and national networks and looking to extend these to start leading internationally.

- *12-Month Priorities: We will deliver an immediate reduction in carbon emissions in LB23 and year-round operations. Sustainability and environmental impact will be considered across all aspects of LB23, including using renewable materials, UK based production and ensuring a minimum of 3 projects are produced in Liverpool.* This is being delivered through significant operational and programme changes (such as the installation of a heat pump and the development of the carbon monitoring toolkit) as well as embedding principles of sustainability in all roles.

The measurable actions are broken down into four categories: Skills & Development; People & Representation; Planning; and Tools & Monitoring. Each category has three specific actions within it that are reviewed quarterly by the management team.

- **Skills & Development** – all three actions are on target, with Carbon Literacy training planned in for all LB staff, regular attendance of local and national sector wide meetings, and all staff having an objective related to environmental sustainability in their PDRs. There is still a need to attend international meetings, trainings, and events.
- **People & Representation** – LB continues to be represented within local and national networks, with sustained Trustee representation on the working group and a plan for more environmental expertise on the Board. Steps are also being taken in advocacy work with audiences, e.g. encouraging the use of public transport for LB23.
- **Planning** – all three actions are on target, the Environment & Sustainability Action Plan & Policy are regularly reviewed by the working group, and significant work has been done in LB23 around using renewable materials, reducing international shipping, and reducing printed materials and the digital carbon footprint.
- **Tools & Monitoring** – all three actions are on target, with the Julie's Bicycle tool still being used as well as two other carbon calculators (GCC & one created by Sean Durney) to compare. The working group continues to meet regularly (detailed below) and a toolkit has been developed with LJMU to monitor and hypothesize the carbon outputs of commissioned works.

Environment and Sustainability Working Group

The group is comprised of staff from each department and ideally two Trustees (Ian McCarthy and one other) and reports quarterly to FHRC with a summary going quarterly to Board as well as a full annual report. There is an Environment and Sustainability Policy (available to view on Liverpool Biennial website) and Environment and Sustainability Action Plan, both developed by this group and agreed by the Board.

Risks

EN03 *Failure to achieve sustainability aims* sits within the risk register. The register is reviewed fortnightly by managers and quarterly updates are sent to FHRC with a summary going to Board. The risk is currently scoring low which is on target, and has many current controls in place such as monitoring and reporting of environmental impacts, and all members of the working group trained in carbon literacy. The remaining action required is for a sustainability audit to take place.

Advocacy & Partnerships

LB is a member of Shift, a network of cultural organisations within the Liverpool & Merseyside region committed to carbon reduction. A representative from the working group attends every Shift meeting to share skills, knowledge, and resources, and LB has signed the Shift pledge, committing to improving the environmental sustainability of our day-to-day operations and supporting the network towards sector-wide change. Most notably, a partnership with Ecotricity has been established, aiming towards a convergence of all Shift members. Not only will this mean all the network members using a more renewable energy source, but Ecotricity are offering a 12.5% discount as well as other benefits. Long term, the money generated from the convergence will go towards a legacy project – potentially a solar farm in the Liverpool City Region. It is hoped that LB (and the other network organisations) will start moving over to Ecotricity once the cost-of-living crisis has eased and energy prices have settled.

A key partnership that has been developed has been with the Liverpool John Moores University Low Carbon Eco-Innovatory department of the School of Civil Engineering and Built Environment. After a lengthy application process, ERDF funding was secured for them to create a bespoke carbon monitoring toolkit for LB that can be used to assess the carbon output of individual commissioned artworks (including production, shipping, and artist travel) that we can use in future planning. So far the tool has been used for Alicja Biala's *Merseyside Totemy* and going forward we aim to use it to hypothesize carbon outputs before works are created so the team and the artists can ensure they are using the least impactful materials and processes possible.

Following on from a discussion about the above toolkit within a meeting about Gallery Climate Coalition's newly developed Carbon Calculator, initial conversations have begun around the possibility of partnering to develop a carbon calculator for commissioning artworks that all commissioning institutions can use.

Financial review

While the ongoing programme creates activity and benefit throughout the two-year cycle, the intensity of the Biennial festival creates different characteristics in each of the years of the operating cycle.

The public programme of talks, events and exhibitions happens across the Biennial cycle and provides regular audiences and public benefit, but the planning, production and exhibition timelines of the festival means that the first half of the edition's cycle is characterised by high revenue and lower expenditure and the latter half by greatly increased expenditure on time-specific delivery of the Festival which outstrips income. This is a normal part of the Biennial cycle (one year in surplus, one year in deficit) so the company's financial performance is usually considered over the two-year biennium. As such significant cashflows are expended in the festival year of a cycle, of which this year was the second, completing year.

Liverpool Biennial 2023	Year 1 2023	Year 2 2024	Total Biennial
Income	£1.5m (50%)	£1.4m (50%)	£2.9m (100%)
Expenditure	£1.1m (34%)	£2.0m (66%)	£3.1m (100%)

This table represents a typical Biennial cycle where income is split equally between the two years whereas expenditure is double in the second year.

Income

The funds raised during the financial year 2023-24 totalled £1,640,129 (2023: £1,600,469) and expenditure was £1,882,554 (2023: £1,095,043) The charity therefore ended the year with a deficit of £242,425 (2023: surplus of £505,426).

The charity has total funds to be carried forward on 31 March 2024 of £1,245,014 (2023: £1,487,439) of which £112,932 are designated funds (2023: £162,932), £209,169 are restricted funds (2023: £317,891) and £922,913 in general unrestricted funds (2023: £1,006,616).

Robust management procedures and effective board oversight through quarterly board meetings and Finance and Human Resource Committee (FHRC) meetings, are in place to oversee the sound management of the Biennial's resources throughout the year.

Designated Funds
The charity has committed certain funds to support its planned transformation activities, programme and to protect the viability of the festival:

£49,532 (2023: £49,532) to provide match funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning. In the previous financial year £7,000 was identified specifically within the designated funds for the future decommissioning of Daniel Steegman Mangrané's public realm sculpture. Public realm works continue to be a key component of the Biennial's exhibitions, legacy, and purpose.

£63,400 (2023: £113,400) to establish initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial.

Reserves

The Board constantly monitors its reserves and has reviewed its reserves policy in July 2024, as it does formally on an annual basis. Liverpool Biennial will hold sufficient funds to maintain liquidity; cover unforeseen short-term cash requirements; provide continuity in the case of unexpected, temporary changes in trading conditions; and maintain a provision for anticipated unmet future needs due to changes in the funding and operating environment. The Charity has determined that 6 months of average operational expenditure over a biennium period is appropriate, due to the following key factors:

- income sources are largely high risk due to macro factors related to the economy and de-prioritisation of culture within national and local budgets.
- due to the above, competition for funding is increasing from other sources such as Trusts, foundations, and corporate sponsors.
- the organisation currently has a high fixed cost ratio given the scale of the programme it delivers countered by the competition to secure funding.

Due to the two-year biennium cycle, a surplus may be carried forward from the first year of the cycle to the second in order to fund activity in a festival year. At the end of the financial year 2023-2024 free reserves available were £914,968 (2023: £989,912) representing unrestricted funds less unrestricted funds attributable to tangible fixed assets.

For the 2023-24 financial year, 6 months' operational costs total £427,646 (2023: £343,284), representing staff costs, premises costs, support costs and governance costs. As described above, due to the Biennial cycle, using annualised figures does not reflect the seasonality of funds and costs. The Biennial has comfortably met its reserves policy for the current financial year.

Going Concern

A detailed business planning and budget process takes place in advance of each biennium cycle, supported by regular management accounts and reforecasting of financial projections throughout the period. This permits the organisation to react quickly when performance is not in line with planning.

Detailed financial plans were created as part of the 2 year Biennium budget planning, which included scenario planning to ensure the best use of the public funds the Biennial receives to support its activities and to support our application both to ACE NPO funding and local Liverpool City Council Funding through CAIP. Our two major funders, Arts Council England and Liverpool City Council continued with funding for the Liverpool Biennial, with ACE providing standstill funding of £802,861 per year for the next 3 years and CAIP confirming funding of £180,000 for 23-24 with a likelihood of continued funding for the 2 subsequent years.

With new fundraising expertise on the team income budgets have been set realistically with a focus on developing individual giving and initiating new corporate relationships. Staffing costs have been reviewed and the expenditure for temporary staff (mediators) to support found venues has been incorporated into core budgets. Following advice from ACE and in response to significant budgetary pressures the number of artists within the forthcoming Biennial was reduced from 40 to 35 to ensure excellence of outcome for those artists (the overall budget against artistic production was not reduced). Future focus has been placed on working within our city context to develop long-term funded projects with communities, alongside major public realm works and festival activities.

The Biennial’s forecasts and financial projections indicate that it will continue to be able to operate within the bounds of its resources. Accordingly, after making appropriate enquiries the Board of Trustees has a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, it continues to adopt the going concern basis in preparing financial statements.

Plans for future periods

The current Business Plan (2023-2026) demonstrates Biennial planning that anticipated a deficit for the 2023 Biennial and then a surplus for the 2025 Biennial. However, the 2023 Biennial operated to complete with a surplus due to tight adherence to budgets, the successful realisation of partnership income and underspend in relation to staffing and operations, due largely to unforeseen departure of staff and limited time for recruitment. Given this situation, and the impact on staff welfare the Board has agreed to allocate funding from Designated Funds towards additional staffing for the forthcoming Liverpool Biennial 2025 including an Executive Assistant and an additional Mediator Manager with additional contingency. A new mental health support system has also been initiated with Wellbeing in the Arts which will provide specific expertise to support staff and artists over the future Biennium period. As aforementioned, work has been undertaken to review and reset plans for ambition, change and growth for the Liverpool Biennial which will be implemented in the coming cycle.

Structure, governance and management

Liverpool Biennial was incorporated as a company limited by guarantee on 29 October 1998 and is governed by its Memorandum and Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

K Soriano (Chair of Trustees)	
I McCarthy (Vice Chair & FHRC Chair)	
N Bintley (Treasurer)	
J Falkingham	
R Behari	
H Patel	
S Smith	
Y Tan	
L Pritchard	
C Petitgas	
D Heron	
S Groom	(Appointed 22 June 2023)
D Gilmore	(Appointed 25 January 2024)
S McGowan	(Appointed 25 January 2024)
C Watkiss	(Appointed 7 March 2024)
A Valle	(Resigned 22 June 2023)
C Evans	(Resigned 28 June 2023)

Key management personnel of Liverpool Biennial of Contemporary Art Limited:

Samantha Lackey	Director
Allison Mottram	Head of Finance
Petra van den Houten	Director of Development, Marketing and Communications
Lily Mellor	Director of Programme and Partnerships

Members' liability

Each member of the charitable company undertakes to contribute to the assets of the charitable company in the event of it being wound up while they are a member, or within one year after they cease to be a member, such amount as may be required not exceeding £10, for the debts and liabilities contracted before they ceased to be a member.

Trustees' indemnities

Professional indemnity insurance is in place to protect Trustees and officers from negligent acts, errors or omissions occurring on Charity business.

Retirement, recruitment and training of trustees

A normal term of office for a Trustee is three years at the end of which the Trustee can either stand down or continue if re-elected for a further period of three years. The role of the Trustee is a strategic one, with day-to-day operational decisions delegated to the Executive Director. The Board and the Executive team form the key governance and management of the charity.

Board recruitment has been a key priority and one new Trustee was appointed in June 2023, with another two appointments following in January 2024 and one in March 2024. Measures have been taken to ensure that recruitment considered a spectrum of skills and experience, age, gender, race, disability, and socioeconomic backgrounds. Liverpool Biennial recruits Board members through open competition.

Following recruitment Trustees are fully inducted into the business of the Charity to provide a clear understanding of their role and responsibility as Trustee, their legal obligations under charity and company law, the Charity Commission guidance on public benefit, along with understanding of the Memorandum and Articles of Association, scheme of delegation and policies and procedures underpinning the Charity's governance arrangements.

As the UK's largest festival of contemporary art Liverpool Biennial identifies that the Board of Trustees must represent a spectrum of skills, ages, and individuals from across the country.

An experienced Trustee and Senior Management Team improve stability and governance through prioritisation and risk management at four Board and four FHRC meetings a year, a minimum of one Away Day a year, and at fortnightly Management meetings.

Trustees have specialist expertise in disparate areas including contemporary art, law, finance, museums, development agencies, philanthropy, management, property, brand marketing and communications, public relations, digital and fundraising. Subgroups, involving Trustees, include FHRC, the Equality, Diversity & Inclusion Working Group and the Environmental Sustainability Working Group. Trustees also take on specialist roles such as Whistleblowing Lead, Safeguarding Lead, and ACE reps linked to individual Investment Principles. New Trustees undertake an induction with the Chair, the Director, and members of the Senior Management Team.

The Trustees do not receive renumeration for their role but are able to reclaim their travel and accommodation expenses for Charity business.

Organisational structure

The Trustees have overall responsibility and ultimate decision-making authority for all the work of the charity. The Trustees are responsible for:

- Setting general policy, the strategic direction and development of the Biennial
- Adopting a bi-annual plan and budget
- Monitoring the performance of the Charity using financial management and other performance information
- Making appointments to the position of Director
- Approving the Annual Report and Financial Statements.

The Trustees delegate the day to day running of the organisation to the Director and Senior Management Team. The Trustees have the power to direct change where required. The Trustees delegate responsibilities to the FHRC for finance and HR matters.

Risk Management

The Trustees have a risk management strategy which is largely managed through a risk register, which is reviewed by the Management team on a bi-monthly basis, by FHRC at each meeting, with highly scored risks being reported to Board reported quarterly to Board, and in full once per annum, for scrutiny by all Trustees. Where appropriate, systems or procedures have been established to mitigate the risks the charity faces. Significant external risks to funding have led to a renewed Marketing and Development strategy, which has been incorporated into the new business plan and sets out the ambition for the diversification of funding and activities. Internal control risks are minimised by the implementation of procedures for authorisation of all transactions and projects.

Remuneration

Liverpool Biennial believes that to attract and retain the calibre of staff we need to deliver our charitable objectives our remuneration policy should provide salaries that are competitive in our sector; be considered fair, equitable and transparent; allow for progression over time and deliver arrangements that are sustainable within the available resources.

Having reviewed the broader economic climate and the financial situation of the Liverpool Biennial, a Board decision was taken to award a 2.5% pay increase to all staff and a move to the Real Living Wage for the lowest paid members of the team. This is in line with our new Business Plan commitments to supporting and diversifying our team.

Liverpool Biennial operates its salary structure within salary bands. The remuneration arrangements for all staff are reviewed annually by the Trustees. As a charity we feel that we offer salaries that are commensurate with duties and responsibilities. The Board of Trustees has delegated responsibility for determining matters of pay and pay-related benefits to the FHRC. The Committee meets routinely each winter to agree the following year’s percentage increase and arrangements for executive pay. In agreeing the pay award, the committee considers indicators in the wider economy, what levels of award have been made by organisations the Biennial compares itself with and affordability.

Our Approach to Fundraising Activities

In the financial year the charity did not run legacy campaigns. However, the implementation of the new CRM system will allow us to improve our future ability to raise income from individuals and through campaigns. For the first time we ran an Annual Appeal and held a fundraising dinner marking the 25th anniversary of the organisation. The trustees were pleased to receive unsolicited gifts from patrons and supporters who generously support our artistic work.

Biennial Statement

Liverpool Biennial attracts valued financial support from a wide range of sources: cultural and regeneration bodies, the local and national business community, philanthropists and local, national and international charitable trusts and foundations. The past year has seen us continue to receive ACE National Portfolio Review funding and LCC funding. We have outlined new focus on people, place and partnership and have committed to new sustainability and D, E & I commitments alongside acknowledging further work on entrepreneurial activities to diversify income streams. We have been successful in receiving delivering work related to new funding from Art Fund and partnership working with the British Council. Additionally, we were supported by Bloomberg to develop a new website and CRM, the website of which was launched in May 2023.

As we look ahead, it will be a challenge to maintain high ambitions whilst dealing with the uncertainties of inflationary pressure on potential income sources beyond the public sector, from individual and private trusts and foundations to corporate partners and sponsors. It is expected that the wider economic landscape will have an operational, financial, and thus strategic impact in future years.

We would like to thank all our supporters, funders, and partners. Our principal funders have provided financial and collegiate support for many years, so we are particularly grateful to Arts Council England and Liverpool City Council. Our work would not happen without the many other companies, governments, organisations, and individuals who contribute to the festival and programme. A full list is available on our website.

Auditor

In accordance with the company's articles, a resolution proposing that DSG be reappointed as auditor of the company will be put at a General Meeting.

Small company provisions

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the Board of Trustees.

Natasha Bintley

N Bintley (Treasurer)
Trustee

5 September 2024

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2024

The trustees, who are also the directors of Liverpool Biennial Of Contemporary Art Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

Opinion

We have audited the financial statements of Liverpool Biennial Of Contemporary Art Limited (the 'charity') for the year ended 31 March 2024 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared, which includes the directors' report prepared for the purposes of company law, is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Capability of the audit in detecting irregularities, including fraud

Based on our discussions with the charity's management and the Trustees, we identified that the following laws and regulations are significant to the entity:

- Those laws and regulations considered to have a direct effect on the financial statements include UK financial reporting standards and Charity Law.
- Those laws and regulations for which non-compliance may be fundamental to the operating aspects of the charity and therefore may have a material effect on the financial statements include compliance with the charitable objectives, public benefit, fundraising regulations, safeguarding and health and safety legislation.

These matters were discussed amongst the engagement team at the planning stage and the team remained alert to non-compliance throughout the audit.

Audit procedures undertaken in response to the potential risks relating to irregularities (which include fraud and non-compliance with laws and regulations) comprised of: inquiries of management and the Trustees as to whether the entity complies with such laws and regulations; enquiries with the same concerning any actual or potential litigation or claims; inspection of relevant legal correspondence; review of Trustee meeting minutes; testing the appropriateness of journal entries; and the performance of analytical review to identify unexpected movements in account balances which may be indicative of fraud.

No instances of material non-compliance were identified. However, the likelihood of detecting irregularities, including fraud, is limited by the inherent difficulty in detecting irregularities, the effectiveness of the entity's controls, and the nature, timing and extent of the audit procedures performed. Irregularities that result from fraud might be inherently more difficult to detect than irregularities that result from error. As explained above, there is an unavoidable risk that material misstatements may not be detected, even though the audit has been planned and performed in accordance with ISAs (UK).

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Jean Ellis

Jean Ellis BA FCA CTA (Senior Statutory Auditor)
for and on behalf of DSG

5 September 2024

Chartered Accountants
Statutory Auditor

Castle Chambers
43 Castle Street
Liverpool
L2 9TL

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Current financial year

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Income from:					
Donations and legacies	**3**	1,021,374	-	1,021,374	1,039,447
Charitable activities	**4**	314,921	285,130	600,051	559,081
Investments	**5**	18,704	-	18,704	1,941
Total income		1,354,999	285,130	1,640,129	1,600,469
Expenditure on:					
Raising funds	**6**	96,214	-	96,214	117,675
Charitable activities	**7**	1,250,523	535,817	1,786,340	977,368
Total expenditure		1,346,737	535,817	1,882,554	1,095,043
Net incoming/(outgoing) resources before transfers		8,262	(250,687)	(242,425)	505,426
Gross transfers between funds		(141,965)	141,965	-	-
Net (expenditure)/income for the year/ Net movement in funds		(133,703)	(108,722)	(242,425)	505,426
Reconciliation of funds					
Fund balances at 1 April 2023		1,169,548	317,891	1,487,439	982,013
Fund balances at 31 March 2024		1,035,845	209,169	1,245,014	1,487,439

The statement of financial activities includes all gains and losses recognised in the year.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED)
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2024

Prior financial year

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Income from:				
Donations and legacies	**3**	1,029,447	10,000	1,039,447
Charitable activities	**4**	138,266	420,815	559,081
Investments	**5**	1,941	-	1,941
Total income		1,169,654	430,815	1,600,469
Expenditure on:				
Raising funds	**6**	117,675	-	117,675
Charitable activities	**7**	781,047	196,321	977,368
Total expenditure		898,722	196,321	1,095,043
Net incoming/(outgoing) resources before transfers		270,932	234,494	505,426
Net (expenditure)/income for the year/ Net movement in funds		270,932	234,494	505,426
Reconciliation of funds				
Fund balances at 1 April 2022		898,616	83,397	982,013
Fund balances at 31 March 2023		1,169,548	317,891	1,487,439

The statement of financial activities includes all gains and losses recognised in the year.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 MARCH 2024

	Notes	2024 £	2024 £	2023 £	2023 £
Fixed assets					
Tangible assets	**12**		7,945		16,704
Current assets					
Debtors	**13**	333,201		237,498	
Cash at bank and in hand		956,887		1,342,513	
		1,290,088		1,580,011	
Creditors: amounts falling due within one year	**14**	(53,019)		(109,276)	
Net current assets			1,237,069		1,470,735
Total assets less current liabilities			1,245,014		1,487,439
Funds of the charity					
Restricted funds	**16**		209,169		317,891
Designated funds	**17**	112,932		162,932	
General unrestricted funds		922,913		1,006,616	
Total unrestricted funds			1,035,845		1,169,548
Total charity funds			1,245,014		1,487,439

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 5 September 2024

Natasha Bintley

N Bintley (Treasurer)
Trustee

Company registration number 03659361

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024		2023	
		£	£	£	£
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	**21**		(404,084)		389,660
Investing activities					
Purchase of tangible fixed assets		(246)		(23,342)	
Investment income received		18,704		1,941	
Net cash generated from/(used in) investing activities			18,458		(21,401)
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(385,626)		368,259
Cash and cash equivalents at beginning of year			1,342,513		974,254
Cash and cash equivalents at end of year			956,887		1,342,513

1 Accounting policies

Charity information

Liverpool Biennial Of Contemporary Art Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is 55 New Bird Street, Liverpool, L1 0BW.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds relate to income received or generated for the objects of the charity without further specified purpose. Income and expenditure is allocated to the general fund in accordance with the policies set out below. Unexpended funds are carried forward to future periods.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the accounts.

Restricted funds relate to all income received where the donor has specified its use. Related expenditure is also allocated to restricted funds.

1.4 Income

All income is included in the Statement of Financial Activities (the SOFA) when the charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Museums and Galleries Exhibition Tax Relief is recorded, in relation to the Biennial it relates to, once the full amount can be quantified with reasonable accuracy.

1 Accounting policies **(Continued)**

Grants received towards running costs are recognised in the Statement of Financial Activities when conditions for receipt have been met. Where a grant is received relating to a future accounting period, the income is deferred until that period.

Grants towards capital expenditure are released to the profit and loss account over the expected useful life of the assets.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Leasehold improvements	Over the term of the lease
Office equipment	33% per annum straight line
Computer Equipment	33% per annum straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1 Accounting policies **(Continued)**

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Taxation

The charity benefits from various exemptions from taxation afforded by tax legislation and is not liable to corporation tax on qualifying income or gains falling within those exemptions.

The charity is able to partially recover Value Added Tax. Expenditure that is not recoverable by the charity is recorded in the accounts inclusive of VAT.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1 Accounting policies **(Continued)**

1.13 Leases

Rentals payable under operating leases, including any lease incentives received, are charged as an expense on a straight line basis over the term of the relevant lease.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Income from donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Donations and gifts	17,238	-	17,238	13,835	10,000	23,835
Grants receivable for core activities	1,004,136	-	1,004,136	1,015,612	-	1,015,612
	1,021,374	-	1,021,374	1,029,447	10,000	1,039,447
Grants receivable for core activities						
Arts Council England	766,361	-	766,361	766,361	-	766,361
Liverpool City Council	201,275	-	201,275	212,751	-	212,751
Other	36,500	-	36,500	36,500	-	36,500
	1,004,136	-	1,004,136	1,015,612	-	1,015,612

4 Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £
Charitable activities						
Income within charitable activities	17,051	-	17,051	5,369	-	5,369
Performance related grants	9,425	285,130	294,555	100,310	420,815	521,125
Museums and Galleries Tax Relief	288,445	-	288,445	18,677	-	18,677
Other income	-	-	-	13,910	-	13,910
	314,921	285,130	600,051	138,266	420,815	559,081

5 Income from investments

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Interest receivable	18,704	1,941

6 Expenditure on raising funds

	Unrestricted funds 2024 £	Unrestricted funds 2023 £
Fundraising and publicity		
Staff costs	96,214	117,675

7 Expenditure on charitable activities

	Charitable activities 2024 £	Charitable activities 2023 £
Direct costs		
Staff costs	563,957	383,275
Premises costs	81,270	63,643
Artist fees	146,035	35,795
Print, post and stationery	1,415	913
Telephone	1,323	1,028
Travelling	8,255	11,335
Legal and professional fees	18,446	9,887
Training	14,939	11,065
International exhibition costs	703,962	294,604
Marketing	132,887	43,847
	1,672,489	855,392
Share of support and governance costs (see note 8)		
Support	31,990	38,675
Governance	81,861	83,301
	1,786,340	977,368
Analysis by fund		
Unrestricted funds	1,250,523	781,047
Restricted funds	535,817	196,321
	1,786,340	977,368

8 Support costs allocated to activities

	Charitable activities 2024 £	Total 2023 £
Staff costs	22,985	28,831
Depreciation	9,005	9,844
Governance	81,861	83,301
	113,851	121,976

8 Support costs allocated to activities **(Continued)**

Governance costs comprise:	**2024** **£**	**2023** **£**
Staff costs	71,581	75,876
Audit fees	8,540	7,425
Other taxation costs	1,740	-
	81,861	83,301

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration from the charity during the year (2023: £nil).

None of the trustees were reimbursed expenses during the year (2023: one trustee reimbursed £143 relating to travel costs).

10 Employees

The average monthly number of employees during the year was:

	2024 **Number**	**2023** **Number**
Activities in furtherance of the charity's objects	18	12
Managing and administering the charity	4	4
Total	22	16

Employment costs	**2024** **£**	**2023** **£**
Wages and salaries	681,763	537,327
Social security costs	44,649	41,123
Other pension costs	28,325	27,207
	754,737	605,657

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2024 **Number**	**2023** **Number**
£60,001 to £70,000	1	1

Contributions totalling £15,885 (2023: £17,178) were made to defined contribution pension schemes on behalf of employees whose emoluments exceed £60,000.

10 Employees (Continued)

Remuneration of key management personnel

The remuneration of key management personnel was as follows:

	2024	2023
	£	£
Aggregate compensation	240,421	233,489

11 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Tangible fixed assets

	Leasehold improvements	Office equipment	Computer Equipment	Total
	£	£	£	£
Cost				
At 1 April 2023	124,067	19,900	25,011	168,978
Additions	-	-	246	246
Disposals	-	-	(3,591)	(3,591)
At 31 March 2024	124,067	19,900	21,666	165,633
Depreciation and impairment				
At 1 April 2023	124,067	7,076	21,131	152,274
Depreciation charged in the year	-	6,412	2,593	9,005
Eliminated in respect of disposals	-	-	(3,591)	(3,591)
At 31 March 2024	124,067	13,488	20,133	157,688
Carrying amount				
At 31 March 2024	-	6,412	1,533	7,945
At 31 March 2023	-	12,824	3,880	16,704

13 Debtors

	2024	2023
Amounts falling due within one year:	£	£
Other debtors	330,593	230,973
Prepayments and accrued income	2,608	6,525
	333,201	237,498

14 Creditors: amounts falling due within one year

	2024	2023
	£	£
Other taxation and social security	4,172	15,743
Trade creditors	33,119	51,562
Other creditors	5,094	35,152
Accruals and deferred income	10,634	6,819
	53,019	109,276

15 Retirement benefit schemes

	2024	2023
Defined contribution schemes	£	£
Charge to profit or loss in respect of defined contribution schemes	28,325	27,207

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

16 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	Movement in funds				Movement in funds			
	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 1 April 2023	Incoming resources	Resources expended	Transfers	Balance at 31 March 2024
	£	£	£	£	£	£	£	£
Creative Europe	7,471	45,037	(52,508)	-	-	-	-	-
The Liverpool Bid Company	67,593	55,882	(77,112)	46,363	-	(57,805)	19,157	7,715
Art Fund	-	52,616	(500)	52,116	6,957	(59,073)	-	-
British Council	-	16,035	(500)	15,535	75,257	(70,830)	16,360	36,322
Ministry of Taiwan	-	-	-	-	29,167	(29,167)	-	-
Phileas Contemporary Art Fund	-	-	-	-	14,059	(16,976)	2,917	-
Liverpool John Moores University	8,333	-	(6,860)	1,473	-	-	(1,473)	-
Paul Hamlyn	-	76,500	-	76,500	76,500	(12,040)	-	140,960
Sevenstore	-	15,000	-	15,000	-	(9,209)	(5,791)	-
Liverpool One	-	10,000	(305)	9,695	-	(12,788)	3,093	-
Italian Ministry of Culture	-	23,003	-	23,003	25,046	(66,357)	18,308	-
Bloomberg	-	100,000	(53,915)	46,085	25,000	(46,913)	-	24,172
Galerie Lelong & Co	-	10,000	-	10,000	-	(12,665)	2,665	-
Other items below £10,000	-	26,742	(4,621)	22,121	33,144	(141,994)	86,729	-
	83,397	430,815	(196,321)	317,891	285,130	(535,817)	141,965	209,169

16 Restricted funds **(Continued)**

Creative Europe: Perennial Biennial collaborative organisational development and research grant

The Liverpool Bid Company: Delivery of public realm strategy through implementing a programme of contemporary art in the BID district; also included an amount for the repair of "Hummingbird Clock", an artwork in the BID District which was commissioned by LB and BID in 2016.

Art Fund: To make Liverpool Biennial 2023 more accessible, through additional measures for d/Deaf, Neurodivergent and Disabled artists alongside creation of an Access Liasion Officer role and to contribute to 3 ediator roles at Liverpool Biennial 2023.

British Council: To present Unmute at Liverpool Biennial 2023 and to host an international delegation of curators in the UK.

Ministry of Taiwan: To present Taiwanese contemporary art by Eleng Lualang

Phileas Biennale: To present Belinda Kazeem-Kaminski

Liverpool John Moores University: Programme of Digital Art commissions in partnership with LSAD/IAT.

Paul Hamlyn: To support multi-year commitments to d/Deaf, Neurodivergent artists and communities from 2023-2025

Sevenstore: To support Artist Bursaries at Liverpool Biennial 2023

Liverpool One: To present Rudy Loewe at Liverpool Biennial 2023

Italian Ministry of Culture: To present Binta Diaw at Liverpool Biennial 2023.

Bloomberg: Digital Accelerator programme to support new website and CRM.

16 Restricted funds **(Continued)**

Included within the items less than £10,000 in 2024 are the following:

- Henry Moore Foundation: To present Ranti Bam at Liverpool Biennial 2023
- Kent Chan (via National Arts Council Singapore): To present Kent Chan at Liverpool Biennial 2023
- FRAME: To present Sepideh Rahaa at Liverpool Biennial 2023
- Austrian Cultural Forum: To support the travel of Belinda Kazeem-Kamiński at Liverpool Biennial 2023
- IFA: To present Melanie Manchot at Liverpool Biennial 2023
- African Arts Trust: To present Nolan Oswald Dennis at Liverpool Biennial 2023
- Fluxus Arts Project: To present Benoît Piéron, Katy'taya Tayassu and Ranti Bam at Liverpool Biennial 2023
- Weston Jerwood: To cover staff time and travel for Aimee Harrison on Jerwood Curatorial Accelerator
- Ampersand Foundation: For being shortlisted for The Ampersand Foundation Award 2023

Transfers
Liverpool Biennial has targets for the whole festival and two-year biennial cycle. Fundraised restricted income is often awarded on the basis that we contribute other funds to it including the staff time to deliver the project. This results in the transfer of funds shown above and does not denote a project overspend.

17 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2023	Incoming resources	Resources expended	Transfers	At 31 March 2024
	£	£	£	£	£
Public realm works	49,532	-	-	-	49,532
Sustainability and resillience	113,400	-	-	(50,000)	63,400
General funds	1,006,616	1,354,999	(1,346,737)	(91,965)	922,913
	1,169,548	1,354,999	(1,346,737)	(141,965)	1,035,845

Previous year:	At 1 April 2022	Incoming resources	Resources expended	Transfers	At 31 March 2023
	£	£	£	£	£
Public realm works	49,532	-	-	-	49,532
Sustainability and resillience	113,400	-	-	-	113,400
General funds	735,684	1,169,654	(898,722)	-	1,006,616
	898,616	1,169,654	(898,722)	-	1,169,548

Public realm works fund – to provide funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning.

Sustainability and resilience fund – this relates to establishing initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial.

18 Analysis of net assets between funds

	Unrestricted funds 2024 £	Designated funds 2024 £	Restricted funds 2024 £	Total 2024 £	Unrestricted funds 2023 £	Designated funds 2023 £	Restricted funds 2023 £	Total 2023 £
Fund balances at 31 March 2024 are represented by:								
Tangible assets	7,945	-	-	7,945	16,704	-	-	16,704
Current assets/(liabilities)	914,968	112,932	209,169	1,237,069	989,912	162,932	317,891	1,470,735
	922,913	112,932	209,169	1,245,014	1,006,616	162,932	317,891	1,487,439

19 Operating lease commitments

Lessee
At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2024 £	2023 £
Within one year	18,239	18,731
Between two and five years	13,985	32,223
	32,224	50,954

20 Related party transactions

Transactions with related parties
There were no other disclosable related party transactions during the year (2023: none).

21 Cash generated from operations	2024 £	2023 £
(Deficit)/surpus for the year	(242,425)	505,426
Adjustments for:		
Investment income recognised in statement of financial activities	(18,704)	(1,941)
Depreciation and impairment of tangible fixed assets	9,005	9,844
Movements in working capital:		
(Increase) in debtors	(95,703)	(193,545)
(Decrease)/increase in creditors	(56,257)	69,876
Cash (absorbed by)/generated from operations	(404,084)	389,660

22 Company limited by guarantee

Liverpool Biennial Of Contemporary Art Limited is incorporated under the Companies Act as a company limited by guarantee. the liability of the members is limited to £10.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

England & Wales - Charity number 1073956

Accounts

Charity registration number 1073956

Company registration number 03659361 (England and Wales)

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	K Soriano (Chair of Trustees)	
	I McCarthy (Vice Chair and Chair of FHRC)	
	J Falkingham	
	N Bintley (Treasurer and Secretary)	
	R Behari	
	H Patel	
	S Smith	
	Y Tan	
	L Pritchard	(Appointed 9 June 2022)
	C Petitgas	(Appointed 9 March 2023)
	D Heron	(Appointed 9 March 2023)
	S Groom	(Appointed 22 June 2023)
Secretary	J M Mitchell	
Charity number	1073956	
Company number	03659361	
Principal address	55 New Bird Street Liverpool L1 0BW	
Registered office	PO Box 1200 55 Jordan Street Liverpool L69 1XB	
Auditor	DSG Castle Chambers 43 Castle Street Liverpool L2 9TL	
Bankers	Barclays Bank plc 265 -267 Lord Street Southport PR8 1PD	
Solicitors	Hill Dickinson No 1 St Pauls Square Liverpool L3 9SJ	

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their annual report and financial statements for the year ended 31 March 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Liverpool Biennial of Contemporary Art Limited is a company limited by guarantee and registered charity which is operated in order to:

- Promote art for the benefit of the public by establishment and maintenance of art exhibitions, projects, and facilities; and,
- Advance the education of the public in the subject of art.

Founded in 1998, the Liverpool Biennial has become renowned in the international contemporary art world for bringing together artistic practices from across the world. Normally taking place every two years, Liverpool Biennial connects with artists across the globe, commissioning the best international contemporary art to be shown in an exciting, vibrant, and free exhibition set across Liverpool in open public spaces, partner cultural organisations, historic buildings, and disused commercial premises.

Having commissioned over 395 new artworks and presented work by over 560 renowned artists from around the globe, Liverpool Biennial is built on a longstanding commitment to connecting international artists with local practitioners, communities, and the public at large.

Key to the organisation’s success are the international connections and reputation of Liverpool Biennial and the expertise of our team. Liverpool Biennial is world-recognised for a high level of artistic excellence and its wide-reaching programme and has established a regional and international reputation as a leader and innovator in biennial thinking and practice.

More than 160,000 visitors; local, national, international and art professionals typically attend each edition of the Liverpool Biennial festival with over half a million people encountering works of art in the public spaces of the city. The most recent festival, which was comprised of two phased chapters, gradually supported audiences to engage with cultural activity remotely and in-person after lockdown restrictions eased, attracted 39,000 in real life visitors (over a 7-week opening period instead of the usual 12–14-week period). The forthcoming Biennial, uMoya: The Sacred Return of Lost Things, will run from 10 June to 17 September 2023, returning the organisation to a 14-week opening period. We are planning to for visitor figures that reflect the experienced drop in cultural engagement post-pandemic, but plan to match our pre-pandemic professional accreditation numbers.

Liverpool Biennial‘s reach exceeds the time-bound limits of the festival undertaking public realm installations in non-Biennial years and creates valued legacy permanent works to which visitors to the region continue to flock. In the past year we have installed a new commission by Alicja Biala, Merseyside Totemy, which given its prominent site on Liverpool’s waterfront has been seen by 4,662,338 people. It joins permanent installations including: co-commission with Culture Liverpool, of Nathan Coley’s light-work, From Here…; Daniel Steegman Mangrané’s sculpture, La Pensée Férale; Liverpool Mountain by New York-based, Swiss-born artist, Ugo Rondinone, co-co-commissioned with our partner Tate Liverpool; and at Crosby beach, Antony Gormley’s Another Place.

We hold a year-round programme of talks, seminars, discussions, schools’ workshops, and commissions. These include working with local schools; peer workshops and discussions of the Biennial themes and development; conferences and workshops with our Perennial Biennial Creative Europe-funded project and the initiation of our online programme for the forthcoming Liverpool Biennial, Radikal Self-Love. Additionally, we collaborate with UP Projects and Flat Time House on an artist/curatorial development programme and have recently confirmed new partnerships with British Council and DadaFest. These are all intended as spaces to share and explore ideas, raise awareness and to contribute towards sector-leading thinking around the current and future Biennials.

Mission and Aims

Liverpool Biennial brings dynamic, vibrant contemporary art to audiences in Liverpool and beyond, by presenting ambitious, free exhibitions and public art of international stature. We intend to make powerful experiences for everyone by presenting art within the urban environment. We commission and present contemporary art by leading international artists to realise our belief that art and creativity are central to humanity, making art a part of everyday life for everyone.

Liverpool Biennial's core aims are:

- To present the leading visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists.
- Broaden and deepen engagement with contemporary visual art.
- Add value to the visual arts infrastructure and professional capacity through partnership, talent development, co-production, and touring.

Over the past 12 months Liverpool Biennial has rewritten its Business Plan in line with its successful application to Arts Council England for continuation of its National Portfolio Organisation funding. Our overarching vision is to become A Biennial for Everybody, shifting our working practices to support a diverse and inclusive team, Board, artist cohort and audiences. Concomitantly we are exploring how Biennial structures can change to support this ambition and our long-term financial sustainability and growth by considering our year-round working and commitments to activity which run across consecutive biennials.

Recent years have seen the organisation deliver a Biennial safely and supportively within a pandemic, radically expand its digital offer, re-orientate towards the city of Liverpool while extending international reach digitally and undertake a renewed commitment to Diversity, Equity and Inclusion (DE&I) in all its work. The latter was delivered through committing to accessible digital content, that the programme had 50% representation by artists of colour and 50+% by artists who identify as female or non-binary and through the continuation of a DE&I working group comprising members from the board and all teams.

The consequence of this is an explicit commitment for the significance of people, communities, and engagement for all the work we do. We explicitly acknowledge our work in supporting, developing, and connecting communities, and we are necessarily rethinking the distribution of our resources and required investment to deliver long-term strategic aims with a view to having genuine impact.

Mission

We present the leading visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists. Liverpool Biennial brings extraordinary contemporary art to audiences in Liverpool and beyond by presenting ambitious, free exhibitions and public art of international scope and impact to make public powerful experiences with art and the city. We commission and present contemporary art by leading international and UK based artists that connect art, people and place to realise our belief that art and creativity are central to human experience and to make art a part of everyday life for everyone: A Biennial for Everybody.

We work with, and for, our communities of international and local artists, art professional peers, local cultural and university partners, our team and board, and the children and people of Liverpool with care, to support opportunity, development, and growth. We create connections and deepen life-long engagement with international contemporary art for everybody.

We add value to the visual art infrastructure (buildings, funding, organisations) and capacity (artists, freelancers, curators, arts administrators, networking) through partnership working locally, nationally, and internationally.

Priorities 2023-2026

Liverpool Biennial has reassessed its priorities within the context of the ongoing social and economic environment and its impact on our city and communities, ACE's Let's Create and the four new Investment Principles and LCC's 10-year strategy, Developing a Cultural Strategy for Liverpool 2021-2030. We also commissioned a Development Review & Recommendations in 2021 to identify opportunities and weaknesses in relation to ensuring sustainability and agility around financial income. The following priorities have been identified to connect with the existing long term aims of Liverpool Biennial and to align to areas of priority in Let's Create and Developing a Cultural Strategy for Liverpool.

1. People

Liverpool Biennial will develop sustained ways of working with our communities and artists to ensure more people have a chance to engage in cultural activity, support wellbeing and address issues that are relevant to their lives. We will broaden and deepen engagement with contemporary art to create impact and value for our local communities and the people with whom we work.

2. Excellence in Programme

Liverpool Biennial will continue to work at the highest level, commissioning world-class art for audiences in England and from around the world. We will commission international, national, and local artists to create new work for exhibitions, public realms and our engagement programmes, including 35 artists at Liverpool Biennial 2023. We aim to present the leading visual art festival in the UK led by a high-quality exhibition of work by international artists.

3. International Working

Liverpool Biennial will collaborate with international artists and organisations to co-commission and exhibit new work. It will connect artists, curators, students, and sector peers to build relationships that support the growth of individuals, organisations, and the economic impact of Liverpool Biennial for the region.

4. Development and Training

Liverpool Biennial will develop opportunities, training and support for young people and people facing barriers to employment to enter, develop and remain in the cultural sector. We will offer support and development to artists working within our programme. We will seek to expand and formalise our training offer with additional resource and through partnership working.

5. Environmental Impact

Liverpool Biennial will work to address the impact of the biennial model on the environment and its role as a communicator of environmental issues. It will develop more sustainable models of practice that address co-commissioning, touring, production, and shipping. We will work to innovate and share learning nationally and internationally.

6. Organisational Sustainability & Leadership

Liverpool Biennial will work to develop the sustainability and flexibility of our organisation and act as a leader in the sector. We will develop skills around the use of data to support our ability to analyse, set aims and respond quickly to changes in our environment. We will look to research and trial new income streams, incubating ideas that currently include trialling limited charging on events, consultancy work, a festival food and drink offer and expanding our commercial activity.

The Board is aware of the responsibilities of the organisation to our staff, artists, audiences, partners, and the communities we serve. We have worked hard over the past 12 months to develop new funding relationships with the British Council, Paul Hamlyn Foundation and Art Fund to allow us to realise some of our commitments to supporting Disabled artists, audiences and team and Board members and developing our role as an international training and networking organisation. We have received significant funding from Bloomberg to develop a new website and deliver a new CRM system to ensure we meet our commitments to digital accessibility and maximising income potential. This, alongside the establishment of an experienced senior management team and our curator Khanyisile Mbongwa have brought renewed impetus, energy, and expertise to the organisation.

The Board is conscious that the past 12 months have continued to test the organisation, our partners, and the artists with whom we work. In particular, the effects of the economic context and inflationary pressures on budgets have been significant alongside continuing difficulties caused by Brexit and its impact on the transportation of works of art and movement of artists. The cost-of-living crisis has added additional pressure with unforecasted salary increases but a lack of financial capacity to match inflation.

In shaping our objectives and planning our activities the Trustees have considered the Charity Commission's guidance on public benefit. The Biennial achieves public benefit through its public presentation of contemporary art, which is embedded into the communities it serves through education and learning programmes, as well as supporting artists and the arts community through the commissioning of new works. The public benefit we deliver is demonstrated in the paragraphs that follow.

Activities, achievements, and performance

Liverpool Biennial connects international artists, practitioners and thinkers with local artists, academics, and students of all ages, as well as local communities and the wider public. In the past year we have focused on activity related to our newly invigorated commitment to sustainability, diversity and inclusion and moving towards becoming an inclusive Biennial for Everybody.

Activities included:

- The launch of Alicja Biala's public realm sculpture, Merseyside Totemy in July 2022 in partnership with Liverpool BID. These three sculptures represent the effects of rising sea-levels on Merseyside, drawing on data from Liverpool University research.
- Situated on the The Strand the sculpture has been seen by 4,662,338 people.
- The delivery of 7 schools' workshops across 5 schools, with Arup and Alicja Biala and the creation of an online and physical deck of cards resource for supporting conversations about positive climate activism, the Climate Chit-Chat pack.
- The initiation of a new methodology for evaluating the carbon footprint of commissioned artworks was undertaken with Liverpool John Moores University, Low Carbon Eco-Innovatory School of Civil Engineering and Built Environment. using Merseyside Totemy as a pilot.
- The delivery of 2 days of public realm performance, Would you like a seat? by Liverpool-based artist Dora Colquhoun as part of the We Are Invisible, We Are Visible project by DASH Arts which presented interventions by 31 Disabled artists in July 2022
- Round-table event at Tate Liverpool with UK and Northwest-based curators on the subject of collections, museum practice and the development of the forthcoming Liverpool Biennial.
- The Radikal Self-Love series of discussions in relation to the forthcoming Biennial was initiated on 30th March, with artist Gala Porras-Kim, with fully accessible sub-titling.
- A launch event for uMoya: The Sacred Return of Lost Things, including 2 artist performances, a panel conversation between our curator, Khanyisile Mbongwa and 3 artists open to Liverpool and Northwest based peers and colleagues, with a full capacity attendance of 70.

- A network of five European Biennials, named Perennial Biennial, funded through an EU grant, worked to share knowledge, offer peer support and mentoring, as part of a project to examine the international models of biennial practice. This completed in late 2022, following a final staff exchange including Liverpool Biennial, Learning Curator, Aimee Harrison's placement in Riga and a workshop with artists, academics and curators also held in Riga. Liverpool Biennial also created and launched the Perennial Biennial website in April 2022. The final meeting of the partnership was held in Bergen, Norway in September 2022.

- The continued engagement with a group of local people in recovery from addiction including a private premiere of the feature film, STEPHEN in which they participated. The group are part of a long-term research and artist project and film with artist Melanie Manchot and academics from Liverpool and Dundee Universities, planned for inclusion in the 2023 Biennial and due to be acquired permanently by the Walker Art Gallery as part of their national collection at National Museums Liverpool.

- The support of 2 LJMU interns in Programme and Marketing and an additional researcher from Lancaster University.

- The appointment of four Liverpool-based artists to develop their professional practice with support from Liverpool Biennial as part of a collaborative professional development opportunity with local business Sevenstore.

- An artist development programme, Constellations, delivered in collaboration with UP Projects and Flat Time House, with LB operating as a mentor organisation.

- Co-ordinating the restoration of Ugo Rondinone's, Liverpool Mountain in collaboration with Tate, Sadie Coles Gallery and Rondinone's studio and the restoration of public realm sculpture by Laurence Abu Hamdan, Hummingbird Clock with financial support from Liverpool BID

- The appointment of four Liverpool-based artists to develop their professional practice with support from Liverpool Biennial as part of a collaborative professional development opportunity with local business Sevenstore.

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- Delivery of talks and workshops nationally and internationally including at University of Harvard, International Biennial Associations (Biennials as Learning Platforms), Yorkshire Sculpture International, Venice Biennial, Taiwanese pavilion Forum and Nottingham Contemporary.

- Launch of Stages Edition 11, Turning the Tide, on the subject of climate change in September 2022 as part of Global Goals Week.

In the planning, delivery, and evaluation of all our programmes the Trustees of Liverpool Biennial have had regard to the guidance issued by the Charity Commission on public benefit. The Trustees monitor and measure the organisation's progress against its Business Plan which was rewritten in close consultation with the team, Trustees, and stakeholders. Outcomes are measured by Senior Management and the Board against SMART objectives and the Audience Development, Digital, Equality, Diversity and Inclusion and Environmental Sustainability Action Plans. Key objectives for the past year included sustaining and developing a diverse leadership (through Trustee involvement), embedding ACE's Investment Principles across the organisation's work; providing training and development opportunities for artists and team; developing our sustainability commitments, reviewing our income, and fund-raising strategy and opportunities, and delivering a year-round engagement for communities, schools and young people. The progress of the organisation's aims is supported by quantitative and qualitative data from audience and stakeholder feedback.

The Biennial is independently evaluated by the Audience Agency to help better understand its audiences, and to obtain the economic, social, and cultural impact of our work. This combined qualitative and quantitative data of visitor figures, visitor origin, visitor spend and contribution to local economy, surveys the responses of the Biennial's core audience, and feedback from peers, stakeholders, and a focus group of Liverpool residents, informs us of our impact.

As an ACE National Portfolio Organisation Liverpool Biennial uses and will continue to use Audience Finder and undergoes artistic and quality assessment by peers. Liverpool Biennial also plays a lead role in the Liverpool Arts Regeneration Consortium (LARC), Tate Plus and Contemporary Visual Arts Network (CVAN) and our Director Samantha Lackey is a Director of CVAN NW which helps benchmark our progress against comparable organisations in the sector and became a Board member for the International Biennial Association in 2022. We have focused on supporting change in the field of Diversity and Inclusion with Liverpool Biennial representatives sitting on both the LARC and Tate Plus action groups.

Environment and Sustainability commitments

Greenhouse gas emissions disclosure (scope 1, 2, and 3)

Scope 1	
Fuel combustion	0 tonnes CO2e
Company vehicles	0 tonnes CO2e
Fugitive emissions	0 tonnes CO2e
Scope 2	
Purchased electricity, heat and steam	4.239 tonnes CO2e
Scope 3	
Purchased goods and services	Data not available at this time
Business travel	28 tonnes CO2e
Employee commuting	9 tonnes CO2e
Waste disposal	0 tonnes CO2e
Use of sold products	0 tonnes CO2e
Transportation and distribution (up- and downstream)	Data not available at this time
Investments	0 tonnes CO2e
Leased assets and franchises	0 tonnes CO2e

Performance review against targets

Environmental Responsibility

- 3-Year Ambition: We will lead research around the environmental impact of international biennials to develop a model of best practice which considers how biennials further their commitments to environmental responsibility. Success will be monitored by our carbon reduction model, developed with LJMU Innovation Hub. With our work with LJMU and Gallery Climate Coalition (detailed below) we are well on the way to delivering this. LB is well established within local and national networks and looking to extend these to start leading internationally.

- 12-Month Priorities: We will deliver an immediate reduction in carbon emissions in LB23 and year-round operations. Sustainability and environmental impact will be considered across all aspects of LB23, including using renewable materials, UK based production and ensuring a minimum of 3 projects are produced in Liverpool. This is being delivered through significant operational and programme changes (such as the installation of a heat pump and the development of the carbon monitoring toolkit) as well as embedding principles of sustainability in all roles.

The measurable actions are broken down into four categories: Skills & Development; People & Representation; Planning; and Tools & Monitoring. Each category has three specific actions within it that are reviewed quarterly by the management team.

- Skills & Development – all three actions are on target, with Carbon Literacy training planned in for all LB staff, regular attendance of local and national sector wide meetings, and all staff having an objective related to environmental sustainability in their PDRs. There is still a need to attend international meetings, trainings, and events.

- People & Representation – LB continues to be represented within local and national networks, with sustained Trustee representation on the working group and a plan for more environmental expertise on the Board. Steps are also being taken in advocacy work with audiences, e.g. encouraging the use of public transport for LB23.

- Planning – all three actions are on target, the Environment & Sustainability Action Plan & Policy are regularly reviewed by the working group, and significant work has been done in LB23 around using renewable materials, reducing international shipping, and reducing printed materials and the digital carbon footprint.

- Tools & Monitoring – all three actions are on target, with the Julie's Bicycle tool still being used as well as two other carbon calculators (GCC & one created by Sean Durney) to compare. The working group continues to meet regularly (detailed below) and a toolkit has been developed with LJMU to monitor and hypothesize the carbon outputs of commissioned works.

Environment and Sustainability Working Group

The group is comprised of staff from each department and two Trustees (Ian McCarthy and Chris Evans) and reports quarterly to FHRC with a summary going quarterly to Board as well as a full annual report.

Environment & Sustainability Policy & Action Plan

The Policy and Action Plan are reviewed regularly by the Environment and Sustainability Working Group, with the Action Plan being treated as an internal live document. The Policy is reviewed annually by the Board and is public facing, sitting on the Liverpool Biennial website.

- Action Plan – Environment and Sustainability Action Plan
- Policy - Environment and Sustainability Policy.docx

Risks

EN03 Failure to achieve sustainability aims sits within the risk register. The register is reviewed fortnightly by managers and quarterly updates are sent to FHRC with a summary going to Board. The risk is currently scoring low which is on target, and has many current controls in place such as monitoring and reporting of environmental impacts, and all members of the working group trained in carbon literacy. The remaining action required is for a sustainability audit to take place.

Training

Kezia Davies undertook Carbon Literacy training and will be undertaking a Train the Trainer session in September so they can then deliver training to the full team. Previously the working group have all had basic Carbon Literacy training.

Advocacy & Partnerships

LB is a member of Shift, a network of cultural organisations within the Liverpool & Merseyside region committed to carbon reduction. A representative from the working group attends every Shift meeting to share skills, knowledge, and resources, and LB has signed the Shift pledge, committing to improving the environmental sustainability of our day-to-day operations and supporting the network towards sector-wide change. Most notably, a partnership with Ecotricity has been established, aiming towards a convergence of all Shift members. Not only will this mean all the network members using a more renewable energy source, but Ecotricity are offering a 12.5% discount as well as other benefits. Long term, the money generated from the convergence will go towards a legacy project – potentially a solar farm in the Liverpool City Region. It is hoped that LB (and the other network organisations) will start moving over to Ecotricity once the cost-of-living crisis has eased and energy prices have settled.

A key partnership that has been developed is with the Liverpool John Moores University Low Carbon Eco-Innovatory department of the School of Civil Engineering and Built Environment. After a lengthy application process, ERDF funding was secured for them to create a bespoke carbon monitoring toolkit for LB that can be used to assess the carbon output of individual commissioned artworks (including production, shipping, and artist travel) that we can use in future planning. So far the tool has been used for Alicia Biala's Merseyside Totemy and going forward we aim to use it to hypothesize carbon outputs before works are created so the team and the artists can ensure they are using the least impactful materials and processes possible.

Following on from a discussion about the above toolkit within a meeting about Gallery Climate Coalition's newly developed Carbon Calculator, initial conversations have begun around the possibility of partnering to develop a carbon calculator for commissioning artworks that all commissioning institutions can use.

Financial review

While the ongoing programme creates activity and benefit throughout the two-year cycle, the intensity of the Biennial festival creates different characteristics in each of the years of the operating cycle.

The public programme of talks, events and exhibitions happens across the Biennial cycle and provides regular audiences and public benefit, but the planning, production and exhibition timelines of the festival means that the first half of the edition's cycle is characterised by high revenue and lower expenditure and the latter half by greatly increased expenditure on time-specific delivery of the Festival which outstrips income. This is a normal part of the Biennial cycle (one year in surplus, one year in deficit) so the company's financial performance is usually considered over the two-year biennium. As such significant cashflows are expended in the festival year of a cycle.

Liverpool Biennial 2023	**Year 1 2023**	**Year 2 2024**	**Total Biennial**
Income	£1.5m (50%)	£1.4m (50%)	£2.9m (100%)
Expenditure	£1.1m (34%)	£2.0m (66%)	£3.1m (100%)
6 months Opex	£756K	£944 K	£1.7m

Income

The funds raised during the financial year 2022-23 totalled £1,600,469 (2022: £1,023,168) and expenditure was £1,095,403 (2022: £1,596,282) The charity therefore ended the year with a surplus of £505,426 (2022: deficit of £573,114).

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The charity has total funds to be carried forward on 31 March 2023 of £1,487,439 (2022: £982,013 of which £162,932 are designated funds (2022: £162,932), £317,891 are restricted funds (2022: £83,397) and £1,169,548 unrestricted funds (2022: £735,684).

Robust management procedures and effective board oversight through quarterly board meetings and Finance and Human Resource Committee (FHRC) meetings, are in place to oversee the sound management of the Biennial's resources throughout the year. The Treasurer has a close working relationship with the Director and Head of Finance, supporting on strategy and scrutiny of income and expenditure.

Designated Funds

The charity has committed certain funds to support its planned transformation activities, programme and to protect the viability of the festival:

£49,532 (2022: £49,532) to provide match funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning. In the previous financial year £6,000 was identified specifically within the designated funds for the future decommissioning of Daniel Steegman Mangrané's public realm sculpture. Public realm works continue to be a key component of the Biennial's exhibitions, legacy, and purpose.

£113,400 (2022: £113,400) to establish initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial.

Reserves

The Board constantly monitors its reserves and will review its reserves policy in July 2023, as it does formally on an annual basis. Liverpool Biennial will hold sufficient funds to maintain liquidity; cover unforeseen short-term cash requirements; provide continuity in the case of unexpected, temporary changes in trading conditions; and maintain a provision for anticipated unmet future needs due to changes in the funding and operating environment.

The Charity has determined that 6 months of average operational expenditure over a biennium period is appropriate, due to the following key factors:

- income sources are largely high risk due to macro factors related to the economy and de-prioritisation of culture within national and local budgets.
- due to the above, competition for funding is increasing from other sources such as Trusts, foundations, and corporate sponsors.
- the organisation currently has a high fixed cost ratio given the scale of the programme it delivers countered by the competition to secure funding.

Due to the two-year biennium cycle, a surplus may be carried forward from the first year of the cycle to the second in order to fund activity in a festival year. At the end of the financial year 2023 free reserves available were £989,912, (2022: £732,478) representing unrestricted funds less unrestricted funds attributable to tangible fixed assets.

For the 2023 financial year, 6 months' operational costs total £343,284 (2022: £329,906, representing staff costs, premises costs, support costs and governance costs. As described above, due to the Biennial cycle, using annualised figures does not reflect the seasonality of funds and costs. The Biennial has comfortably met its reserves policy for the current financial year.

Going Concern

A detailed business planning and budget process takes place in advance of each biennium cycle, supported by regular management accounts and reforecasting of financial projections throughout the period. This permits the organisation to react quickly when performance is not in line with planning.

Detailed financial plans were revisited, which included scenario planning to ensure the best use of the public funds the Biennial receives to support its activities and to support our application both to ACE NPO funding and local Liverpool City Council Funding through CAIP. Our two major funders, Arts Council England and Liverpool City Council confirmed continuation of funding for the Liverpool Biennial, with ACE providing standstill funding of £802,861 per year for the next 3 years and CAIP confirming funding of £212,750 for 23-24 with a likelihood of continued funding for the 2 subsequent years.

With new fundraising expertise on the team income budgets have been set realistically with a focus on developing individual giving and initiating new corporate relationships. Staffing costs have been reviewed and the expenditure for temporary staff (mediators) to support found venues has been incorporated into core budgets. Following advice from ACE and in response to significant budgetary pressures the number of artists within the forthcoming Biennial was reduced from 40 to 35 to ensure excellence of outcome for those artists (the overall budget against artistic production was not reduced). Future focus has been placed on working within our city context to develop long-term funded projects with communities, alongside major public realm works and festival activities.

The Biennial's forecasts and financial projections indicate that it will continue to be able to operate within the bounds of its resources. Accordingly, after making appropriate enquiries the Board of Trustees has a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, it continues to adopt the going concern basis in preparing financial statements.

Plans for future periods

The new Business Plan (2023-2026) demonstrates Biennial planning that anticipates a deficit for the 2023 Biennial and then a surplus for the 2025 Biennial. This is aligned with a broader economic post-COVID climate and an ambition to shift focus onto year-round activity particularly in relation to community engagement and access funding that responds to core Biennial activity, expanded from festival prioritisation. The Business Plan additionally includes 10 priorities, as discussed and agreed with the Board for the next 10 years. These are: prioritise people – our artists, communities, team, board, trainees and audiences; create transformative encounters with art for everybody; be the moment in the UK arts calendar to encounter the best international art happening in the world right now; lead on placemaking in the city, ensuring that Liverpool is an exciting place to visit, work, study and shop and supporting recovery of our city centre; maintain and develop our digital output, commissioning and creating digital artworks; aim to become carbon neutral by 2032; sustain and develop relationships with our universities, cultural partners and businesses in the city; continue to diversify our leadership and workforce to ensure we are representative of the communities we serve; develop as a training organisation to offer pathways and experience for people of all backgrounds to attain a career in the arts; work year-round with our communities to sustain and grow relationships from which to initiate projects and shift our business model.

Structure, governance and management

Liverpool Biennial was incorporated as a company limited by guarantee on 29 October 1998 and is governed by its Memorandum and Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

K Soriano (Chair of Trustees)	
I McCarthy (Vice Chair and Chair of FHRC)	
J Falkingham	
C Evans	(Resigned 28 June 2023)
A Valle	(Resigned 22 June 2023)
N Bintley (Treasurer and Secretary)	
R Behari	
H Patel	
S Smith	
Y Tan	
L Pritchard	(Appointed 9 June 2022)
C Petitgas	(Appointed 9 March 2023)
D Heron	(Appointed 9 March 2023)
S Groom	(Appointed 22 June 2023)

Key management personnel of Liverpool Biennial of Contemporary Art Limited:

Samantha Lackey	Director
Allison Mottram	Head of Finance
Petra van den Houten	Director of Development, Marketing and Communications

Members' liability

Each member of the charitable company undertakes to contribute to the assets of the charitable company in the event of it being wound up while they are a member, or within one year after they cease to be a member, such amount as may be required not exceeding £10, for the debts and liabilities contracted before they ceased to be a member.

Trustees' indemnities

Professional indemnity insurance is in place to protect Trustees and officers from negligent acts, errors or omissions occurring on Charity business.

Retirement, recruitment and training of trustees

A normal term of office for a Trustee is three years at the end of which the Trustee can either stand down or continue if re-elected for a further period of three years. The role of the Trustee is a strategic one, with day-to-day operational decisions delegated to the Executive Director. The Board and the Executive team form the key governance and management of the charity.

Board recruitment has been a key priority and one new Trustee was appointed in Summer 2022, with another two appointments following in Spring 2023 and one set to join in Summer 2023. Measures have been taken to ensure that recruitment considered a spectrum of skills and experience, age, gender, race and socioeconomic backgrounds. Liverpool Biennial recruits Board members through open competition.

Following recruitment Trustees are fully inducted into the business of the Charity to provide a clear understanding of their role and responsibility as Trustee, their legal obligations under charity and company law, the Charity Commission guidance on public benefit, along with understanding of the Memorandum and Articles of Association, scheme of delegation and policies and procedures underpinning the Charity's governance arrangements.

As the UK's largest festival of contemporary art Liverpool Biennial identifies that the Board of Trustees must represent a spectrum of skills, ages, and individuals from across the country.

An experienced Trustee and Senior Management Team improve stability and governance through prioritisation and risk management at four Board and four FHRC meetings a year, a minimum of one Away Day a year, and at fortnightly Management meetings.

The Executive and Trustees build, test, institute and review the Business Plan in December and January of each year, including SMART objectives by which the charity monitors its progress.

Trustees have specialist expertise in disparate areas including contemporary art, museums and galleries, artistic practice, higher education, law, finance, management, property, planning, engineering, brand marketing and communications, public relations, digital, local politics, philanthropy and fundraising. Subgroups, involving Trustees, include FHRC, the Development Working Group, the Equality, Diversity & Inclusion Working Group and the Environmental Sustainability Working Group, the Nominations Committee and a London Chapter of the Board. New Trustees undertake an induction with the Chair, the Director, and members of the Senior Management Team.

The Trustees do not receive renumeration for their role but are able to reclaim their travel and accommodation expenses for Charity business.

Organisational structure

The Trustees have overall responsibility and ultimate decision-making authority for all the work of the charity. The Trustees are responsible for:

- Setting general policy, the strategic direction and development of the Biennial
- Adopting a bi-annual plan and budget
- Monitoring the performance of the Charity using financial management and other performance information
- Making appointments to the position of Director
- Approving the Annual Report and Financial Statements.

The Trustees delegate the day to day running of the organisation to the Director and Senior Management Team. The Trustees have the power to direct change where required. The Trustees delegate responsibilities to the FHRC for finance and HR matters.

Risk Management

The Trustees have a risk management strategy which is largely managed through a risk register, which is reviewed by the Management team on a bi-monthly basis, by FHRC at each meeting, with highly scored risks being reported to Board reported quarterly to Board, and in full once per annum, for scrutiny by all Trustees. Where appropriate, systems or procedures have been established to mitigate the risks the charity faces. Significant external risks to funding have led to a renewed Marketing and Development strategy, which has been incorporated into the new business plan and sets out the ambition for the diversification of funding and activities. Internal control risks are minimised by the implementation of procedures for authorisation of all transactions and projects.

Remuneration

Liverpool Biennial believes that to attract and retain the calibre of staff we need to deliver our charitable objectives our remuneration policy should provide salaries that are competitive in our sector; be considered fair, equitable and transparent; allow for progression over time and deliver arrangements that are sustainable within the available resources.

Having reviewed the broader economic climate and the financial situation of the Liverpool Biennial, a Board decision was taken to award a 2.5% pay increase to all staff and a move to the Real Living Wage for the lowest paid members of the team. This is in line with our new Business Plan commitments to supporting and diversifying our team.

Liverpool Biennial operates its salary structure within salary bands. The remuneration arrangements for all staff are reviewed annually by the Trustees. As a charity we feel that we offer salaries that are commensurate with duties and responsibilities. The Board of Trustees has delegated responsibility for determining matters of pay and pay-related benefits to the FHRC. The Committee meets routinely each winter to agree the following year’s percentage increase and arrangements for executive pay. In agreeing the pay award, the committee considers indicators in the wider economy, what levels of award have been made by organisations the Biennial compares itself with and affordability.

Our Approach to Fundraising Activities

In the financial year the charity did not run legacy campaigns. However, the implementation of a new CRM system will allow us to improve our future ability to raise income from individuals and through campaigns, focusing in 2023 on our 25th Anniversary. The trustees were pleased to receive unsolicited gifts from patrons and supporters who generously support our artistic work.

Biennial Statement

Liverpool Biennial attracts valued financial support from a wide range of sources: cultural and regeneration bodies, the local and national business community, philanthropists and local, national and international charitable trusts and foundations. The past year has seen us successfully receive ACE National Portfolio Review funding and LCC funding. We have outlined new focus on people, place and partnership and have committed to new sustainability and D, E & I commitments alongside acknowledging further work on entrepreneurial activities to diversify income streams. We have been successful in receiving new funding for this work from Foyle Foundation, Art Fund and partnership working with the British Council. Additionally, we have been supported by Bloomberg to develop a new website and CRM, the website of which will be launched in May 2023.

As we look ahead, it will be a challenge to maintain high ambitions whilst dealing with the uncertainties of inflationary pressure on potential income sources beyond the public sector, from individual and private trusts and foundations to corporate partners and sponsors. It is expected that the wider economic landscape will have an operational, financial, and thus strategic impact in future years.

We would like to thank all our supporters, funders, and partners. Our principal funders have provided financial and collegiate support for many years, so we are particularly grateful to Arts Council England and Liverpool City Council. Our work would not happen without the many other companies, governments, organisations, and individuals who contribute to the festival and programme. A full list is available on our website.

Auditor

In accordance with the company's articles, a resolution proposing that DSG be reappointed as auditor of the company will be put at a General Meeting.

Small company provisions

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report was approved by the Board of Trustees.

Natasha Bintley

N Bintley (Treasurer and Secretary)
Trustee

7 September 2023

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2023

The trustees, who are also the directors of Liverpool Biennial Of Contemporary Art Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

Opinion

We have audited the financial statements of Liverpool Biennial Of Contemporary Art Limited (the 'charity') for the year ended 31 March 2023 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared, which includes the directors' report prepared for the purposes of company law, is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Capability of the audit in detecting irregularities, including fraud

Based on our discussions with the charity's management and the Trustees, we identified that the following laws and regulations are significant to the entity:

- Those laws and regulations considered to have a direct effect on the financial statements include UK financial reporting standards and Charity Law.
- Those laws and regulations for which non-compliance may be fundamental to the operating aspects of the charity and therefore may have a material effect on the financial statements include compliance with the charitable objectives, public benefit, fundraising regulations, safeguarding and health and safety legislation.

These matters were discussed amongst the engagement team at the planning stage and the team remained alert to non-compliance throughout the audit.

Audit procedures undertaken in response to the potential risks relating to irregularities (which include fraud and non-compliance with laws and regulations) comprised of: inquiries of management and the Trustees as to whether the entity complies with such laws and regulations; enquiries with the same concerning any actual or potential litigation or claims; inspection of relevant legal correspondence; review of Trustee meeting minutes; testing the appropriateness of journal entries; and the performance of analytical review to identify unexpected movements in account balances which may be indicative of fraud.

No instances of material non-compliance were identified. However, the likelihood of detecting irregularities, including fraud, is limited by the inherent difficulty in detecting irregularities, the effectiveness of the entity's controls, and the nature, timing and extent of the audit procedures performed. Irregularities that result from fraud might be inherently more difficult to detect than irregularities that result from error. As explained above, there is an unavoidable risk that material misstatements may not be detected, even though the audit has been planned and performed in accordance with ISAs (UK).

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Jean Ellis

Jean Ellis BA FCA CTA (Senior Statutory Auditor)
for and on behalf of DSG

7 September 2023

Chartered Accountants
Statutory Auditor

Castle Chambers
43 Castle Street
Liverpool
L2 9TL

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

Current financial year

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Income from:					
Donations and legacies	**3**	1,029,447	10,000	1,039,447	1,007,199
Charitable activities	**4**	138,266	420,815	559,081	15,454
Investments	**5**	1,941	-	1,941	515
Total income		1,169,654	430,815	1,600,469	1,023,168
Expenditure on:					
Raising funds	**6**	117,675	-	117,675	77,278
Charitable activities	**7**	781,047	196,321	977,368	1,519,004
Total expenditure		898,722	196,321	1,095,043	1,596,282
Net income/(expenditure) for the year/ Net movement in funds		270,932	234,494	505,426	(573,114)
Reconciliation of funds					
Fund balances at 1 April 2022		898,616	83,397	982,013	1,555,127
Fund balances at 31 March 2023		1,169,548	317,891	1,487,439	982,013

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED)
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

Prior financial year

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £
Income from:				
Donations and legacies	**3**	1,007,199	-	1,007,199
Charitable activities	**4**	3,954	11,500	15,454
Investments	**5**	515	-	515
Total income		1,011,668	11,500	1,023,168
Expenditure on:				
Raising funds	**6**	77,278	-	77,278
Charitable activities	**7**	960,482	558,522	1,519,004
Total expenditure		1,037,760	558,522	1,596,282
Net income/(expenditure) for the year/ Net movement in funds		(26,092)	(547,022)	(573,114)
Reconciliation of funds				
Fund balances at 1 April 2021		924,708	630,419	1,555,127
Fund balances at 31 March 2022		898,616	83,397	982,013

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Fixed assets					
Tangible assets	**12**		16,704		3,206
Current assets					
Debtors	**13**	237,498		43,953	
Cash at bank and in hand		1,342,513		974,254	
		1,580,011		1,018,207	
Creditors: amounts falling due within one year	**14**	(109,276)		(39,400)	
Net current assets			1,470,735		978,807
Total assets less current liabilities			1,487,439		982,013
Funds of the charity					
Restricted funds	**16**		317,891		83,397
Designated funds	**17**	162,932		162,932	
General unrestricted funds		1,006,616		735,684	
Total unrestricted funds			1,169,548		898,616
Total charity funds			1,487,439		982,013

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 7 September 2023

Natasha Bintley

N Bintley (Treasurer and Secretary)
Trustee

Company registration number 03659361

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023 £	2023 £	2022 £	2022 £
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	**21**		389,660		(92,914)
Investing activities					
Purchase of tangible fixed assets		(23,342)		(3,425)	
Investment income received		1,941		515	
Net cash used in investing activities			(21,401)		(2,910)
Net cash used in financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			368,259		(95,824)
Cash and cash equivalents at beginning of year			974,254		1,070,078
Cash and cash equivalents at end of year			1,342,513		974,254

1 Accounting policies

Charity information

Liverpool Biennial Of Contemporary Art Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is PO Box 1200, 55 Jordan Street, Liverpool, L69 1XB.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds relate to income received or generated for the objects of the charity without further specified purpose. Income and expenditure is allocated to the general fund in accordance with the policies set out below. Unexpended funds are carried forward to future periods.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the accounts.

Restricted funds relate to all income received where the donor has specified its use. Related expenditure is also allocated to restricted funds.

1.4 Income

All income is included in the Statement of Financial Activities (the SOFA) when the charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1 Accounting policies **(Continued)**

Grants received towards running costs are recognised in the Statement of Financial Activities when conditions for receipt have been met. Where a grant is received relating to a future accounting period, the income is deferred until that period.

Grants towards capital expenditure are released to the profit and loss account over the expected useful life of the assets.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Leasehold improvements	Over the term of the lease
Office equipment	33% per annum straight line
Computer Equipment	33% per annum straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1 Accounting policies **(Continued)**

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Taxation

The charity benefits from various exemptions from taxation afforded by tax legislation and is not liable to corporation tax on qualifying income or gains falling within those exemptions.

The charity is able to partially recover Value Added Tax. Expenditure that is not recoverable by the charity is recorded in the accounts inclusive of VAT.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1 Accounting policies **(Continued)**

1.13 Leases

Rentals payable under operating leases, including any lease incentives received, are charged as an expense on a straight line basis over the term of the relevant lease.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds general 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds general 2022 £
Donations and gifts	13,835	10,000	23,835	12,863
Grants receivable for core activities	1,015,612	-	1,015,612	994,336
	1,029,447	10,000	1,039,447	1,007,199
Grants receivable for core activities				
Arts Council England	766,361	-	766,361	766,361
Liverpool City Council	212,751	-	212,751	191,475
Other	36,500	-	36,500	36,500
	1,015,612	-	1,015,612	994,336

4 Charitable activities

	Biennial Festival 2023 £	Biennial Festival 2022 £
Income within charitable activities	5,369	1,123
Performance related grants	521,125	11,500
Other income	32,587	2,831
	559,081	15,454
Analysis by fund		
Unrestricted funds - general	138,266	3,954
Restricted funds	420,815	11,500
	559,081	15,454

5 Investments

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Interest receivable	1,941	515

6 Raising funds

	Unrestricted funds general 2023 £	Unrestricted funds general 2022 £
Fundraising and publicity		
Staff costs	117,675	77,278
	117,675	77,278

7 Charitable activities

	Biennial Festival 2023 £	Biennial Festival 2022 £
Staff costs	383,275	416,560
Premises costs	63,643	76,614
Artist fees	35,795	56,917
Print, post and stationery	913	1,753
Telephone	1,028	2,129
Travelling	11,335	4,184
Legal and professional fees	9,887	16,204
Training	11,065	11,813
International exhibition costs	294,604	703,185
Marketing	43,847	127,322
	855,392	1,416,681
Share of support costs (see note 8)	38,675	17,136
Share of governance costs (see note 8)	83,301	85,187
	977,368	1,519,004
Analysis by fund		
Unrestricted funds - general	781,047	960,482
Restricted funds	196,321	558,522
	977,368	1,519,004

8 Support costs

	Support costs £	Governance costs £	2023 £	Support costs £	Governance costs £	2022 £
Staff costs	28,831	75,876	104,707	12,963	75,712	88,675
Depreciation	9,844	-	9,844	4,173	-	4,173
Audit fees	-	7,425	7,425	-	5,400	5,400
Accountancy	-	-	-	-	4,075	4,075
	38,675	83,301	121,976	17,136	85,187	102,323
Analysed between						
Charitable activities	38,675	83,301	121,976	17,136	85,187	102,323

Support and governance costs are allocated directly to charitable activities.

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration from the charity during the year (2022: £nil).

None of the trustees were reimbursed expenses during the year (2022: one trustee reimbursed £143 relating to travel costs).

10 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Activities in furtherance of the charity's objects	12	15
Managing and administering the charity	4	4
Total	16	19

Employment costs	2023 £	2022 £
Wages and salaries	537,327	522,593
Social security costs	41,123	38,310
Other pension costs	27,207	21,610
	605,657	582,513

The number of employees whose annual remuneration was more than £60,000 is as follows:

	2023 Number	2022 Number
£70,001 to £80,000	1	1

11 Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

12 Tangible fixed assets

	Leasehold improvements	Office equipment	Computer Equipment	Total
	£	£	£	£
Cost				
At 1 April 2022	124,067	664	20,905	145,636
Additions	-	19,236	4,106	23,342
At 31 March 2023	124,067	19,900	25,011	168,978
Depreciation and impairment				
At 1 April 2022	124,067	664	17,699	142,430
Depreciation charged in the year	-	6,412	3,432	9,844
At 31 March 2023	124,067	7,076	21,131	152,274
Carrying amount				
At 31 March 2023	-	12,824	3,880	16,704
At 31 March 2022	-	-	3,206	3,206

13 Debtors

	2023	2022
Amounts falling due within one year:	£	£
Other debtors	230,973	37,496
Prepayments and accrued income	6,525	6,457
	237,498	43,953

14 Creditors: amounts falling due within one year

	2023	2022
	£	£
Other taxation and social security	15,743	-
Trade creditors	51,562	20,409
Other creditors	35,152	12,684
Accruals and deferred income	6,819	6,307
	109,276	39,400

15 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £27,207 (2022: £21,610).

16 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds			Movement in funds		
	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 1 April 2022	Incoming resources	Resources expended	Balance at 31 March 2023
	£	£	£	£	£	£	£
Canada Council	24,874	-	(24,874)	-	-	-	-
Creative Europe	19,838	-	(12,367)	7,471	45,037	(52,508)	-
ACE- Cultural Recovery Fund	285,460	-	(285,460)	-	-	-	-
The Liverpool Bid Company	84,800	-	(17,207)	67,593	55,882	(77,112)	46,363
Art Fund	74,544	-	(74,544)	-	52,616	(500)	52,116
British Council	18,877	-	(18,877)	-	16,035	(500)	15,535
A-N	13,550	-	(13,550)	-	-	-	-
Ministry of Taiwan	17,450	-	(17,450)	-	-	-	-
VIA Art Fund	17,886	-	(17,886)	-	-	-	-
Liverpool John Moores University	-	10,000	(1,667)	8,333	-	(6,860)	1,473
Paul Hamlyn	-	-	-	-	76,500	-	76,500
Sevenstore	-	-	-	-	15,000	-	15,000
Liverpool One	-	-	-	-	10,000	(305)	9,695
Italian Ministry of Culture	-	-	-	-	23,003	-	23,003
Bloomberg	-	-	-	-	100,000	(53,915)	46,085
Galerie Lelong & Co	-	-	-	-	10,000	-	10,000
Items below £10,000	73,140	1,500	(74,640)	-	26,742	(4,621)	22,121
	630,419	11,500	(558,522)	83,397	430,815	(196,321)	317,891

16 Restricted funds **(Continued)**

Creative Europe: Perennial Biennial collaborative organisational development and research grant

The Liverpool Bid Company: Delivery of public realm strategy through implementing a programme of contemporary art in the BID district; also included an amount for the repair of "Hummingbird Clock", an artwork in the BID District which was commissioned by LB and BID in 2016.

Art Fund: To make Liverpool Biennial 2023 more accessible, through additional measures for d/Deaf, Neurodivergent and Disabled artists alongside creation of an Access Liasion Officer role and to contribute to 3 ediator roles at Liverpool Biennial 2023.

British Council: To present Unmute at Liverpool Biennial 2023 and to host an international delegation of curators in the UK.

Liverpool John Moores University: Programme of Digital Art commissions in partnership with LSAD/IAT.

Paul Hamlyn: To support multi-year commitments to d/Deaf, Neurodivergent artists and communities from 2023-2025

Sevenstore: To support Artist Bursaries at Liverpool Biennial 2023

Liverpool One: To present Rudy Loewe at Liverpool Biennial 2023

Italian Ministry of Culture: To present Binta Diaw at Liverpool Biennial 2023.

Bloomberg: Digital Accelerator programme to support new website and CRM.

16 Restricted funds **(Continued)**

Included within the items less than £10,000 in 2023 are the following:

- Finnish Institute in the UK and Ireland: £8,622 to present Sepideh Rahaa at Liverpool Biennial 2023.
- Mondriaan Funds: £6,120 to present Kent Chan at Liverpool Biennial 2023.
- Austin & Hope Pilkington Trust: £5,000 to present Binta Diaw at Liverpool Biennial 2023
- Weston Jerwood Creative Bursaries: £4,800 for the Jerwood Curatorial Accelerator Fellow Travel and Accommodation bursary.
- Duchy of Lancaster Benevolent Fund (Merseyside): £2,000 to support Education activity at Liverpool Biennial 2023
- UP Projects: £200 towards Constellations London weekend

17 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2021	Balance at 1 April 2022	Balance at 31 March 2023
	£	£	£
Public realm works	49,532	49,532	49,532
Sustainability and resillience	113,400	113,400	113,400
	162,932	162,932	162,932

Public realm works fund – to provide funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning.

Sustainability and resilience fund – this relates to establishing initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial.

18 Analysis of net assets between funds

	Unrestricted funds 2023 £	Designated funds 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £
Fund balances at 31 March 2023 are represented by:								
Tangible assets	16,704	-	-	16,704	3,206	-	-	3,206
Current assets/(liabilities)	989,912	162,932	317,891	1,470,735	732,478	162,932	83,397	978,807
	1,006,616	162,932	317,891	1,487,439	735,684	162,932	83,397	982,013

19 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2023	2022
	£	£
Within one year	18,731	18,172
Between two and five years	32,223	53,612
	50,954	71,784

20 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2023	2022
	£	£
Aggregate compensation	233,489	186,689

Transactions with related parties

There were no other disclosable related party transactions during the year (2022: none).

21 Cash generated from operations

	2023	2022
	£	£
Surplus/(deficit) for the year	505,426	(573,114)
Adjustments for:		
Investment income recognised in statement of financial activities	(1,941)	(515)
Depreciation and impairment of tangible fixed assets	9,844	4,173
Movements in working capital:		
(Increase)/decrease in debtors	(193,545)	622,796
Increase/(decrease) in creditors	69,876	(146,254)
Cash generated from/(absorbed by) operations	389,660	(92,914)

22 Company limited by guarantee

Liverpool Biennial Of Contemporary Art Limited is incorporated under the Companies Act as a company limited by guarantee. the liability of the members is limited to £10.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

England & Wales - Charity number 1073956

Accounts

Charity registration number 1073956

Company registration number 03659361 (England and Wales)

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

(A COMPANY LIMITED BY GUARANTEE)

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	R Behari	(Appointed 26 May 2021)
	N Bintley (Treasurer and Secretary)	
	C Evans	
	J Falkingham	
	I McCarthy (Vice Chair and Chair of FHRC)	
	H Patel	(Appointed 26 May 2021)
	L Pritchard	(Appointed 9 June 2022)
	S Smith	(Appointed 26 May 2021)
	K Soriano (Chair of Trustees)	
	Y Tan	(Appointed 26 May 2021)
	A Valle	
Secretary	J M Mitchell	
Charity number	1073956	
Company number	03659361	
Principal address	55 New Bird Street Liverpool L1 0BW	
Registered office	PO Box 1200 55 Jordan Street Liverpool L69 1XB	
Auditor	DSG Castle Chambers 43 Castle Street Liverpool L2 9TL	
Bankers	Barclays Bank plc 265 -267 Lord Street Southport PR8 1PD	
Solicitors	Hill Dickinson No 1 St Pauls Square Liverpool L3 9SJ	

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
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LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their annual report and financial statements for the year ended 31 March 2022.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

Liverpool Biennial of Contemporary Art Limited is a company limited by guarantee and registered charity which is operated in order to:

- Promote art for the benefit of the public by establishment and maintenance of art exhibitions, projects, and facilities; and,
- Advance the education of the public in the subject of art.

Founded in 1998, for over twenty years the Liverpool Biennial has become renowned in the international contemporary art world for bringing together artistic practices from across the world. Normally taking place every two years, Liverpool Biennial connects with artists across the globe, commissioning the best international contemporary art to be shown in an exciting, vibrant, and free exhibition set across Liverpool in open public spaces, partner cultural organisations, historic buildings, and disused commercial premises.

Having commissioned over 380 new artworks and presented work by over 530 renowned artists from around the world, Liverpool Biennial is built on a longstanding commitment to connecting international artists with local practitioners, communities, and the public at large.

Key to the organisation’s success are the international connections and reputation of Liverpool Biennial and the expertise of our team. Liverpool Biennial is world-recognised for a high level of artistic excellence and its wide-reaching programme and has established a regional and international reputation as a leader and innovator in biennial thinking and practice. More than 160,000 visitors; local, national, international and art professionals typically attend each edition of the Liverpool Biennial festival with over half a million people encountering works of art in the public spaces of the city. The most recent festival, which was comprised of two phased chapters, gradually supported audiences to engage with cultural activity remotely and in-person after lockdown restrictions eased, attracted 39,000 in real life visitors (over a 7-week opening period instead of the usual 12–14-week period).

Liverpool Biennial‘s reach exceeds the time-bound limits of the festival and creates valued legacy permanent works to which visitors to the region continue to flock: in the past year the co-commission with Culture Liverpool, of Nathan Coley’s light-work, From Here… and Daniel Steegman Mangrané’s sculpture, La Pensée Férale, have joined Liverpool Mountain by New York-based, Swiss-born artist, Ugo Rondinone, co-co-commissioned with our partner Tate Liverpool; the Dazzle Ferry created by Sir Peter Blake, and at Crosby beach, Antony Gormley’s Another Place.

We hold a year-round programme of talks, seminars, discussions, and commissions. These include: conferences and workshops with our peer-learning Perennial Biennial Creative Europe-funded project; the Liquid Club discussion group turned online space for the presentation of artistic ideas and our online film programme, The Refracted Body. Additionally, we collaborate with UP Projects and Flat Time House on an artist/curatorial development programme. These are all intended as a space to share and explore ideas, raise awareness and to contribute towards sector-leading thinking around the current and future Biennials.

Mission and Aims
Liverpool Biennial brings dynamic, vibrant contemporary art to audiences in Liverpool and beyond, by presenting ambitious, free exhibitions and public art of international stature. We intend to make powerful experiences for everyone by presenting art within the urban environment. We commission and present contemporary art by leading international artists that connect art, people and place to realise our belief that art and creativity are central to humanity, making art a part of everyday life for everyone.

Liverpool Biennial's core aims are:

- To present the leading visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists.
- Broaden and deepen engagement with contemporary visual art.
- Add value to the visual arts infrastructure and professional capacity through partnership, talent development, co-production, and touring.

The 2020 Biennial was scheduled to commence in July 2020, however the arrival of COVID-19 resulted in a postponement until March 2021. Subsequent government restrictions meant that March 2021 saw the launch of our public realm art works, digital channel, and sonic and digital commissions, with the second chapter of the Biennial opening on 19 May 2021. Liverpool Biennial proudly opened the first visual arts festival in the UK post COVID and spear-headed the cultural reopening of the city with its collaborative programme opening simultaneously across Tate Liverpool, Bluecoat, FACT, Liverpool Central Library, National Museums Liverpool's Martin Luther King Jnr. Building, Open Eye and our own found venue sites: The Cotton Exchange, Lewis's and LUSH.

The Board is conscious that the past 12 months have continued to test the organisation, our partners and the artists with whom we work, with the ongoing impact of COVID-19, additional restrictions, the pressures of home working, the complexities of connecting to our local, national, and international audiences, Brexit and its impact on the transportation of works of art and movement of artists, the impact of a change of leadership in our Director, and the effects of the economic context and inflationary pressures.

The 2021-2022 business plan outlined a continuing strategy of focus on art, people and place with focus on the safe delivery of the 2021 Biennial. Particular shifts included adjusting objectives around visitor figures and international reach to focus on the Biennial as the lead city-wide cultural opening, focusing on local audiences (via activity and a shift in marketing strategy) and developing a strong digital programme to connect to international audiences.

The organisation has sought to strategically address the impact of the pandemic and directorial change by focusing on the following: recruitment of experienced and senior staff including an international curator; the implementation of a hybrid working protocol; renewed relationship building with local and national organisations and an organisational-wide budget building exercise which sought to ensure ambitious but realistic projections for income and expenditure were set.

The Board is aware of the responsibilities of the organisation to our staff, artists, audiences, partners, and the communities we serve. We have followed government guidance at all times, supporting home-working and consulting with Public Health Liverpool on the installation, opening and communications around the launch of exhibitions in May 2021. However, the resumption of international travel and the lifting of all restrictions, time dedicated to examining our mission and vision, rewriting our business plan and the appointment of experienced new senior staff, new trustees and our new director, Dr Sam Lackey and curator, South African, Khanyisile Mbongwa have also brought renewed impetus, energy and expertise to the organisation.

In shaping our objectives and planning our activities the Trustees have considered the Charity Commission's guidance on public benefit. The Biennial achieves public benefit through its public presentation of contemporary art, which is embedded into the communities it serves through education and learning programmes, as well as supporting artists and the arts community through the commissioning of new works. The public benefit we deliver is demonstrated in the paragraphs that follow.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

Activities, achievements, and performance

Liverpool Biennial connects international artists, practitioners and thinkers with local artists, academics, and students of all ages, as well as local communities and the wider public. In the past year we focused on responding swiftly to the ongoing effects of COVID on our social and economic environment, reshaping the programme to connect effectively in this context. Specifically, the opening of the building-based exhibitions was postponed until 23 May, when restrictions lifted, and the Biennial was the first visual arts festival in the UK to open. Alongside this we continued to offer a hybrid programme of tours, talks, in conversations and group workshops digitally. Across the city we welcomed visitors back to the city's cultural venues. Unsurprisingly these visitors were primarily UK based (98%), and were proportionally representative of our local communities, with 18% identifying as Mixed, Asian/Asian British/Black/Black British and Other and 12% reporting as having a disability (in comparison with an average of 9% nationally). The increase in local and diverse audiences is something that the organisation wishes to develop as part of supporting recovery, re-committing to our local communities, and considering the environmental impact of our work.

Activities included:

- The launch of our venue-based exhibitions on the first day government restrictions allowed (23 May, 2021) in Tate Liverpool, Bluecoat, FACT, Open Eye Gallery, LUSH, Cotton Exchange, Lewis's, Liverpool Central Library, National Museums Liverpool's Martin Luther King Junior Building

- The Liquid Club series of discussions and performance continued online, reaching an additional audience of 87 live participants and 222 watches of recordings which were made available online. Audio recordings continued to be broadcast with local radio partner Melodic Distraction.

- The continued delivery of a new online portal through which audiences can access information and content on all the artists in the Liverpool Biennial, family and learning activity and trails to experience the public artworks. 23% of visitors engaged with the portal.

- A series of two Peer Breakfast events which welcomed 25 local and national colleagues from the creative sector to early-morning previews of the exhibitions, in lieu of a private view.
- The delivery of schools' workshops with artists KeKeÇa bringing together pupils and the artists to learn body percussion. 552 people took part in the workshops over Zoom, which were a mixture of family sessions open to the public and bespoke school and youth group sessions.

- The delivery of food workshops around fermenting, based on the practice of LB2021 artist Jorgge Menna Barreto and created by artist Sean Roy Parker, were delivered in collaboration with Rule of Threes for residents in Bootle and Granby. 113 people engaged with the workshops which included vegan meals by local chefs which were offered to residents for free in return for a food waste donation, and which resulted in a free zine including contributions and recipes by artists.

- The publication of 250 copies of Enzyme 2: Life Systems, an artist zine by Jorgge Menna Barreto focussing on how our environment is shaped by what we eat and how we live, made in collaboration with seven artists including students from Liverpool John Moores University Fine Art course. A series of three public programme events took place online were attended by a total of 89 people.

- The provision of Relaxed Hours was trailed at all venues across different days and times.

- A drop-in Family Day at Bluecoat increased engagement with our Kinship Activity Pack, with 120 people taking part in free activities.

- A Live Weekend of performance including works by Linder, Haroon Mirza, Ligia Lewis and SERAFINE1369, alongside sculpture tours and a performance lecture by Godofredo attracting an audience of 516 across 5 venues. Mirza had previously launched a video work of a lock-down performance at Light Night 2021, which had 198 views.

- A network of five European Biennials, named Perennial Biennial, funded through an EU grant, worked to share knowledge, offer peer support and mentoring, as well as to examine the international models of biennial practice. In the past year particular emphasis has been placed on the publication of a special edition of the Biennial's online research journal Stages, and an international conference as part of Ljubljana Biennial of Graphic Arts.

- The continued engagement with a group of local people in recovery from addiction. The group are part of a long-term research and artist project and film with artist Melanie Manchot and academics from Liverpool and Dundee Universities, planned for inclusion in the 2023 Biennial and due to be acquired permanently by the Walker Art Gallery as part of their national collection at National Museums Liverpool.

- The appointment of five UK-based artists to develop their professional practice with support from Liverpool Biennial as part of a collaborative professional development opportunity with a-n the artist information company.

- The Nathan Coley work co-commissioned with Culture Liverpool From Here (2020), was made permanent.

- The Daniel Steegman Mangrané sculpture, La Pensée Férale in Crown Street Park has been gifted to the city by the artist and planning permission has been granted to extend its installation for three further years.

- Artist Development Bursaries for local Black artists were offered in collaboration with 24 Kitchen Street as part of their Black History Month programme. Two artists, Millie Toyin Olateju and Anthony Wilde received a finance bursary alongside dedicated mentoring support from Liverpool Biennial staff.

- A public realm commission with local artist Emma Dolan and supported by Liverpool BID, included 10 outdoor vinyl artworks and accompanying video works online, displayed across 9 sites within Liverpool's commercial district. Visitor numbers were estimated at 1,680,454, with the launch and a series of artist walking tours selling out and attended by 55 people.

- An artist development programme, Constellations, delivered in collaboration with UP Projects and Flat Time House. The programme includes a series of six online public events open to creatives active or interested in the expanded field of public art – the first two of which have engaged over 100 attendees at each event – and a cohort of 10 practitioners chosen via open call who take part in seminars, workshops and mentoring.

In the planning, delivery, and evaluation of all our programmes the Trustees of Liverpool Biennial have had regard to the guidance issued by the Charity Commission on public benefit. The Trustees monitor and measure the organisation's progress against its business plan which was rewritten in close consultation with the team, Trustees, and stakeholders over the past year. Outcomes are measured by Senior Management and the Board against SMART objectives and the Audience Development, Digital, Equality, Diversity and Inclusion and Environmental Sustainability Action Plans. Key objectives for the past year included sustaining and developing a diverse leadership (through Trustee involvement), embedding ACE's Investment Principles across the organisation's work; providing training and development opportunities for artists and team; developing our sustainability commitments, reviewing our income and fund-raising strategy and opportunities and delivering a year-round engagement for communities, schools and young people. The progress of the organisation's aims is supported by quantitative and qualitative data from audience and stakeholder feedback.

The Biennial is independently evaluated by BOP Consulting to help better understand its audiences, and to obtain the economic, social, and cultural impact of our work. This combined qualitative and quantitative data of visitor figures, visitor origin, visitor spend and contribution to local economy, surveys the responses of the Biennial's core audience, and feedback from peers, stakeholders, and a focus group of Liverpool residents, informs us of our impact.

Key findings from BOP include the following:
Liverpool Biennial plays a leading role in the UK and international contemporary art scene and in the reputation of Liverpool as a cultural destination

The international reputation of Liverpool Biennial has grown in strength and was not limited by the pandemic. The hybrid model was successful in engaging audiences nationally, as well as internationally online, suggesting the Biennial preserved its international brand name despite limited international visitor numbers due to the travel restrictions and guidance.

Those who could visit the Biennial either in person or online, including peers, continue to report very high satisfaction with the quality of the Biennial, and especially the quality of the artists' work and the diverse programme. For those visiting from outside the city, 92% said that the Biennial was the main or partial motive for visiting. Of those who accessed digital engagement activities, more than 70% agreed or strongly agreed that the digital programme provided rich, engaging, and complementary content and material and that it provided an alternative for people who could not visit the Biennial.

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.

Residents and local stakeholders agree that Liverpool Biennial has contributed to raising the profile of the city and making residents proud by celebrating the city's assets, putting it on the map and fostering cultural tourism. Visitors from outside the city use the Biennial to discover and explore Liverpool, accessing spaces and areas less visited by tourists, as well as by residents.

Liverpool Biennial confirmed its role as a leading visual arts institution which brings positive benefits to its partners and to other local cultural organisations. Peers encourage the Biennial to continue its catalytic role, driving local sector development. 95% of survey respondents said that Liverpool should be proud of its arts scene, and 93% said that Liverpool should do more of this type of thing. 86% of those coming from outside the city said that they are more likely to visit Liverpool again because of their experience at Liverpool Biennial.

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

Liverpool Biennial 2021 generated positive social impacts on the city, especially in improving the quality of life during and after lockdowns, and encouraging people to engage again with art, spaces in Liverpool and its communities. Liverpool Biennial engaged a diverse audience, meeting its programme aims and ambition to exhibit artists from underrepresented backgrounds. Liverpool Biennial intends to augment and increase this activity by continuing to work with local artists to strengthen links between the global and the local.

After 18 months of "feeling a bit culturally deprived due to Covid", survey respondents saw the Biennial as an opportunity to engage with the arts and culture, and reported it was "amazing to see art post-Covid". Nearly one third of the visitors to Liverpool Biennial 2021 came from the most deprived 20% of English neighbourhoods. Additionally, 18% of Liverpool Biennial 2021 audience described their ethnicity as Mixed, Asian/Asian British, Black/ Black British or Other and 12% survey respondents reported having a disability. The main reasons for visiting the Biennial were reported as being to enjoy the atmosphere (49%), to be intellectually stimulated (46%), to learn something (45%) and to be inspired (44%).

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

Local arts organisations reported that working collaboratively with the Biennial allows their audiences to be introduced to a higher number of venues locally.

Arts organisations have reported looking at the Biennial to take inspiration and learn. For example, peers mentioned how this edition became an anticipated event for the UK art sector which was impatient to discover: how the Biennial organised its operations within social distancing measures; designed its hybrid programme and engaged with its audiences during the Covid-19 pandemic.

As an ACE National Portfolio Organisation Liverpool Biennial uses Audience Finder and undergoes artistic and quality assessment by peers. We also incorporate the ACE Quality Evaluation Framework. Liverpool Biennial also plays a lead role in the Liverpool Arts Regeneration Consortium (LARC), Tate Plus and Contemporary Visual Arts Network (CVAN) and CVAN NW which helps benchmark our progress against comparable organisations in the sector. We have focused on supporting change in the field of Diversity and Inclusion with Liverpool Biennial representatives sitting on both the LARC and Tate Plus action groups.

Financial review

While the ongoing programme creates activity and benefit throughout the two-year cycle, the intensity of the Biennial festival creates different characteristics in each of the years of the operating cycle.

The public programme of talks, events and exhibitions happens across the biennial cycle and provides regular audiences and public benefit, but the planning, production and exhibition timelines of the festival means that the first half of the edition's cycle is characterised by high revenue and lower expenditure and the latter half by greatly increased expenditure on time-specific delivery of the Festival which outstrips income. This is a normal part of the Biennial cycle (one year in surplus, one year in deficit) so the company's financial performance is usually considered over the two-year biennium. As such significant cashflows are expended in the festival year of a cycle.

Due to Covid-19, the 11th edition was postponed to May 2021, and the subsequent edition moved from 2022 to 2023. This resulted in a 36-month financial cycle for the 11th edition, with the cycle commencing on 1 April 2018 and completing on 31 March 2021. This prolonged budget cycle included the delayed festival which opened in full in May 2021. Liverpool Biennial will return to a 24-month financial cycle for the 12th edition, due to open in June 2023.

Covid-19 and wider economic and inflationary pressures have further strained the economic environment in which the Biennial operates, making achievement of ambitious fundraising targets difficult. A fundraising review and recommendations report was undertaken alongside the recruitment of a new and experienced Director of Development, Marketing & Communications who has initiated a renewed strategy to bring in funds in support of the Biennial's mission.

The funds raised during the financial year 2022 totalled £1,023,168 (2021: £1,838,840) and expenditure was £1,596,282 (2021: £1,202,203) The charity therefore ended the year with a deficit of £573,114 (2021: a surplus of £636,637).

The charity has total funds to be carried forward on 31 March 2022 of £982,013 (2021: £1,555,127) of which £162,932 are designated funds (2021: £162,932), £83,397 are restricted funds (2021: £630,419) and £735,684 unrestricted funds (2021: £761,776).

Robust management procedures and effective board oversight through quarterly board meetings and Finance and Human Resource Committee (FHRC) meetings, are in place to oversee the sound management of the Biennial's resources throughout the year.

During the period, the organisation was supported by the Cultural Recovery Fund, Round 2, receiving £285,460 in support of costs incurred as a result of covid (extension of staff contracts, making venues covid-safe and replenishing depleted reserves). As well as the Coronavirus Job Retention Scheme, receiving £39,092 to 31 March 2021.

Designated Funds

The charity has committed certain funds to support its planned transformation activities, programme and to protect the viability of the festival:

£49,532 (2021: £49,532) to provide match funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning. In the past financial year £6,000 was identified specifically within the designated funds for the future decommissioning of Daniel Steegman Mangrané's public realm sculpture. Public realm works continue to be a key component of the Biennial's exhibitions, legacy, and purpose.

£113,400 (2021: £113,400) to establish initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial. During the previous financial year 2021 £36,600 of designated funds were released for a development/marketing strategy with the aim of increased income capacity to secure the sustainability of future Biennials

Reserves
The Board constantly monitors its reserves and will review its reserves policy in July 2022, as it does formally on an annual basis. Liverpool Biennial will hold sufficient funds to maintain liquidity; cover unforeseen short-term cash requirements; provide continuity in the case of unexpected, temporary changes in trading conditions; and maintain a provision for anticipated unmet future needs due to changes in the funding and operating environment. The Charity has determined that 6 months of average operational expenditure over a biennium period is appropriate, due to the following key factors:

- income sources are largely high risk due to macro factors related to the economy and de-prioritisation of culture within national and local budgets.
- due to the above, competition for funding is increasing from other sources such as Trusts, foundations, and corporate sponsors.
- the organisation currently has a high fixed cost ratio given the scale of the programme it delivers countered by the competition to secure funding.

Due to the two-year biennium cycle, a surplus may be carried forward from the first year of the cycle to the second in order to fund activity in a festival year, albeit this cycle is slightly skewed in the current biennium due to postponement of activities due to COVID-19. At the end of the financial year 2022 free reserves available were £732,478, (2021: £757,822) representing unrestricted funds less unrestricted funds attributable to tangible fixed assets.

For the 2022 financial year, 6 months' operational costs total £329,906 (2021: £356,858), representing staff costs, premises costs, support costs and governance costs. As described above, due to the Biennial cycle, using annualised figures does not reflect the seasonality of funds and costs. The Biennial has comfortably met its reserves policy for the current financial year, however, over the budgetary cycle of the 11th edition, the Biennial did not significantly exceed this policy as significant expenditure occurred between April 2021 and Jun 2021 to support the launch and delivery of the festival in May 2021.

Going Concern
A detailed business planning and budget process takes place in advance of each biennium cycle, supported by regular management accounts and reforecasting of financial projections throughout the period. This permits the organisation to react quickly when performance is not in line with planning.

As a result of Covid-19, detailed financial plans were revisited, which included scenario planning to ensure the best use of the public funds the Biennial receives to support its activities. The decision to postpone the Biennial to May 2021 resulted in some additional costs to the organisation, but these were planned to ensure the delivery of the festival in a safe and responsible environment for visitors and to meet the commitment to artists and staff, by continuing to support their work. Our two major funders, Arts Council England and Liverpool City Council have indicated their willingness to continue to support the Biennial in the light of this decision. The Charity applied to Art Council England for the second round of Culture Recovery Funding and £285,461 were received in financial year 2021-22 of which £138,172 were allocated to build up the reserves.

An application for continuation of ACE NPO funding status has been made to ACE and work has been undertaken to maintain relationships with Liverpool City Council in advance of the next 3-year funding round with applications due in Autumn of 2022. With new fundraising expertise on the team income budgets have been set realistically with a focus on developing individual giving and initiating new corporate relationships. Staffing costs have been reviewed and the expenditure for temporary staff (mediators) to support found venues has been incorporated into core budgets. Future focus has been placed on working within our city context to develop long-term funded projects with communities, alongside major public realm works and the Festival.

The Biennial's forecasts and financial projections indicate that it will continue to be able to operate within the bounds of its resources. Accordingly, after making appropriate enquiries the Board of Trustees has a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, it continues to adopt the going concern basis in preparing financial statements.

Environmental and Sustainability Commitments
Liverpool Biennial has set up a working group comprised of staff members from all teams and trustee representation to explore, develop and devise organisational commitments to actions to support environmental sustainability. It is currently working in collaboration with Liverpool John Moores University to assess current environmental impact from which it will produce clear targets for future activity. In the past 12 months the Biennial has also created its first Environment and Sustainability Policy and Action Plan. Key commitments include: implementing changes that will reduce our carbon footprint by 50% on a 2018 baseline by 2030; prioritising reuse of waste materials in the production of artworks and recycling waste materials where possible in the decommissioning process: undertaking more research into understanding the impact and imbedded carbon of common building materials such as MDF, emulsion paint, and carpet and reducing use of these and other materials; ensuring recyclable/reusable supplies are used in workspaces and no waste goes to landfill; ensuring production for a minimum of 3 projects per edition is undertaken in Liverpool; commissioning a minimum of 1 work per edition which addresses issues of climate change: encouraging and supporting artists, staff and visitors to use lower-impact environmentally friendly forms of transport as part of their work with, and visits to, Liverpool Biennial and effectively measuring our carbon footprint using new data methodologies and reduce the impact of Liverpool Biennial 2023 by a minimum of 20% on a Liverpool Biennial 2018 baseline.

Plans for future periods
The new Business Plan (2023-2026) demonstrates Biennial planning that anticipates a deficit for the 2023 Biennial and then a surplus for the 2025 Biennial. This is aligned with a broader economic post-COVID climate and an ambition to shift focus onto year-round activity particularly in relation to community engagement and access funding that responds to core Biennial activity, expanded from festival prioritisation. The Business Plan additionally includes 10 priorities, as discussed and agreed with the Board for the next 10 years. These are: prioritise people – our artists, communities, team, board, trainees and audiences; create transformative encounters with art for everybody; be the moment in the UK arts calendar to encounter the best international art happening in the world right now; lead on placemaking in the city, ensuring that Liverpool is an exciting place to visit, work, study and shop and supporting recovery of our city centre; maintain and develop our digital output, commissioning and creating digital artworks; aim to become carbon neutral by 2032; Sustain and develop relationships with our universities, cultural partners and businesses in the city; continue to diversify our leadership and workforce to ensure we are representative of the communities we serve; develop as a training organisation to offer pathways and experience for people of all backgrounds to attain a career in the arts; work year-round with our communities to sustain and grow relationships from which to initiate projects and shift our business model.

Structure, governance and management
Liverpool Biennial was incorporated as a company limited by guarantee on 29 October 1998 and is governed by its Memorandum and Articles of Association.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

R Behari	(Appointed 26 May 2021)
N Bintley (Treasurer and Secretary)	
C Evans	
J Falkingham	
I McCarthy (Vice Chair and Chair of FHRC)	
H Patel	(Appointed 26 May 2021)
L Pritchard	(Appointed 9 June 2022)
J Shield	(Resigned 10 March 2022)
R Stephenson	(Appointed 26 May 2021 and resigned 9 December 2021)
S Smith	(Appointed 26 May 2021)
K Soriano (Chair of Trustees)	
Y Tan	(Appointed 26 May 2021)
A Valle	
T Wilson	(Resigned 10 March 2022)

Key management personnel of Liverpool Biennial of Contemporary Art Limited:

Director	Samantha Lackey
Allison Mottram	Head of Finance
Petra van den Houten	Director of Development, Marketing and Communications

Members' liability
Each member of the charitable company undertakes to contribute to the assets of the charitable company in the event of it being wound up while they are a member, or within one year after they cease to be a member, such amount as may be required not exceeding £10, for the debts and liabilities contracted before they ceased to be a member.

Trustees' indemnities
Professional indemnity insurance is in place to protect Trustees and officers from negligent acts, errors or omissions occurring on Charity business.

Retirement, recruitment and training of trustees
A normal term of office for a Trustee is three years at the end of which the Trustee can either stand down or continue if re-elected for a further period of three years. The role of the Trustee is a strategic one, with day-to-day operational decisions delegated to the Executive Director. The Board and the Executive team form the key governance and management of the charity. The following Trustees retired from the Board in 2022, following many years of service for which we are incredibly grateful: Tony Wilson and John Shield.

Board recruitment has been a key priority and four new Trustees were appointed in Spring 2021, with another appointment following in Spring 2022. Measures have been taken to ensure that recruitment considered a spectrum of skills and experience, age, gender, race and socioeconomic backgrounds. Liverpool Biennial recruits Board members through open competition.

Following recruitment Trustees are fully inducted into the business of the Charity to provide a clear understanding of their role and responsibility as Trustee, their legal obligations under charity and company law, the Charity Commission guidance on public benefit, along with understanding of the Memorandum and Articles of Association, scheme of delegation and policies and procedures underpinning the Charity's governance arrangements.

As the UK's largest festival of contemporary art Liverpool Biennial identifies that the Board of Trustees must represent a spectrum of skills, ages and individuals from across the country.

An experienced Trustee and Senior Management Team improve stability and governance through prioritisation and risk management at four Board and four FHRC meetings a year, a minimum of one Away Day a year, and at fortnightly Management meetings.

The Executive and Trustees build, test, institute and review the Business Plan in December and January of each year, including SMART objectives by which the charity monitors its progress.

Trustees have specialist expertise in disparate areas including contemporary art, law, finance, management, property, brand marketing and communications, public relations, digital and fundraising. Subgroups, involving Trustees, include FHRC the Development Working Group, the Equality, Diversity & Inclusion Working Group and the Environmental Sustainability Working Group. New Trustees undertake an induction with the Chair, the Director, and members of the Senior Management Team.

The Trustees do not receive renumeration for their role but are able to reclaim their travel and accommodation expenses for Charity business.

Organisational structure
The Trustees have overall responsibility and ultimate decision-making authority for all the work of the charity. The Trustees are responsible for:

- Setting general policy, the strategic direction and development of the Biennial
- Adopting a bi-annual plan and budget
- Monitoring the performance of the Charity using financial management and other performance information
- Making appointments to the position of Director
- Approving the Annual Report and Financial Statements.

The Trustees delegate the day to day running of the organisation to the Director and Senior Management Team. The Trustees have the power to direct change where required. The Trustees delegate responsibilities to the FHRC for finance and HR matters.

Risk Management
The Trustees have a risk management strategy which is largely managed through a risk register, which is reviewed by the Management team on a bi-monthly basis, by FHRC at each meeting and is reported quarterly to Board Meetings for scrutiny by all Trustees. Where appropriate, systems or procedures have been established to mitigate the risks the charity faces. Significant external risks to funding have led to a renewed marketing and development strategy, which has been incorporated into the new business plan and sets out the ambition for the diversification of funding and activities. Internal control risks are minimised by the implementation of procedures for authorisation of all transactions and projects.

Remuneration
Liverpool Biennial believes that to attract and retain the calibre of staff we need to deliver our charitable objectives our remuneration policy should provide salaries that are competitive in our sector; be considered fair, equitable and transparent; allow for progression over time and deliver arrangements that are sustainable within the available resources.

In accordance with conditions set by Arts Council England's Cultural Recovery Fund, we have exercised pay restraint this year, where it was legally possible for us to do so. Having reviewed the broader economic climate and the financial situation of the Liverpool Biennial a Board decision was taken to award a 2.5% pay increase to all staff. The Director did not take this increase, in line with the spirit of the ACE requirement to show pay restraint in relation to senior staff.

Liverpool Biennial operates its salary structure within salary bands. The remuneration arrangements for all staff are reviewed annually by the Trustees. As a charity we feel that we offer salaries that are commensurate with duties and responsibilities. The Board of Trustees has delegated responsibility for determining matters of pay and pay-related benefits to the FHRC. The Committee meets routinely each winter to agree the following year's percentage increase and arrangements for executive pay. In agreeing the pay award, the committee considers indicators in the wider economy, what levels of award have been made by organisations the Biennial compares itself with and affordability.

Our Approach to Fundraising Activities
In the financial year the charity did not actively fundraise from the public or run legacy campaigns. The trustees were though pleased to receive unsolicited gifts from patrons and supporters who generously support our artistic work.

Biennial Statement
Liverpool Biennial attracts valued financial support from a wide range of sources: cultural and regeneration bodies, the local and national business community, philanthropists and local, national and international charitable trusts and foundations. The past year has seen us undertake an initial review of our mission and vision and write a new Business Plan which contributed towards our ACE National Portfolio Review submission. We have outlined new focus on people, place and partnership and have committed to new sustainability and E,D& I commitments alongside acknowledging further work on entrepreneurial activities to diversify income streams.

As we look ahead, it will be a challenge to maintain high ambitions whilst dealing with the uncertainties of the impact of Covid-19 and inflationary pressure on potential income sources beyond the public sector, from individual and private trusts and foundations to corporate partners and sponsors. It is expected that Brexit, Covid-19 and the wider economic landscape will have an operational, financial, and thus strategic impact in future years.

We would like to thank all our supporters, funders, and partners. Our principal funders have provided financial and collegiate support for many years, so we are particularly grateful to Arts Council England and Liverpool City Council. Our work would not happen without the many other companies, governments, organisations, and individuals who contribute to the festival and programme. A full list is available on our website.

Auditor
DSG were appointed as auditor to the company and a resolution proposing that they be re-appointed will be put at a General Meeting.

Disclosure of information to auditor
Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

Small company provisions
This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

The trustees' report was approved by the Board of Trustees.

Natasha Bintley

N Bintley (Treasurer and Secretary)
Trustee

8 September 2022

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

The trustees, who are also the directors of Liverpool Biennial Of Contemporary Art Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

Opinion

We have audited the financial statements of Liverpool Biennial Of Contemporary Art Limited (the 'charity') for the year ended 31 March 2022 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial statements* section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared, which includes the directors' report prepared for the purposes of company law, is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

Capability of the audit in detecting irregularities, including fraud

Based on our discussions with the charity's management and the Trustees, we identified that the following laws and regulations are significant to the entity:

- Those laws and regulations considered to have a direct effect on the financial statements include UK financial reporting standards and Charity Law.
- Those laws and regulations for which non-compliance may be fundamental to the operating aspects of the charity and therefore may have a material effect on the financial statements include compliance with the charitable objectives, public benefit, fundraising regulations, safeguarding and health and safety legislation.

These matters were discussed amongst the engagement team at the planning stage and the team remained alert to non-compliance throughout the audit.

Audit procedures undertaken in response to the potential risks relating to irregularities (which include fraud and non-compliance with laws and regulations) comprised of: inquiries of management and the Trustees as to whether the entity complies with such laws and regulations; enquiries with the same concerning any actual or potential litigation or claims; inspection of relevant legal correspondence; review of Trustee meeting minutes; testing the appropriateness of journal entries; and the performance of analytical review to identify unexpected movements in account balances which may be indicative of fraud.

No instances of material non-compliance were identified. However, the likelihood of detecting irregularities, including fraud, is limited by the inherent difficulty in detecting irregularities, the effectiveness of the entity's controls, and the nature, timing and extent of the audit procedures performed. Irregularities that result from fraud might be inherently more difficult to detect than irregularities that result from error. As explained above, there is an unavoidable risk that material misstatements may not be detected, even though the audit has been planned and performed in accordance with ISAs (UK).

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Jean Ellis

Jean Ellis BA FCA CTA (Senior Statutory Auditor)
for and on behalf of DSG

8 September 2022

Chartered Accountants
Statutory Auditor

Castle Chambers
43 Castle Street
Liverpool
L2 9TL

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

Current financial year

	Notes	Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
Income from:						
Donations and legacies	**3**	1,007,199	-	-	1,007,199	1,067,297
Charitable activities	**4**	3,954	-	11,500	15,454	761,267
Other trading activities	**5**	-	-	-	-	9,167
Investments	**6**	515	-	-	515	1,109
Total income		1,011,668	-	11,500	1,023,168	1,838,840
Expenditure on:						
Raising funds	**7**	77,278	-	-	77,278	61,158
Charitable activities	**8**	960,482	-	558,522	1,519,004	1,141,045
Total expenditure		1,037,760	-	558,522	1,596,282	1,202,203
Net (expenditure)/income for the year/ Net movement in funds		(26,092)	-	(547,022)	(573,114)	636,637
Reconciliation of funds						
Fund balances at 1 April 2021		761,776	162,932	630,419	1,555,127	918,490
Fund balances at 31 March 2022		735,684	162,932	83,397	982,013	1,555,127

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED)
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

Prior financial year

	Notes	Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Restricted funds 2021 £	Total 2021 £
Income from:					
Donations and legacies	**3**	1,067,297	-	-	1,067,297
Charitable activities	**4**	184,222	-	577,045	761,267
Other trading activities	**5**	-	-	9,167	9,167
Investments	**6**	1,109	-	-	1,109
Total income		1,252,628	-	586,212	1,838,840
Expenditure on:					
Raising funds	**7**	61,158	-	-	61,158
Charitable activities	**8**	840,182	56,600	244,263	1,141,045
Total expenditure		901,340	56,600	244,263	1,202,203
Net (expenditure)/income for the year/ Net movement in funds		351,288	(56,600)	341,949	636,637
Reconciliation of funds					
Fund balances at 1 April 2020		410,488	219,532	288,470	918,490
Fund balances at 31 March 2021		761,776	162,932	630,419	1,555,127

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
BALANCE SHEET
AS AT 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Fixed assets					
Tangible assets	**12**		3,206		3,954
Current assets					
Debtors	**14**	43,953		666,749	
Cash at bank and in hand		974,254		1,070,078	
		1,018,207		1,736,827	
Liabilities					
Creditors: amounts falling due within one year	**15**	(39,400)		(185,654)	
Net current assets			978,807		1,551,173
Total net assets			982,013		1,555,127
The funds of the charity					
Restricted funds	**17**		83,397		630,419
Designated funds	**18**	162,932		163,532	
General unrestricted funds		735,684		761,776	
Total unrestricted funds			898,616		924,708
Total charity funds			982,013		1,555,127

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 8 September 2022

Natasha Bintley

N Bintley (Treasurer and Secretary)
Trustee

Company registration number 03659361

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Cash flows from operating activities					
Cash (absorbed by)/generated from operations	**22**		(92,914)		230,799
Investing activities					
Purchase of tangible fixed assets		(3,425)		(2,766)	
Investment income received		515		1,109	
Net cash used in investing activities			(2,910)		(1,658)
Net cash used in financing activities			-		-
Net (decrease)/increase in cash and cash equivalents			(95,824)		229,141
Cash and cash equivalents at beginning of year			1,070,078		840,937
Cash and cash equivalents at end of year			974,254		1,070,078

1 Accounting policies

Charity information

Liverpool Biennial Of Contemporary Art Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is PO Box 1200, 55 Jordan Street, Liverpool, L69 1XB.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Companies Act 2006, FRS 102 “The Financial Reporting Standard applicable in the UK and Republic of Ireland” (“FRS 102”) and the Charities SORP "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds relate to income received or generated for the objects of the charity without further specified purpose. Income and expenditure is allocated to the general fund in accordance with the policies set out below. Unexpended funds are carried forward to future periods.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the accounts.

Restricted funds relate to all income received where the donor has specified its use. Related expenditure is also allocated to restricted funds.

1.4 Income

All income is included in the Statement of Financial Activities (the SOFA) when the charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1 Accounting policies **(Continued)**

Grants received towards running costs are recognised in the Statement of Financial Activities when conditions for receipt have been met. Where a grant is received relating to a future accounting period, the income is deferred until that period.

Grants towards capital expenditure are released to the profit and loss account over the expected useful life of the assets.

1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Leasehold improvements	Over the term of the lease
Office equipment	33% per annum straight line
Computer Equipment	33% per annum straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1 Accounting policies **(Continued)**

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Taxation

The charity benefits from various exemptions from taxation afforded by tax legislation and is not liable to corporation tax on qualifying income or gains falling within those exemptions.

The charity is able to partially recover Value Added Tax. Expenditure that is not recoverable by the charity is recorded in the accounts inclusive of VAT.

1.11 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.12 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1 Accounting policies **(Continued)**

1.13 Leases

Rentals payable under operating leases, including any lease incentives received, are charged as an expense on a straight line basis over the term of the relevant lease.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
Donations and gifts	12,863	38,012
Grants receivable for core activities	994,336	1,029,285
	1,007,199	1,067,297
Grants receivable for core activities		
Arts Council England	766,361	766,361
Liverpool City Council	191,475	212,751
JRS Furlough Grants	-	38,268
Other	36,500	11,905
	994,336	1,029,285

4 Charitable activities

	Biennial Festival 2022 £	Biennial Festival 2021 £
Sales within charitable activities	1,123	21,884
Services provided under contract	-	50,000
Performance related grants	11,500	527,045
Other income	2,831	162,338
	15,454	761,267
Analysis by fund		
Unrestricted funds - general	3,954	184,222
Restricted funds	11,500	577,045
	15,454	761,267

5 Other trading activities

	Total 2022 £	Restricted funds 2021 £
Sponsorships	-	9,167

6 Investments

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
Interest receivable	515	1,109

7 Raising funds

	Unrestricted funds general 2022 £	Unrestricted funds general 2021 £
Fundraising and publicity		
Other fundraising costs	-	6,008
Staff costs	77,278	55,150
Fundraising and publicity	77,278	61,158

8 Charitable activities

	Biennial Festival 2022 £	Biennial Festival 2021 £
Staff costs	416,560	499,076
Premises costs	76,614	47,976
Artist fees	56,917	39,801
Print, post and stationery	1,753	569
Telephone	2,129	2,839
Travelling	4,184	1,249
Legal and professional fees	16,204	15,984
Training	11,813	17,084
International exhibition costs	703,185	311,864
Marketing	127,322	91,613
Sundry expenses	-	1,475
	1,416,681	1,029,530
Share of support costs (see note 9)	17,136	29,293
Share of governance costs (see note 9)	85,187	82,222
	1,519,004	1,141,045
Analysis by fund		
Unrestricted funds - general	960,482	840,182
Unrestricted funds - designated	-	56,600
Restricted funds	558,522	244,263
	1,519,004	1,141,045

9 Support costs

	Support costs	Governance costs	2022	Support costs	Governance costs	2021
	£	£	£	£	£	£
Staff costs	12,963	75,712	88,675	24,639	75,942	100,581
Depreciation	4,173	-	4,173	4,654	-	4,654
Audit fees	-	5,400	5,400	-	2,820	2,820
Accountancy	-	4,075	4,075	-	3,460	3,460
	17,136	85,187	102,323	29,293	82,222	111,515
Analysed between						
Charitable activities	17,136	85,187	102,323	29,293	82,222	111,515

Support and governance costs are allocated directly to charitable activities.

10 Trustees

None of the trustees (or any persons connected with them) received any remuneration from the charity during the year (2021 - £nil).

Expenses were reimbursed to one trustee amounting to £143 relating to travel costs (2021 - £214).

11 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Activities in furtherance of the charity's objects	15	14
Managing and administering the charity	4	3
Total	19	17

Employment costs	2022 £	2021 £
Wages and salaries	522,593	610,028
Social security costs	38,310	35,885
Other pension costs	21,610	8,894
	582,513	654,807

There were no employees whose annual remuneration was more than £60,000.

12 Tangible fixed assets

	Leasehold improvements	Office equipment	Computer Equipment	Total
	£	£	£	£
Cost				
At 1 April 2021	124,067	664	17,480	142,211
Additions	-	-	3,425	3,425
At 31 March 2022	124,067	664	20,905	145,636
Depreciation				
At 1 April 2021	124,067	664	13,526	138,257
Depreciation charged in the year	-	-	4,173	4,173
At 31 March 2022	124,067	664	17,699	142,430
Carrying amount				
At 31 March 2022	-	-	3,206	3,206
At 31 March 2021	-	-	3,954	3,954

13 Financial instruments

	2022	2021
	£	£
Carrying amount of financial assets		
Debt instruments measured at cost	37,103	1,711,835
Carrying amount of financial liabilities		
Measured at cost	39,400	182,281

14 Debtors

	2022	2021
Amounts falling due within one year:	£	£
Other debtors	37,496	641,757
Prepayments and accrued income	6,457	24,992
	43,953	666,749

15 Creditors: amounts falling due within one year

	2022	2021
	£	£
Other taxation and social security	-	3,373
Trade creditors	20,409	132,490
Other creditors	12,684	19,946
Accruals and deferred income	6,307	29,845
	39,400	185,654

16 Retirement benefit schemes

Defined contribution schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to the SOFA in respect of defined contribution schemes was £8,894 (2020 - £9,694)..

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

		Movement in funds			Movement in funds		
	Balance at 1 April 2020	Incoming resources	Resources expended	Balance at 1 April 2021	Incoming resources	Resources expended	Balance at 31 March 2022
	£	£	£	£	£	£	£
IFA	-	8,232	(5,073)	3,159	-	(3,159)	-
Canada Council	24,886	-	(12)	24,874	-	(24,874)	-
Granada Foundation	5,000	-	(2,093)	2,907	-	(2,907)	-
SAHA	-	7,075	(4,225)	2,850	-	(2,850)	-
Strategic Touring	43,395	-	(43,395)	-	-	-	-
Creative Europe	27,956	-	(8,118)	19,838	-	(12,367)	7,471
ACE - Cultural Recovery Fund	-	285,460	-	285,460	-	(285,460)	-
LCC - Festival Enhancement	1,600	-	(1,600)	-	-	-	-
The Liverpool Bid Company	82,171	50,000	(47,371)	84,800	-	(17,207)	67,593
Monique Melloche Gallery	3,900	-	(2,399)	1,501	-	(1,501)	-
Henry Moore Foundation	4,000	-	(4,000)	-	-	-	-
Art Fund	38,586	45,000	(9,042)	74,544	-	(74,544)	-
National Lottery - Awards for All	8,171	-	(500)	7,671	-	(7,671)	-
Brabners	6,278	-	(6,278)	-	-	-	-
Fluxus	5,333	-	(5,333)	-	-	-	-
Calouste Gulbenkian	8,060	-	(8,060)	-	-	-	-
Phileas	11,374	-	(11,374)	-	-	-	-
OCA	4,261	-	(2,931)	1,330	-	(1,330)	-
Swiss Cultural Fund	2,000	-	-	2,000	-	(2,000)	-
Q International	1,691	-	(1,691)	-	-	-	-
Prohelvetia	9,808	3,599	(5,618)	7,789	-	(7,789)	-
British Council	-	25,000	(6,123)	18,877	-	(18,877)	-
Block Universe	-	2,250	(2,000)	250	-	(250)	-
A-N	-	17,150	(3,600)	13,550	-	(13,550)	-

17 Restricted funds **(Continued)**

Ampersand	-	15,000	(15,000)	-	-	-	-
Medicash	-	5,000	-	5,000	-	(5,000)	-
Outset	-	20,000	(15,000)	5,000	-	(5,000)	-
Accion Cultural Espanola	-	12,614	(12,614)	-	-	-	-
African Arts Trust	-	3,635	(3,635)	-	-	-	-
Austrian Cultural Forum	-	4,000	(533)	3,467	-	(3,467)	-
Canada House - High Commission of Canada	-	2,500	-	2,500	-	(2,500)	-
Embassy of Mexico	-	750	-	750	-	(750)	-
Embassy of Netherlands	-	5,000	-	5,000	-	(5,000)	-
Embassy of Norway	-	2,189	-	2,189	-	(2,189)	-
Embassy of Sweden	-	3,000	(1,151)	1,849	-	(1,849)	-
Fininish Institute in the UK and Ireland	-	5,000	(5,000)	-	-	-	-
Frame	-	4,371	(4,371)	-	-	-	-
Hong Kong Economic and Trade Office, London	-	8,333	-	8,333	-	(8,333)	-
Italian Cultural Institute	-	2,000	(2,000)	-	-	-	-
Ministry of Taiwan	-	20,400	(2,950)	17,450	-	(17,450)	-
Mondriaan Fund	-	9,297	(1,098)	8,199	-	(8,199)	-
PAC	-	1,471	(75)	1,396	-	(1,396)	-
VIA Art Fund	-	17,886	-	17,886	-	(17,886)	-
Open Culture	-	-	-	-	1,500	(1,500)	-
Liverpool John Moores University	-	-	-	-	10,000	(1,667)	(8,333)
	288,470	586,212	(244,263)	630,419	11,500	(558,522)	83,397

17 Restricted funds **(Continued)**

IFA - Funding agreement to support David Zink Yi, Jutta Koether, Ligia Lewis and Reto Pulfer.

Canada Council - To support the presentation of Nep Sidhu, Jes Fan and Ayesha Hameed at Liverpool Biennial 2021.

Granada Foundation - Grant received towards 2018 Children's Biennial 'Time Moves Quickly' arts programme.

SAHA - Donation to support Kekeca.

Strategic Touring - Grants towards a development programme for artists

Creative Europe -Perennial Biennial collaborative organisational development and research.

ACE CRF - Grant received from the Arts Council to support the arts and culture sector during the COVID-19 pandemic.

LCC - Festival Enhancement - Presentation of Ari Benjamin Meyers at Liverpool Biennial 2018.

The Liverpool BID Company - BID and LB agreed to work together to improve the public realm in the commercial BID district by developing a public realm strategy and implementing a programme of contemporary art in the public realm. A transfer has been made in the current year to reallocate the project opening balance at 1 April 2019 from unrestricted to restricted funds.

Monique Melloche Gallery - Donation towards supporting Ebony G. Patterson for Liverpool Biennial 2021.

Henry Moore Foundation - To support Holly Hendrys commission for 2018 biennial and Teresa Solar at LB2021.

Art Fund - LB and Bury Art Museum Commissioning project with artist Daniel Steegman Mangrane.

National Lottery - Awards for All - Education programme related to Jorge Menna Barreto's project.

Brabners - Presentations of Luisa Ungar, Ines Doujak, Linder and Ligia Lewis.

Fluxus - To support Resilience Garden by Mohamed Bourouissa for LB2018 and Laura Huertas Millan and Camille Henrots participation to 2021 Liverpool Biennial.

Calouste Gulbenkian - To support the presentation of Portuguese artists Pedro Neves Marques and Andre Romao.

17 Restricted funds **(Continued)**

Phileas - Support for Ines Doujak's participation with Liverpool Biennial 2021.

OCA - To support the presentation of Ane Graff at Liverpool Biennial 2021.

Swiss Cultural Fund - To support the presentation of Reto Pulfer at Liverpool Biennial 2021.

Q International - To support the presentation of Invernomuto and Jim C. Nedd at Liverpool Biennial 2021.

Prohelvetia - To support Reto Pulfer at Liverpool Biennial 2021.

British Council - To support Dr Lakra, Jorge Menna & Sonia Gomez.

Block Universe – Participation in a Performance Research Network.

A-N – Delivery of artist bursaries.

Ampersand – Presentation of BOSS at LB21.

Medicash – Presentation of KeKeÇa at LB21.

Outset - To support Melanie Manchot at Liverpool Biennial 2021.

Accion Cultural Espanola - To support Teresa Solar and Daniel Steegman Mangrane at Liverpool Biennial 2021.

African arts Trust – Presentation of Larry Achiampong at LB21.

Austrian Cultural Forum – Presentation of Ines Doujak at LB21.

Canada House High commission of Canada – Presentation of Jes Davids and Ayesha Hameed.

Embassy of Mexico – Presentation of Erick Beltran and Dr. Lakra at LB21.

17 Restricted funds **(Continued)**

Embassy of Netherlands – Presentation of Yael Davids at LB21.

Embassy of Norway – Presentation of Ane Graff at LB21.

Embassy of Sweden – Presentation of Roland Persson at LB21.

Finnish Institute in the UK and Ireland - Presentation of Jenna Sutela at LB21.

Frame – Presentation of Jenna Sutela at LB21.

Hong Kong Economic and Trade Office, London - Presentation of Jes Fan at LB21.

Italian Cultural Institute - Presentation of Invern Ortho & Jim C. Nedd at LB21.

Ministry of Taiwan - Presentation of Luo Jr-shin at LB21.

Mondriaan Fund - Presentation of Yael Davids at LB21.

PAC - Presentation of Eric Beltran and Dr. Lakra at LB21.

VIA Art Fund - Presentation of Ebony G. Patterson at LB21.

Open Culture - Presentation of Haroon Mirza at Liverpool Biennial 2021.

Liverpool John Moores University - Development of a digital commission and edition of research journal, Stages.

18 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Movement in funds			Movement in funds		
	Balance at 1 April 2020	Incoming resources	Resources expended	Balance at 1 April 2021	Incoming resources	Balance at 31 March 2022
	£	£	£	£	£	£
Public realm works	69,532	-	(20,000)	49,532	-	49,532
Sustainability and resillience	150,000	-	(36,000)	113,400	-	113,400
	219,532	-	(56,000)	162,932	-	162,932

Public realm works fund – to provide funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning.

Sustainability and resilience fund – this relates to establishing initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial.

19 Analysis of net assets between funds

	Unrestricted funds 2022	**Designated funds 2022**	**Restricted funds 2022**	**Total 2022**	Unrestricted funds 2021	Designated funds 2021	Restricted funds 2021	Total 2021
	£	**£**	**£**	**£**	£	£	£	£
Fund balances at 31 March 2022 are represented by:								
Tangible assets	3,206	-	-	3,206	3,954	-	-	3,954
Current assets/(liabilities)	732,478	162,932	83,397	978,807	757,822	162,932	630,419	1,551,173
	735,684	162,932	83,397	982,013	761,776	162,932	630,419	1,555,127

20 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2022	2021
	£	£
Within one year	18,172	17,799
Between two and five years	53,612	53,139
	71,784	70,938

21 Related party transactions

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2022	2021
	£	£
Aggregate remunerattion	186,689	151,227

Transactions with related parties

During the the year the trustees made a combined donation to the charity of £nil (2021: £1,000) under the Patron Scheme.

There were no other disclosable related party transactions during the year (2021: none).

22 Cash generated from operations	2022	2021
	£	£
Net (expenditure)/income for the year (as per the statement of financial activities)	(573,114)	636,637
Adjustments for:		
Investment income recognised in statement of financial activities	(515)	(1,109)
Depreciation of tangible fixed assets	4,173	4,654
Movements in working capital:		
Decrease/(increase) in debtors	622,796	(443,282)
(Decrease)/increase in creditors	(146,254)	33,899
Cash (absorbed by)/generated from operations	(92,914)	230,799

23 Company limited by guarantee

Liverpool Biennial Of Contemporary Art Limited is incorporated under the Companies Act as a company limited by guarantee. the liability of the members is limited to £10.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

England & Wales - Charity number 1073956

Accounts

Charity Registration No. 1073956

Company Registration No. 3659361 (England and Wales)

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

COMPANY LIMITED BY GUARANTEE

ANNUAL REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	T Wilson	
	J Shield	
	K Soriano (Chair of Trustees)	
	J Falkingham	
	C Evans	
	A Valle	
	N Bintley	
	I McCarthy	
	R Stephenson	(Appointed 26 May 2021)
	Y Tan	(Appointed 26 May 2021)
	S Smith	(Appointed 26 May 2021)
	H Patel	(Appointed 26 May 2021)
	R Behari	(Appointed 26 May 2021)
Secretary	J M Mitchell	
Charity number	1073956	
Company number	3659361	
Principal address	55 New Bird Street Liverpool L1 0BW	
Registered office	PO Box 1200 55 Jordan Street Liverpool L69 1XB	
Auditor	BWM Castle Chambers 43 Castle Street Liverpool L2 9SH	
Bankers	Barclays Bank plc 265-267 Lord Street Southport Merseyside PR8 1PD	
Solicitors	Hill Dickinson No. 1 St Paul's Square Liverpool L3 9SJ	

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
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LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2021

The trustees present their report and financial statements for the year ended 31 March 2021.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the Charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2019).

Objectives and activities

Liverpool Biennial of Contemporary Art Limited is a company limited by guarantee and registered charity which is operated in order to:

- Promote art for the benefit of the public by establishment and maintenance of art exhibitions, projects and facilities; and,
- Advance the education of the public in the subject of art.

Founded in 1998, for over twenty years the Liverpool Biennial has become renowned in the international contemporary art world for bringing together artistic practices from across the world. Normally taking place every two years, Liverpool Biennial connects with artists across the globe, commissioning the best international contemporary art to be shown in an exciting, vibrant, and free exhibition set across Liverpool in open public spaces, partner cultural organisations, historic buildings and disused commercial premises.

Having commissioned over 47 new artworks and presented work by over 530 celebrated artists from around the world, Liverpool Biennial is built on a longstanding commitment to connecting international artists with local practitioners, communities, and the public at large.

Our key assets are the international connections and reputation of Liverpool Biennial and the expertise and renown of our team. Liverpool Biennial is world-recognised for a high level of artistic excellence and its wide-reaching programme and has established a regional and international reputation as a leader and innovator in biennial thinking and practice. More than 160,000 visitors, local, national, international and art professionals typically attend each edition of the Liverpool Biennial festival with over half a million people encountering works of art in the public spaces of the city (figures from LB2018) and the digital engagement figures from April 2020 to March 2021 are as follows:

Social media engagements (Instagram, FB, Twitter): 29,294
Core Website users: 84,392
Online Portal (March 2021): 6,718
Total digital engagements: 120,404

Liverpool Biennial 's reach exceeds the time-bound limits of the festival and creates valued legacy permanent assets to which visitors to the region continue to flock: the *Liverpool Mountain* by New York-based, Swiss born artist, Ugo Rondinone, co-co-commissioned with our partners, Tate Liverpool; the Dazzle Ferry created by Sir Peter Blake; a few miles up the road Antony Gormley's *Another Place*, and in the past year the co-commission with Culture Liverpool, of Nathan Coley's light-work, *From Here...*

We also hold a year-round programme of talks, seminars, discussions, and commissions. These include our and peer-learning Creative Europe-funded project the *Perennial Biennial, Liquid Club* which is a discussion group turned online space for the presentation of artistic ideas and our online film programme, *The Refracted Body*. These are all intended as a space to share and explore ideas, raise awareness and to contribute towards sector-leading thinking around the current and future Biennials.

Mission and Aims

Liverpool Biennial brings dynamic, vibrant contemporary art to audiences in Liverpool and beyond by presenting ambitious, free exhibitions and public art of international stature. We intend to make public powerful experiences for everyone by presenting art within the urban environment. We commission and present contemporary art by leading international artists that connect Art, People and Place to realise our belief that art and creativity are central to humanity and to make art a part of everyday life for everyone.

Liverpool Biennial's core aims are:

1. To present the leading visual art biennial in the UK, led by a high-quality exhibition of work by international and UK-based artists
2. Broaden and deepen engagement with contemporary visual art
3. Add value to the visual arts infrastructure and professional capacity through partnership, talent development, co-production and touring.

The 2020 Biennial was scheduled to commence in July 2020, however the arrival of COVID-19 resulted in a postponement until March 2021. Subsequent government restrictions meant that March 2021 saw the launch of our public realm art works, digital channel, and sonic and digital commissions, with the second chapter of the Biennial opening on 19 May 2021.

The Board are conscious that the past 12 months have tested the organisation, our partners and the artists with whom we work, with the ongoing impact of COVID-19, additional lockdowns, the pressures of home working, the complexities of connecting to our local, national, and international audiences, the cessation of international travel, the uncertainty around Brexit and its impact on the transportation of works of art and movement of artists, the impact of a change of leadership in our Director, and the world-wide focus on racial injustice. The Board are aware of the responsibilities of the organisation to our staff, artists, audiences, partners, and the communities we serve. We have followed government guidance at all times, supporting home-working and consulting with Public Health Liverpool on the installation, opening and communications around the launch of our public realm works in March 2021.

In shaping our objectives and planning our activities the Trustees have considered the Charity Commission's guidance on public benefit. The Biennial achieves public benefit through its public presentation of contemporary art, which is embedded into the communities it serves through education and learning programmes, as well as supporting artists and the arts community through the commissioning of new works. The public benefit we deliver is demonstrated in the paragraphs that follow.

Activities, achievements and performance

Liverpool Biennial connects international artists, practitioners and thinkers with local artists, academics, and students of all ages, as well as the wider public. In the past year we have focused on reshaping the programme in light of the pandemic. Works originally intended for mass public participation such as Ines Doujak and John Barker's public procession through Liverpool to the historic docks were reconceptualised – in this example taking the form of a podcast. Public programme and the *Liquid Club* discussion groups shifted to an online format receiving a much broader and larger audience and focusing on the opportunities offered by digital connection to focus on sound as artistic practice.

Liverpool Biennial concentrated on the dissemination of commissioning of new works for its audiences in Liverpool and concurrently focused on new digital programming to connect to national and international audiences. Year-on programming and the organisational contribution over 2020-21 included:

- The *Liquid Club* series of discussions and performance moved online, reaching a new audience of 248 participants.
- The co-commissioning and launch with Culture Liverpool of a new public artwork by artist Nathan Coley, *From Here* (2020), which has already been viewed by 78,148 people.
- The development and delivery of a new online portal through which audiences can access information and content on all the artists in the Liverpool Biennial, family and learning activity and trails to experience the public artworks.
- The co-commission and launch with Whitney Museum of the born-digital work *The Next Biennial Should be Curated by A Machine*, by artists Ubermorgan and Liverpool John Moores University academic Joasia Krysia and Derby University researcher Leo Impett.
- The installation of sculptures and murals in the public realm by Teresa Solar, Rashid Johnson, Linder Sterling and Jorge Menna Barreto.
- The development and initiation of schools' workshops with artists KeKeÇa bringing together pupils and the artists to learn body percussion.
- The delivery of a series of podcasts, *Art Against the World*, in collaboration with Liverpool University academic Vid Simoniti, talking with artists and curators and exploring ideas that run through the work of artists in *The Stomach and the Port*.
- A network of five European Biennials, named *The Perennial Biennial*, funded through an EU grant, worked to share knowledge, offer peer support and mentoring, as well as to examine the international models of biennial practice. In the past year particular emphasis has been placed on sharing experiences within the COVID-19 environment, with staff members meeting virtually across Europe in a series of recorded conversations.
- The delivery of a programme of postcard engagement with a group of local people in recovery from addiction. The group are part of a long-term research and artist project and film with artist Melanie Manchot and academics from Liverpool and Dundee Universities, planned for inclusion in the 2023 Biennial and due to be acquired permanently by the Walker Art Gallery as part of their national collection at National Museums Liverpool.

- The tour of work by 2018 Biennial artist Taus Makhacheva to 6,569 visitors at The Tetley Leeds as the last legacy activity of our 2018 programme.

- The appointment of 5 UK-based artists to develop their professional practice with support from Liverpool Biennial as part of a collaborative professional development opportunity with a-n The artist information company.

In the planning, delivery, and evaluation of all our programmes the Trustees of Liverpool Biennial have had regard to the guidance issued by the Charity Commission on public benefit. The Trustees monitor and measure the organisation's progress against its business plan and aims. Outcomes are measured by Senior Management and the Board against SMART objectives and the Audience Development, Digital, Equality and Environmental Sustainability Action Plans. The progress of the organisation's aims can therefore be supported by quantitative and qualitative data from audience and stakeholder feedback. Over the past months we have focused on revisiting our Equity, Diversity and Inclusion Plan and our Marketing and Comms strategy for the 2021 Biennial.

The Biennial is independently evaluated by BOP Consulting to help better understand its audiences, and to obtain the economic, social, and cultural impact of our work. This combined qualitative and quantitative data of visitor figures, visitor origin, visitor spend and contribution to local economy, survey responses of the Biennial's core audience, and feedback from peers, stakeholders, and a focus group of Liverpool residents, informs us of our impact. As a result of the delay to the Biennial, there is no data available to share in this report. However, we have worked to review the criteria for the data with additional focus to be placed on consultation and feedback from our local communities and learning and educational partners.

As an ACE National Portfolio Organisation Liverpool Biennial uses Audience Finder and undergoes artistic and quality assessment by peers. We also incorporate the ACE Quality Evaluation Framework. Liverpool Biennial also plays a lead role in the Liverpool Arts Regeneration Consortium (LARC), Tate Plus and Contemporary Visual Arts Network, which helps benchmark our progress against comparable organisations in the sector. In particular, we have focused on supporting change in the field of Diversity and Inclusion with Liverpool Biennial representatives sitting on both the LARC and Tate Plus action groups.

Financial review

While the ongoing programme creates activity and benefit throughout the two-year cycle, the intensity of the Biennial festival creates different characteristics in each of the years of the operating cycle. Due to Covid-19, the 11th edition was postponed to a staggered opening of public realm works in March 2021 with the opening of the full festival in May 2021, and the subsequent edition moved from 2022 to 2023. This will result in a two-and-a-half-year cycle for the 11th and 12th editions, planned for May 2021 and July 2023 respectively. Significant cashflows are expended in the festival year of a cycle.

The public programme of talks, events and exhibitions happens across the biennial cycle and provides regular audiences and public benefit, but the planning, production and exhibition timelines of the festival means that the first half of the edition's cycle is characterised by high revenue and lower expenditure and the latter half by greatly increased expenditure which outstrips income. This is a normal part of the Biennial cycle (one year in surplus, one year in deficit) so the company's financial performance is always considered over the two-year biennium. However, the delay in the festival opening to May 2021 has resulted in funds on 31 March 2021 being higher than planned, as expenditure will increase from April 2021.

Covid-19 has further strained the economic environment in which the Biennial operates, making achievement of stretch fundraising targets difficult. A renewed strategy to bring in funds to support the mission of the Biennial is under development as a result.

The funds raised during the financial year 2021 totalled £1,838,840 (2020: £1,352,808) and expenditure was £1,202,203 (2020: £1,010,736). The charity therefore ended the year with a surplus of £636,637 (2020: Surplus of £342,072).

The charity has total funds to be carried forward on 31 March 2021 of £1,555,127(2020: £918,490) of which £162,932 are designated funds (2020: £219,532), £630,419 are restricted funds (2020: £288,470) and £761,776 unrestricted funds (2020: £410,488).

Robust management procedures and effective board oversight through quarterly board meetings and Finance and Human Resource committee meetings, are in place to oversee the sound management of the Biennial's resources throughout the year.

During the period, the organisation was supported by the Coronavirus Job Retention Scheme, receiving £39,092 to 31 March 2021. This grant was received in support of furlough to some staff members of the Biennial Team because of the halt to Biennial activity due to lockdown restrictions and a concurrent halt in activity of many suppliers, partner, or collaborative organisations. As a publicly funded organisation, the scheme was only undertaken as income typically generated was unavailable. As such, no positive impact on the Liverpool Biennial reserve position resulted from taking part in this Scheme. The Organisation also received £10,000 Coronavirus Discretionary Grant from LCC.

Designated Funds

The charity has committed certain funds to support its planned transformation activities, programme and to protect the viability of the festival:

£49,532 (2020: £69,532) to provide match funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning. £20,000 has been released for a contribution towards Nathan Coley's public realm work. Public realm works continue to be a key component of the Biennial's exhibitions, legacy, and purpose.

£113,400 (2020: 150,000) to establish initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial. The Board approved proposals put forward by the Senior Management to utilise some of these funds, and as a result £36,600 have been released with the aim of furthering the income generation capability and the re-modelling of the marketing strategy of the organisation.

As a result of Covid-19 the nature of these step changes is being re-evaluated to ensure that they are responsive to potential permanent changes in the operating environment of the organisation. The Board recognise that it is paramount that the expenditure of this fund must be successful in its objective to secure the stability of the organisation in the longer term, given the risks to future funding.

Reserves

The Board constantly monitors its reserves and reviewed its reserves policy in June 2020, in line with its commitment to do so formally on an annual basis. Liverpool Biennial will hold sufficient funds to maintain liquidity; cover unforeseen short-term cash requirements; provide continuity in the case of unexpected, temporary changes in trading conditions; and maintain a provision for anticipated unmet future needs due to changes in the funding and operating environment. The Charity has determined that 6 months of average operational expenditure over a biennial period is appropriate, due to the following key factors:

- income sources are largely high risk due to macro factors related to the economy and de-prioritisation of culture within national and local budgets.
- due to the above, competition for funding is increasing from other sources such as Trusts, foundations, and corporate sponsors.
- the organisation currently has a high fixed cost ratio given the scale of the programme it delivers countered by the competition to secure funding.

Due to the two-year biennial cycle, a surplus may be carried forward from the first year of the cycle to the second in order to fund activity in a festival year. At the end of the financial year 2021 free reserves available were £757,822 (2020: £404,646) representing unrestricted funds less unrestricted funds attributable to tangible fixed assets.

For the 2021 financial year, 6 months' operational costs total £356,858 (2020: £348,310), representing staff costs, premises costs, support costs and governance costs. As described above, due to the biennium cycle, using annualised figures does not reflect the seasonality of funds and costs. The Biennial has comfortably met its reserves policy for the current financial year. Although it was anticipated that over the budgetary cycle of the 11th edition that it might exceed this policy due to the additional expenditure expected to occur from April 2021 to July 2021 this situation did not arise due to support from the Government's Cultural Recovery Fund and a successful application to Exhibition Tax Relief.

Going Concern

A detailed business planning and budget process takes place in advance of each biennium cycle, supported by regular management accounts and reforecasting of financial projections throughout the period. This permits the organisation to react quickly when performance is not in line with planning.

As a result of Covid-19, detailed financial plans were revisited, which included scenario planning to ensure the best use of the public funds the Biennial receives to support its activities. The decision to postpone the Biennial to May 2021 resulted in some additional costs to the organisation, but these were planned to ensure the delivery of the festival in a safe and responsible environment for visitors and to meet the commitment to artists and staff, by continuing to support their work. Our two major funders, Arts Council England and Liverpool City Council indicated their willingness to continue to support the Biennial in the light of this decision. The Charity applied to Art Council England for the second round of Culture Recovery Funding. The Charity where informed in March 21 that the application was successful. £285,461 of funds are to be expected in financial year 2021 of which £138,172 are allocated to build up the reserves.

The Biennial's forecasts and financial projections indicate that it will continue to be able to operate within the bounds of its resources. Accordingly, after making appropriate enquiries the Board of Trustees has a reasonable expectation that the Charity has adequate resources to continue in operational existence for the foreseeable future. For this reason, it continues to adopt the going concern basis in preparing financial statements.

Biennial Statement

Liverpool Biennial attracts valued financial support from a wide range of sources: cultural and regeneration bodies, the local and national business community, philanthropists and local, national and international charitable trusts and foundations. Following the appointment of a new director in March 2021 the Biennial will be undertaking a renewal of its mission and vision process as part of its future Business Planning for its ACE portfolio submission in January 2022. We plan to focus on partnerships, place and people responding to the changes wrought on our local, national, and international communities by Covid-19 and the international anti-racism movement.

As we look ahead, it will be a challenge to maintain high ambitions whilst dealing with the uncertainties of the impact of Covid-19 and Brexit on potential income sources beyond the public sector, from individual and private trusts and foundations to corporate partners and sponsors. It is expected that both Brexit and Covid-19 will have an operational, financial, and thus strategic impact in future years.

We would like to thank all our supporters, funders, and partners. Our principal funders have provided financial and collegiate support for many years, so we are particularly grateful to Arts Council England and Liverpool City Council. Our work would not happen without the many other companies, governments, organisations, and individuals who contribute to the festival and programme. A full list is available on our website.

Risk management

A risk register is in place, which is reviewed by the FHRC at each meeting and at least annually by the Board of Trustees. Where appropriate, systems or procedures have been established to mitigate the risks the charity faces. Significant external risks to funding have led to a renewed marketing and development strategy, which will be incorporated into the renewed strategic plan which will allow for the diversification of funding and activities. Internal control risks are minimised by the implementation of procedures for authorisation of all transactions and projects.

Structure, governance and management

Liverpool Biennial of Contemporary Art (Liverpool Biennial) was incorporated as a company limited by guarantee on 29 October 1998 and is governed by its Memorandum and Articles of Association.

Organisational structure

The Trustees have overall responsibility and ultimate decision-making authority for all the work of the charity. The Trustees are responsible for:

- Setting general policy, the strategic direction and development of the Biennial
- Adopting a bi-annual plan and budget
- Monitoring the performance of the Charity by the use of financial management and other performance information
- Making appointments to the position of Executive Director
- Approving the Annual Report and Financial Statements.

The Trustees delegate the day to day running of the organisation to the Executive Director and Senior Management Team. The Trustees have the power to direct change where required.

The Trustees delegate responsibilities to the Finance and Human Resource Committee for finance and HR matters.

Remuneration

Liverpool Biennial believes that to attract and retain the calibre of staff we need to deliver our charitable objectives our remuneration policy should provide salaries that are competitive in our sector; be considered fair, equitable and transparent; allow for progression over time and deliver arrangements that re sustainable within the available resources.

In accordance with conditions set by Arts Council England's Cultural Recovery Fund, we must exercise pay restraint for at least 18 months from 29 March 2021, where legally possible for us to do so. This includes, but is not limited to, imposing a pay freeze for all senior employees and a 10% pay reduction in remuneration to the pre-Covid-19 remuneration packages for employees contracted to receive above £150,000 per year. The latter is not applicable to Liverpool Biennial as no employees receive above £150,000.

Liverpool Biennial operates its salary structure within salary bands. The remuneration arrangements for all staff are reviewed annually by the Trustees. As a charity we feel that we offer salaries that are commensurate with duties and responsibilities. The Board of Trustees has delegated responsibility for determining matters of pay and pay-related benefits to the FHRC. The Committee meets routinely each winter to agree the following year's percentage increase and arrangements for executive pay. In agreeing the pay award, the committee considers indicators in the wider economy, what levels of award have been made by organisations the Biennial compares itself with and affordability.

Members' liability

Each member of the charitable company undertakes to contribute to the assets of the charitable company in the event of it being wound up while they are a member, or within one year after they cease to be a member, such amount as may be required not exceeding £10, for the debts and liabilities contracted before they ceased to be a member.

Trustees' indemnities

Professional indemnity insurance is in place to protect Trustees and officers arising from negligent acts, errors or omissions occurring on Charity business

Recruitment and training of Trustees

A normal term of office for a Trustee is three years at the end of which the Trustee can either stand down or continue if re-elected for a further period of three years. The role of the Trustee is a strategic one, with day-to-day operational decisions delegated to the Executive Director. The Board and the Executive team form the key governance and management of the charity.

Board recruitment has been a key priority and five new Trustees were appointed in Spring 2021, formally joining the Board in June 2021. Measures have been taken to ensure that recruitment considered a spectrum of ages, gender, race and socioeconomic backgrounds. Liverpool Biennial is keen to expand this and improve diversity while retaining the right mixture of skills and knowledge along with capacity. Liverpool Biennial recruits Board members through open competition.

Following recruitment Trustees are fully inducted into the business of the Charity to provide a clear understanding of their role and responsibility as Trustee along with understanding of the detailed policies and procedures underpinning the Trust's governance arrangements.

As the UK's largest festival of contemporary art Liverpool Biennial identifies that the Board of Trustees must represent a spectrum of skills, ages and individuals from across the country.

An experienced Trustee and Senior Management Team improve stability and governance through prioritisation and risk management at four Board and four Finance and Human Resources Committee meetings a year and at weekly Management meetings.

The Executive and Trustees build, test, institute and review the Business Plan in December and January of each year, including SMART objectives by which the charity monitors its progress.

Trustees have specialist expertise in disparate areas including contemporary art, law, finance, management, property, brand marketing and communications and fundraising. Subgroups include Finance & HR Committee (FHRC), the Development Working Group and the Equality, Diversity & Inclusion Working Group. New Trustees undertake an induction with members of the Senior Management Team.

The Trustees do not receive remuneration for their role but are able to reclaim their travel and accommodation expenses for Charity business.

Reference and administrative details
Name of the charity: Liverpool Biennial of Contemporary Art Limited
Company Number: 3659361
Charity Registration Number: 1073956
Principal Office: 55 New Bird Street, Liverpool L1 0BW

The Trustees of the Liverpool Biennial are also the Directors of the charitable company for the purposes of company law. Details of the Trustees who served during the period and to the date these financial statements are approved are as follows:

T Wilson	
P Hyland (Chair of Finance and Human Resources Committee)	(Resigned 22 October 2020)
J Shield	
J Nesbitt	(Resigned 25 March 2021)
K Soriano (Chair of Trustees)	
J Falkingham	
M Calil	(Resigned 22 October 2020)
C Evans	
A Valle	

N Bintley	
J Sharples	(Resigned 10 October 2020)
I McCarthy	
F Banner	(Resigned 9 October 2020)
R Stephenson	(Appointed 26 May 2021)
Y Tan	(Appointed 26 May 2021)
S Smith	(Appointed 26 May 2021)
H Patel	(Appointed 26 May 2021)
R Behari	(Appointed 26 May 2021)

Exemptions from disclosure

The charity has not exempted any information from disclosure.

Auditor

In accordance with the company's articles, a resolution proposing that BWM be reappointed as auditors of the company will be put at a General Meeting.

Disclosure of information to auditor

In so far as the Trustees are aware, there is no relevant audit information of which the charity's auditors are unaware. Additionally, the Trustees have taken all necessary steps that they ought to have taken as Trustees in order to make themselves aware of all relevant audit information and to establish that the charity's auditors are aware of that information.

Small company provisions

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

The trustees' report was approved by the Board of Trustees.

N Bintley
Trustee

Dated: 2 September 2021

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 MARCH 2021

The trustees, who are also the directors of Liverpool Biennial of Contemporary Art Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and

- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
INDEPENDENT AUDITOR'S REPORT
TO THE TRUSTEES OF LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED

Opinion

We have audited the financial statements of Liverpool Biennial of Contemporary Art Limited (the 'charity') for the year ended 31 March 2021 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the trustees' report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

The extent to which the audit was considered capable of detecting irregularities, including fraud

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the company through discussions with directors and other management;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the company, including the Companies Act 2006, taxation legislation and data protection, anti-bribery, employment and health and safety legislation;
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
- reading the minutes of meetings of those charged with governance; and
- enquiring of management as to actual and potential litigation and claims.

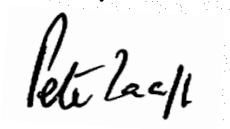
There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at: https://www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Peter Taaffe FCA CTA DChA (Senior Statutory Auditor)
for and on behalf of BWM

25/10/2021
.....

Chartered Accountants
Statutory Auditor

Castle Chambers
43 Castle Street
Liverpool
L2 9SH

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
STATEMENT OF FINANCIAL ACTIVITIES
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

Current financial year

	Notes	Unrestricted funds general 2021 £	Unrestricted funds designated 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Income from:						
Donations and legacies	3	1,067,297	-	-	1,067,297	1,014,643
Charitable activities	4	184,222	-	577,045	761,267	335,191
Other trading activities	5	-	-	9,167	9,167	1,000
Investments	6	1,109	-	-	1,109	1,974
Total income		1,252,628	-	586,212	1,838,840	1,352,808
Expenditure on:						
Raising funds	7	61,158	-	-	61,158	52,312
Charitable activities	8	840,182	56,600	244,263	1,141,045	958,424
Total expenditure		901,340	56,600	244,263	1,202,203	1,010,736
Net movement in funds		351,288	(56,600)	341,949	636,637	342,072
Fund balances at 1 April 2020		410,488	219,532	288,470	918,490	576,418
Fund balances at 31 March 2021		761,776	162,932	630,419	1,555,127	918,490

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED)
INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

Prior financial year

	Notes	Unrestricted funds general 2020 £	Unrestricted funds designated 2020 £	Restricted funds 2020 £	Total 2020 £
Income from:					
Donations and legacies	3	1,010,743	-	3,900	1,014,643
Charitable activities	4	8,558	-	326,633	335,191
Other trading activities	5	1,000	-	-	1,000
Investments	6	1,974	-	-	1,974
Total income		1,022,275	-	330,533	1,352,808
Expenditure on:					
Raising funds	7	52,312	-	-	52,312
Charitable activities	8	779,258	-	179,166	958,424
Total expenditure		831,570	-	179,166	1,010,736
Net (expenditure)/income		190,705	-	151,367	342,072
Gross transfers between funds		(63,369)	-	63,369	-
Net movement in funds		127,336	-	214,736	342,072
Fund balances at 1 April 2019		283,152	219,532	73,734	576,418
Fund balances at 31 March 2020		410,488	219,532	288,470	918,490

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
BALANCE SHEET
AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Fixed assets					
Tangible assets	13		3,954		5,842
Current assets					
Debtors	15	666,749		223,467	
Cash at bank and in hand		1,070,078		840,937	
		1,736,827		1,064,404	
Creditors: amounts falling due within one year	16	(185,654)		(151,756)	
Net current assets			1,551,173		912,648
Total assets less current liabilities			1,555,127		918,490
Income funds					
Restricted funds	18		630,419		288,470
Designated funds	19	162,932		219,532	
General unrestricted funds		761,776		410,488	
Total unrestricted funds			924,708		630,020
			1,555,127		918,490

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 2 September 2021

N Bintley
Trustee

Company Registration No. 3659361

LIVERPOOL BIENNIAL OF CONTEMPORARY ART LIMITED
COMPANY LIMITED BY GUARANTEE
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Cash flows from operating activities					
Cash generated from operations	**23**		230,798		292,780
Investing activities					
Purchase of tangible fixed assets		(2,766)		(6,432)	
Interest received		1,109		1,973	
Net cash used in investing activities			(1,657)		(4,459)
Net cash used in financing activities			-		-
Net increase in cash and cash equivalents			229,141		288,321
Cash and cash equivalents at beginning of year			840,937		552,616
Cash and cash equivalents at end of year			1,070,078		840,937

1 Accounting policies

Charity information

Liverpool Biennial of Contemporary Art Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is PO Box 1200, 55 Jordan Street, Liverpool, L69 1XB.

1.1 Accounting convention

The accounts have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (as amended for accounting periods commencing from 1 January 2016). The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the accounts and as detailed in the Trustees' report the Trustees have considered the ongoing impact of Covid-19 on the charity and the Trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus, the Trustees continue to adopt the 'going concern' basis of accounting in preparing the accounts.

1.3 Charitable funds

Unrestricted funds relate to income received or generated for the objects of the charity without further specified purpose. Income and expenditure is allocated to the general fund in accordance with the policies set out below. Unexpended funds are carried forward to future periods.

Designated funds comprise funds which have been set aside at the discretion of the trustees for specific purposes. The purposes and uses of the designated funds are set out in the notes to the accounts.

Restricted funds relate to all income received where the donor has specified its use. Related expenditure is also allocated to restricted funds.

1.4 Income

All income is included in the Statement of Financial Activities (the SOFA) when the charity is entitled to the income and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

Grants received towards running costs are recognised in the Statement of Financial Activities when conditions for receipt have been met. Where a grant is received relating to a future accounting period, the income is deferred until that period.

Grants towards capital expenditure are released to the profit and loss account over the expected useful life of the assets.

Donations & legacies and bank interest is included in the statement of the financial activity on receipt.

1 Accounting policies **(Continued)**

1.5 Expenditure

Cost of generating funds comprise directly allocated expenditure incurred for the purpose of raising grant and other income.

Support costs comprise directly allocated expenditure in relation to administration and support.

Expenditure incurred in relation to the charity's artistic programme is allocated to 'Charitable activities' while costs relating to the governance of the charity are allocated to 'Governance costs'.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Leasehold improvements	Over the term of the lease
Office Equipment	33% per annum straight line
Computer Equipment	33% per annum straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts.

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

1 Accounting policies **(Continued)**

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

The charity operates a defined contributions pension scheme. Contributions are charged in the accounts as they become payable in accordance with the rules of the scheme.

1.12 Leases

Rentals payable under operating leases, including any lease incentives received, are charged as an expense on a straight line basis over the term of the relevant lease.

1.13 Foreign exchange

Transactions denominated in foreign currencies are recorded at the rate ruling at the date of the transaction.

1.14 Liabilities

All liabilities are recognised in full as soon as the charity is aware of them.

1.15 Taxation

The charity benefits from various exemptions from taxation afforded by tax legislation and is not liable to corporation tax on qualifying income or gains falling within those exemptions.

The charity is able to partially recover Value Added Tax. Expenditure that is not recoverable by the charity is recorded in the accounts inclusive of VAT.

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds general 2021	Unrestricted funds general 2020	Restricted funds 2020	Total 2020
	£	£	£	£
Donations and gifts	38,012	30,025	3,900	33,925
Grants receivable	1,029,285	980,718	-	980,718
	1,067,297	1,010,743	3,900	1,014,643
Grants receivable for core activities				
Arts Council England	766,361	751,855	-	751,855
Liverpool City Council	212,751	228,863	-	228,863
JRS Furlough Grants	38,268	-	-	-
Other	11,905	-	-	-
	1,029,285	980,718	-	980,718

4 Charitable activities

	Biennial Festival 2021 £	Biennial Festival 2020 £
Sales within charitable activities	21,884	8,558
Services provided under contract	50,000	50,000
Performance related grants	527,045	276,633
Other income	162,338	-
	761,267	335,191
Analysis by fund		
Unrestricted funds - general	184,222	8,558
Restricted funds	577,045	326,633
	761,267	335,191

5 Other trading activities

	Restricted funds 2021 £	Unrestricted funds general 2020 £
Sponsorships	9,167	1,000

6 Investments

	Unrestricted funds general 2021 £	Unrestricted funds general 2020 £
Interest receivable	1,109	1,974

7 Raising funds

	Unrestricted funds general 2021 £	Unrestricted funds general 2020 £
Fundraising and publicity		
Other fundraising costs	6,008	6,928
Staff costs	55,150	45,384
Fundraising and publicity	61,158	52,312
	61,158	52,312

8 Charitable activities

	Biennial Festival 2021 £	Biennial Festival 2020 £
Staff costs	499,076	431,858
Premises costs	47,976	67,640
Artist fees	39,801	26,787
Print, post and stationery	569	2,730
Telephone	2,839	5,710
Travelling	1,249	22,492
Legal and professional fees	15,984	11,200
Training	17,084	10,874
International exhibition costs	311,864	185,667
Marketing	91,613	38,645
Sundry expenses	1,475	3,083
	1,029,530	806,686
Share of support costs (see note 9)	29,293	64,634
Share of governance costs (see note 9)	82,222	87,104
	1,141,045	958,424
Analysis by fund		
Unrestricted funds - general	840,182	779,258
Unrestricted funds - designated	56,600	-
Restricted funds	244,263	179,166
	1,141,045	958,424

9 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020
	£	£	£	£	£	£
Staff costs	24,639	75,942	100,581	58,748	82,544	141,292
Depreciation	4,654	-	4,654	5,886	-	5,886
Audit fees	-	2,820	2,820	-	2,350	2,350
Accountancy	-	3,460	3,460	-	2,210	2,210
	29,293	82,222	111,515	64,634	87,104	151,738
Analysed between						
Charitable activities	29,293	82,222	111,515	64,634	87,104	151,738

Support and governance costs are allocated directly to charitable activities.

10 Auditor's remuneration

The analysis of auditor's remuneration is as follows:

Fees payable to the company's auditors:	2021	2020
	£	£
Audit of the company's annual accounts	2,820	2,350
Non-audit services		
All other non-audit services	3,460	2,210

11 Trustees

None of the trustees (or any persons connected with them) received any remuneration from the charity during the year (2020 - nil).

Expenses were reimbursed to 1 trustee amounting to £214 relating to travel costs (2020 - £1,726).

12 Employees

Number of employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Activities in furtherance of the charity's objects	14	12
Managing and administering the charity	3	4
	17	16

Employment costs	2021 £	2020 £
Wages and salaries	610,028	559,430
Social security costs	35,885	49,411
Other pension costs	8,894	9,693
	654,807	618,534

The number of employees whose annual remuneration was £60,000 or more were:

	2021 Number	2020 Number
£60,001 - £70,000	-	1

13 Tangible fixed assets

	Leasehold improvements	Office Equipment	Computer equipment	Total
	£	£	£	£
Cost				
At 1 April 2020	124,067	27,934	79,019	231,020
Additions	-	-	2,766	2,766
Disposals	-	(27,270)	(64,305)	(91,575)
At 31 March 2021	124,067	664	17,480	142,211
Depreciation and impairment				
At 1 April 2020	124,067	27,712	73,399	225,178
Depreciation charged in the year	-	222	4,432	4,654
Eliminated in respect of disposals	-	(27,270)	(64,305)	(91,575)
At 31 March 2021	124,067	664	13,526	138,257
Carrying amount				
At 31 March 2021	-	-	3,954	3,954
At 31 March 2020	-	222	5,620	5,842

14 Financial instruments

	2021	2020
	£	£
Carrying amount of financial assets		
Debt instruments measured at amortised cost	1,711,835	1,013,837
Carrying amount of financial liabilities		
Measured at amortised cost	182,281	141,535

15 Debtors

	2021	2020
Amounts falling due within one year:	£	£
Other debtors	641,757	172,900
Prepayments and accrued income	24,992	50,567
	666,749	223,467

Within other debtors includes a provision for Corporation Tax Museum and Gallery relief claimed for the year ending 31 March 2019 totalling £162,244. This has subsequently been received in full post year-end.

16 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	3,373	10,221
Trade creditors	132,490	32,024
Other creditors	19,946	91,556
Accruals and deferred income	29,845	17,955
	185,654	151,756

17 Retirement benefit schemes

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

The charge to the SOFA in respect of defined contribution schemes was £8,894 (2020 - £9,694).

18 Restricted funds

The income funds of the charity include restricted funds comprising the following balances of donations and grants held on trust for specific purposes:

		Movement in funds				Movement in funds		
	Balance at 1 April 2019	Income	Expenditure	Transfers	Balance at 1 April 2020	Income	Expenditure	Balance at 31 March 2021
	£	£	£	£	£	£	£	£
IFA	-	-	-	-	-	8,232	(5,073)	3,159
Canada Council	-	33,577	(8,691)	-	24,886	-	(12)	24,874
Granada Foundation	-	5,000	-	-	5,000	-	(2,093)	2,907
SAHA	-	-	-	-	-	7,075	(4,225)	2,850
Strategic Touring	36,537	73,075	(66,217)	-	43,395	-	(43,395)	-
New North South - NNS	-	35,000	(41,514)	6,514	-	-		-
Creative Europe	37,197	-	(9,241)	-	27,956	-	(8,118)	19,838
ACE - Cultural Recovery Fund	-	-	-	-	-	285,460		285,460
LCC - Festival Enhancement	-	1,600	-	-	1,600	-	(1,600)	-
The Liverpool Bid Company	-	50,000	(24,684)	56,855	82,171	50,000	(47,371)	84,800
Monique Melloche Gallery	-	3,900	-	-	3,900	-	(2,399)	1,501
Henry Moore Foundation	-	9,000	(5,000)	-	4,000	-	(4,000)	-
Weston Jerwood Creative Bursaries	-	1,957	(1,957)	-	-	-	-	-
Art Fund	-	50,000	(11,414)	-	38,586	45,000	(9,042)	74,544
National Lottery - Awards for ALL	-	10,000	(1,829)	-	8,171	-	(500)	7,671
Brabners	-	10,000	(3,722)	-	6,278	-	(6,278)	-
Fluxus	-	9,000	(3,667)	-	5,333	-	(5,333)	-
Calouste Gulbenkian	-	8,420	(360)	-	8,060	-	(8,060)	-
Phileas	-	12,244	(870)	-	11,374	-	(11,374)	-
OCA	-	4,261	-	-	4,261	-	(2,931)	1,330
Swiss Cultural Fund	-	2,000	-	-	2,000	-	-	2,000
Q International	-	1,691	-	-	1,691	-	(1,691)	-
Prohelvetia	-	9,808	-	-	9,808	3,599	(5,618)	7,789
British Council	-	-	-	-	-	25,000	(6,123)	18,877
Block Universe	-	-	-	-	-	2,250	(2,000)	250
A-N	-	-	-	-	-	17,150	(3,600)	13,550

18 Restricted funds **(Continued)**

Ampersand	-	-	-	-	-	15,000	(15,000)	-
Medicash	-	-	-	-	-	5,000	-	5,000
Outset	-	-	-	-	-	20,000	(15,000)	5,000
Accion Cultural Espanola	-	-	-	-	-	12,614	(12,614)	-
African Arts Trust	-	-	-	-	-	3,635	(3,635)	-
Austrian Cultural Forum	-	-	-	-	-	4,000	(533)	3,467
Canad House - High Commission of Canada	-	-	-	-	-	2,500	-	2,500
Embassy of Mexico	-	-	-	-	-	750	-	750
Embassy of Netherlands	-	-	-	-	-	5,000	-	5,000
Embassy of Norway	-	-	-	-	-	2,189	-	2,189
Embassy of Sweden	-	-	-	-	-	3,000	(1,151)	1,849
Finnish Institute in the UK and Ireland	-	-	-	-	-	5,000	(5,000)	-
Frame	-	-	-	-	-	4,371	(4,371)	-
Hong Kong Economic and Trade Office, London	-	-	-	-	-	8,333	-	8,333
Italian Cultural Institute	-	-	-	-	-	2,000	(2,000)	-
Ministry of Taiwan	-	-	-	-	-	20,400	(2,950)	17,450
Mondriaan Fund	-	-	-	-	-	9,297	(1,098)	8,199
PAC	-	-	-	-	-	1,471	(75)	1,396
VIA Art Fund	-	-	-	-	-	17,886	-	17,886
	73,734	330,533	(179,166)	63,369	288,470	586,212	(244,263)	630,419

18 Restricted funds **(Continued)**

Phileas - Funding to support for Ines Doujak's participation with Liverpool Biennial 2021.

IFA - Funding agreement to support David Zink Yi, Jutta Koether, Ligia Lewis and Reto Pulfer.

Canada Council - To support the presentation of Nep Sidhu, Jes Fan and Ayesha Hameed at Liverpool Biennial 2021.

Granada Foundation - Grant received towards 2018 Children's Biennial 'Time Moves Quickly' arts programme.

SAHA - Donation to support Kekeca.

Strategic Touring - Grants towards a development programme for artists

New North South - NNS - Exchange programme between UK and Lahore Biennale, Karachi Biennale, and Dhaka Art Summit.

Creative Europe -Perennial Biennial collaborative organisational development and research.

ACE CRF - Grant received from the Arts Council to support the arts and culture sector during the COVID-19 pandemic.

LCC - Festival Enhancement.

The Liverpool BID Company - BID and LB agreed to work together to improve the public realm in the commercial BID district by developing a public realm strategy and implementing a programme of contemporary art in the public realm. A transfer has been made in the current year to reallocate the project opening balance at 1 April 2019 from unrestricted to restricted funds.

Monique Melloche Gallery - Donation towards supporting Ebony G. Patterson for Liverpool Biennial 2021.

Henry Moore Foundation - To support Holly Hendrys commission for 2018 biennial and Teresa Solar at LB2021.

Weston Jerwood Creative Bursaries - Final 15% of Jerwood cost for LB Education Assistant (Kayt Hughes).

18 Restricted funds **(Continued)**

Art Fund - LB and Bury Art Museum Commissioning project with artist Daniel Steegman Mangrane.

National Lottery - Awards for All - Education programme related to Jorge Menna Barreto's project.

Brabners - Presentations of Luisa Ungar, Ines Doujak, Linder and Ligia Lewis.

Fluxus - To support Resilience Garden by Mohamed Bourouissa for LB2018 and Laura Huertas Millan and Camille Henrots participation to 2021 Liverpool Biennial.

Calouste Gulbenkian - To support the presentation of Portuguese artists Pedro Neves Marques and Andre Romao.

Phileas - Support for Ines Doujak's participation with Liverpool Biennial 2021.

OCA - To support the presentation of Ane Graff at Liverpool Biennial 2021.

Swiss Cultural Fund - To support the presentation of Reto Pulfer at Liverpool Biennial 2021.

Q International - To support the presentation of Invernomuto and Jim C. Nedd at Liverpool Biennial 2021.

Italian cultural institute – Presentation of InvernOumto & Jim C. Nedd at LB21

Ministry of Taiwan – Presentation of Luo Jr-shin at LB21

Mondriaan Fund – Presentation of Yael Davids at LB21

PAC - Presentation of Erick Beltran and Dr. Lakra at LB21

Via Art Fund – Presentation of Ebony G. Patterson at LB21

Prohelvetia - To support Reto Pulfer at Liverpool Biennial 2021.

British Council - To support Dr Lakra, Jorge Menna & Sonia Gomez

18 Restricted funds **(Continued)**

Block Universe – Participation in a Performance Research Network

A-N – Delivery of artist bursaries

Ampersand – Presentation of BOSS at LB21

Medicash – Presentation of KeKeÇa at LB21

Outset - To support Melanie Manchot at Liverpool Biennial 2021.

Accion Cultural Espanola - To support Teresa Solar and Daniel Steegman Mangrane at Liverpool Biennial 2021.

African arts Trust – Presentation of Larry Achiampong at LB21

Austrian Cultural Forum – Presentation of Ines Doujak at LB21

Canada House High commission of Canada – Presentation of Jes Davids and Ayesha Hameed

Embassy of Mexico – Presentation of Erick Beltran and Dr. Lakra at LB21

Embassy of Netherlands – Presentation of Yael Davids at LB21

Embassy of Norway – Presentation of Ane Graff at LB21

Embassy of Sweden – Presentation of Roland Persson at LB21

Finnish Institute in the UK and Ireland - Presentation of Jenna Sutela at LB21

Frame – Presentation of Jenna Sutela at LB21

Hong Kong Economic and Trade Office, London - Presentation of Jes Fan at LB21

19 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2019	Movement in funds: Income	Balance at 1 April 2020	Expenditure	Balance at 31 March 2021
	£	£	£	£	£
Public realm works	69,532	-	69,532	(20,000)	49,532
Sustainability and resilience	150,000	-	150,000	(36,600)	113,400
	219,532	-	219,532	(56,600)	162,932

Public realm works - To provide funding for the continuation of Liverpool Biennial public realm works or fund their decommissioning.

Sustainability and resilience - This relates to establishing initiatives that will make step changes in the sustainability and resilience of Liverpool Biennial.

20 Analysis of net assets between funds

	Unrestricted funds 2021	**Designated funds 2021**	**Restricted funds 2021**	**Total 2021**	Unrestricted funds 2020	Designated funds 2020	Restricted funds 2020	Total 2020
	£	**£**	**£**	**£**	£	£	£	£
Fund balances at 31 March 2021 are represented by:								
Tangible assets	3,954	-	-	3,954	5,842	-	-	5,842
Current assets/(liabilities)	757,822	162,932	630,419	1,551,173	404,646	219,532	288,470	912,648
	761,776	162,932	630,419	1,555,127	410,488	219,532	288,470	918,490

21 Operating lease commitments

At the reporting end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2021	2020
	£	£
Within one year	17,799	14,369
Between two and five years	53,139	3,410
	70,938	17,779

22 Related party transactions

During the the year the trustees made a combined donation to the charity of £1,000 (2020 - £5,083) under the Patron Scheme.

There were no other disclosable related party transactions during the year (2020 - none).

Remuneration of key management personnel

The remuneration of key management personnel is as follows.

	2021	2020
	£	£
Aggregate compensation	151,227	279,366

23 Cash generated from operations

	2021	2020
	£	£
Net Income / (expenditure) for the year (as per the statement of financial activities)	636,637	342,072
Adjustments for:		
Investment income recognised in the SOFA	(1,109)	(1,974)
Depreciation and impairment of tangible fixed assets	4,654	5,886
Movements in working capital:		
(Increase) in debtors	(443,282)	(61,244)
Increase in creditors	33,898	8,040
Cash generated from operations	230,798	292,780

24 Company limited by guarantee

Liverpool Biennial of Contemporary Art Limited is incorporated under the Companies Act as a company limited by guarantee. The liability of the members is limited to £10.