LIVERPOOLL RISK FESTIVAL

2020-

Bringing Liverpool and Ireland closer together using arts and culture.

BUSINESS PLAN

Storytelling, family events, theatre, céilís, music, talks, art, poetry and literature, seisiúns, heritage, film, dancing, food and drink

Company Limited No. 4800736. Registered charity No.1100126 Image: Ciara Ni É performs for *Visible Women, #LIF2019*





Liverpool Irish Festival: Business Plan. Approved June 2020

Liverpool Irish Festival is a registered company 4800736; charity Number 1100126; company limited by guarantee in England and Wales.



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We are the Liverpool Irish Festival.
We exist to bring Liverpool and Ireland closer together using arts and culture. Why? Because Irish people suffer isolation, ignorance and invisibility, in England and around the world.

Liverpool and Ireland share unique bonds and creative practices that challenge us to make connections to overcome difficult histories; benefitting community cohesion, wellbeing and self-identity. Consequently, we celebrate Irish creativity as a visible and exciting feature of our city, in recognition of its creative quality and in support of the Liverpool Irish community. This work engages people in creative practices, build confidence and add to a sense of place, supporting artists and driving creative aspirations.

This is our *Business Plan*. It welcomes you – stakeholders, sponsors, partners, donors and funders- to share in our strategic vision to 2025. We encourage you collaborate, invest and fund our plans by welcoming conversations on the same.

The Plan summarises four years of evidence building and ambition. Combined and distilled, it shapes our intention to secure and grow the Festival to be its best self for a community that needs it. As a cultural producer, we need investment to sustain our unique role in celebrating and representing the unique creativity of the Irish in Britain –particularly in Liverpool- addressing important issues that face our community.

Get involved!

We want you to engage in our ambitious and dynamic strategy. By looking at our capabilities, needs and direction via a series of demanding objectives—we lay out our business interests; needs and direction. Invest in us and we'll find a reciprocal service for you, your audiences and your company.

We're looking forward to working with you!

Irish people are not homogenised.
They may be from the North, the Republic or diaspora and dual communities. The Irish abroad are often far from home for complex reasons; heritage, faith, political unrest, sexual freedom, body autonomy or economics. In England this is often ignored or targeted. Identity politics and theory are vital in building understanding, generating connections and sharing stories.

That's what we do best.

"You have all worked so hard. Well done. Miath Sibh [Well done]". "Great festival. Keeping the spirit of the Irish alive in Liverpool".

Feedback, #LIF2019

This image: Casey Orr's Saturday Girl, Belfast.
Opposite: Rory Shearer's ceramics and Clara Kerr's Caillte..

EXECUTIVE SUMMARY

Liverpool Irish Festival exists to bring Liverpool and Ireland closer together using arts and culture. We are the only Irish arts and culture led festival in the world that capitalises on a multidisciplinary art programme and a unique relationship with Ireland. We are led by progressive values, tolerance and inclusion. We want to stay this way! We are excitable, dynamic and intelligent in our approach to culture and this has meant that in four years we have

- raised £236,463, allowing us to deliver 258 multidisciplinary events, engaging 78,994 people, 567 artists and 205 partners
- scored 95%+ ★★★★ and ★★★★★ (max 5)
 for Festival quality and recommendation ratings
- collaborated with international work including #GlobalGreening, Liverpool River Festival, Liverpool Pride and Black History Month
- earned Tate Associateship status
- grown a social media audience of 12,000+
- raised our press reach to over 20m per year

20m? Really? Yes! Inc. print; 50+ online/physical newspaper columns; social media impressions; partner reach, etc it was over 20m in 2019.

Stretch targets (annual/5 year)

In the next five years we will

- raise £105-120k PA (£550k total), to deliver 50 events PA (inc. community projects and 25k visitors PA), contracting another 600+artists and 250 partners **OR** 250 events and 100k people!
- sustain quality/experience ratings of 95%+
- revitalise the Liverpool Irish Famine Trail and attract international visitors; developing a significant and respected cultural landmark
- grow social media audiences to over 15,000
- keep a press reach of over 20m per year.

To achieve this we will use

- new, relevant and resonant themes/projects
- social investment (City of Liverpool, Irish Government, *Arts Council England*)
- arts sector and professional reputation
- strong networks and collaborations
- a unique and inclusive approach to Irishness

to grow audiences, support communities and work with artists and partners (e.g., City Council, *Irish Community Care*, the *Institute of Irish Studies*, *Tourism Ireland* and the Embassy). Cultural connections such as membership of *Creative Organisations of Liverpool* (COoL) are also critical.

"Fun, interesting, full of joy!"

The top three words used about #LIF2019 were "fun", "entertaining" and full of "joy", followed by "interesting" and "informative" (used for four years running!). We're aiming for "important" in future.

As the arts organisation primed to develop and share Irish arts and culture, we hold a unique position in

- helping/transforming people's understanding and/or connection with Irish identity
- providing space for/access to shared expression and arts and culture by generating exciting, inspiring and delightful work, leading to deep discourse and revelatory stories
- building a distinct North West Festival that celebrates place, people, arts and culture using an inclusively Irish lens.

THE BUSINESS PLAN

The Plan lays down our business and development intentions until 2025/6, with formal underpinning from our annual Festival Reviews (link). Since 2016, our Festival Reviews have been pivotal in understanding value. In coming years, the review's function drives The Plan, evidencing gains and supporting eight headline goals, which strengthen the Festival's ability to deliver our mission (bringing Liverpool and Ireland closer together using arts and culture). Critically, the goals consider growth, programme ambition; alignment with stakeholder and funder needs and a rich year-round presence.

Goals span:

- 1. Creative, Talented, Cultural
- 2. Evidence and ambition
- 3. Connectedness
- 4. Digital and environment
- 5. Representation and relevance
- 6. Multi-year funds
- 7. Team
- 8. Internationalism

These goals are distilled in to objectives and delivered over a *Five Year Schedule*, making clear our business direction and ambition. You can read them in full, Pages 10-13.

The Plan is supported by our brand triangle (accessible here).

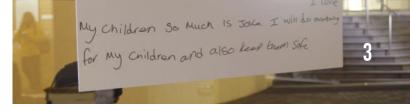
MONEY MATTERS – Let's look at the figures

At the outset of 2020 we challenged ourselves to raise an ambitious £104,464; c.£96,000 from public funds. This presented an ambitious rise from £78,128 in 2019, but funds and projects were identified and mile-stoned, centred on generating incremental year-on-year growth. This included the development of a five year heritage plan (outlined in the Case Study on Page 8), providing a year-round development focus, with opportunities for increased private donations and potential income leverages in advertising, brand alignment and sponsorships.

Across *The Plan*, we outlined growing our annual income to £120,000 in Year 5, including multi-year fund gains, attached to specific objectives. In rough terms planned to develop annual costs/funds for

- a wage bill of c.£75,000 PA, across two roles
- annual overheads £8,000 (rent, subscriptions, etc
- design, print and distribution costs of £15,000
- artistic expenses (artist fees, travel and accommodation, project spends) of \$22,000.

Securing these figures would guarantee five dynamic festivals with community projects and heritage development, sustaining organisational work according to the goals of the plan.

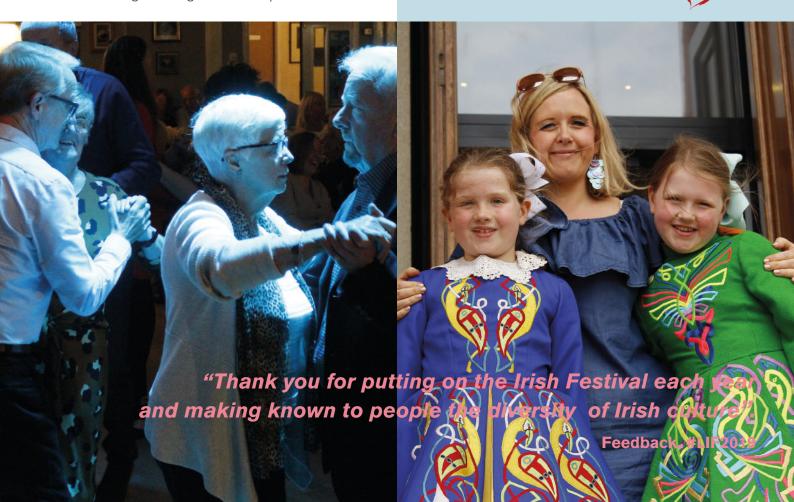


Then Coronavirus hit. At the time of this redraft, we have applied for over £260k in funds in 2020 (including rejections) and anticipate income of c.£86,000 *if* we are successful with yet-to-be-decided applications. This proves long-term forecasting for project-funded work is difficult. Truly, every penny helps!

We have re-forecast 2020 (see *Cash flow*, *Appendix*). For *The Plan's* remainder, we must produce annual projections against projects/years. Access to separate project budgets are available on request and inform the plan's goals/objectives for the business plan's life cycle.

Based on the desire to grow to £120,000 in 2025, we need -by the end of the cycle- to have earned c. £550k. We managed £236,463 in 43 months (£5500 pcm), 60% of what we need to do in the five years ahead. With an expanded team, greater Board involvement, sales and projects triggering investment opportunities, this is possible, but ambitious.

In the next 18 months we must strive for an impressive arts programme, strong community engagement, funding for artists and stabilising the Director's role to deliver these things.



GOAL BREAKDOWN

Listed below are our eight goals. Each is broken in to individual objectives outlined in the *Five Year Schedule*. Here we have drawn out the top five objectives, which rank as posing the greatest risk (see risk register on *Five Year Schedule*). These are identified using **1-5**, **1** having the most risk/impact of the five cited.

1. Creative, talented and cultural

Liverpool Irish Festival must sustain, develop and grow our artistic programme to create artist, community and organisational opportunities linked to collaboration/co-authorship, creative people and cultural communities. Talent development, tracking and outputs must feature.

2. Evidence and ambition

Liverpool Irish Festival must build a strong evidence matrix to sustain/obtain funding, substantiate cases for support and generate factual impact/quality knowledge alongside ambitious stretch targets.

3. Connectedness

Liverpool Irish Festival must sustain and extend 'connectedness' programmes through network investment -time, resources, opportunity sharing, relationship development- to obtain influence, leadership and reputational growth, as well as partnership, collaboration and sponsorship.

4. Digital and environment

Liverpool Irish Festival must keep step with digital and green initiatives, providing rich social media/public relations/community engaged content that improves opportunity, awareness, engagement, connectedness and participation.

Use digital gains to inform and support an ambitious green agenda akin to that laid out by *Julie's Bicycle* responding to Liverpool's climate emergency status.

5. Representation and relevance

Liverpool Irish Festival must represent Irish culture within the BAME framework to improve understanding of oppression, isolation and 'othering'.

2 Liverpool Irish Festival will actively develop accessibility and energetically embrace BAME diversity, disability, LGBTQI+ and neurodiversity within its programme.

At least 25% of the annual programme (events, literature and web content features) will specifically address and involve these complex topics and communities. We will monitor related creative outputs against the total programme and report findings in the Festival Review, with a specific section on Black communities.

6. Multi-year funds

Liverpool Irish Festival must secure additional and multi-year funding applications/income arrangements. These are essential to our organisational resilience (core support, project leverage/match funds), planning commitments *and* critical to building important community, public realm and heritage works.

Apply for National Portfolio Status with *Arts Council England*, granting 3-4 years of funding (submission Feb/Mar 2022, decision Summer 2022 for roll-out in 2023). Plan and execute the added administrative burden this enhanced position requires.

7. Team

appointments, moving from one contractor to a minimum of two employees during the plan. In view of the new "Off-Payroll working"/IR35 legislation (2019) this would be a positive step. Although our contractors are not accessed via a managed service company the regularity and full-time nature of our contracts mean PAYE is morally preferable/best practice.

- We must mitigate our single-point-of-failure risks and develop fail safe systems protecting against injury or loss to the Director. These include protection and access to and for: hard-and software; social media accounts; banking and finance; archive materials (physical and digital); contracts; partner, stakeholder, funder, network and programme contacts; artists; physical assets and fundraising portals. Review biannually.
- We must fundraise for a pilot Festival Coordinator role.
- Assuming the Festival Coordinator pilot is successful, the Festival will form a long-term contract, recruit, fundraise for and deliver a Festival Coordinator position.

8. Internationalism

Liverpool Irish Festival must maximise all export opportunities (creative or fiscal) and connectedness with international partners, festivals and diaspora groups, connecting work, ideas and people.

GOALS, FIVE YEAR SCHEDULE AND RISK MANAGEMENT

The top five risks (1-5 Page 4) demonstrate capacity building is essential. The Festival Co-ordinator role, supporting the Director, is pivotal in changing the Festival's capabilities and to achieving various aspects of the plan.

Our top five risks concern inclusive programme development, capacity and funding.

To develop our *Five Year Schedule* (Pages 10-12), we undertook a SWOT/TOWS model (Page 7), applied it to our goals and objectives and ensured it accounted for city plans, investment growth programmes and funder/stakeholder needs. The schedule allowed us to look at how many tasks are operating at any one time. To add robustness, we included a risk management matrix, as follows

"1-5 risk/impact value" x "1-5 likelihood factor" = "Risk Factor" (max 25).

0-25 is flagged in an increasingly deep crimson. The schedules identify 54 objectives and 45 annual operational tasks (99 in total). It demonstrates that many objectives are organisationally mission-critical, but in isolation they will not close operations. Consistent failure would hamper work and generate knock-on effects, but by keeping them in check, as per the schedule, we can mitigate risk.

The Festival Director actively contributes to/leads 87 of 99 objectives/activities; the Festival Co-ordinator has 35. Without the Festival Co-ordinator, the Director gains a third more tasks, putting significant strain on the role holder.

The plan significantly increases Board activity from pre-plan years, but practically -based on volunteer status, frontline work access and skill remits- this is limited to 24 of 99 objectives/activities.

Across the 60-month cycle there are 2,868 objective entries. September is consistently the busiest month, featuring Festival prep and pre-event delivery for October, averaging 59 tasks. The lowest monthly task count is 39, demonstrating year around work is required to sustain the organisation.

In its quietest months, the Festival must do 64% of its highest peak work to stand still.

Our objectives reduce organisational reliance from a single-point-of-failure system. The schedule proves this is an urgent need. This *Business Plan*, if successful, delivers significant organisational returns by stabilising it from within.





OPERATIONS PLAN AND RISKS

Tied at the top of the Festival's *Operations Plan* (Page 13) are eight risks, each scoring 20:25. They are:

- develop Festival programme (min 25% diversity, disability, LGBTQI+ and neurodiverse specific programme)
- determine/deploy annual budget
- write all brochure/print copy
- design/print
- print delivery and distribution
- survey/feedback mechanisms design/ developed/delivered/deployed
- analysis of feedback and model augmentation
- produce Festival report and deliver.

Collectively they show the amount -and importanceof practical delivery elements, required for the Festival to take place. Our rolling *Audience*, *Networks and Communications strategy*; *Operations Plan* and *Five Year Schedule* handle these risks. Each document is available on request.

What the list fails to show is the real and ever present risk of securing Festival income.

It is essential not to lose sight of this. Because this risk is split across multiple streams (e.g., Irish Government Emigrant Support Programme, National Lottery Heritage Fund, Arts Council England, LCC, ticket income, etc.) the danger does not go away. If we combined individual funding activities to one line item: "Secure funding" the importance/risk factor increases significantly, becoming a clear winner for risk. Funding is critical.

SWOT/TOWS ANALYSIS

Strengths (**S**), weaknesses (**W**), opportunities (**O**) and threats (**T**) have been considered using the SWOT analysis model. TOWS is an additional layer, applied to the model to consider

- **SO** strategies, i.e., What strengths will allow you to take advantage of opportunities?
- **WO** strategies, i.e., What opportunities can you use to overcome your weaknesses?
- **ST** strategies, i.e., How can you take advantage of your strengths to mitigate threats?
- **WT** strategies, i.e., What are your defensive strategies? How will you protect yourself from loss, minimise weaknesses and avoid threats?

You can see the results of this analysis opposite.



Strenths, Weaknesses, Opportunties, Threats/Threat, Opportunities, Weaknesses, Strengths

- SO strategies, i.e., What strengths will allow you to take advantage of opportunities?
- WO strategies, i.e., What opportunities can you use to overcome your weaknesses?
- ST strategies, i.e., How can you take advantage of your strengths to mitigate
- WT strategies, i.e., What are your defensive strategies? How will you protect yourself from loss, minimise weaknesses and avoid threats?

What opps are open to you? What trends can you take advantage of? How can you turn your strengths in to opportunities?

- Adoption of BAME position to push social inclusion agendas. Engage in conversation around the 2021 census, with Runnymede and Irish In Britain.
- Sponsorship of programme/print aspects
- Manifesto for the North / HS2
- Heritage and genealogy popularity
- Irish links across the city (ICC, Laing O'Rourke, Iona Group, etc)
 - Ferry/transport between Liverpool and the island of Ireland
- Themed years and project strands (In:Visible Women, Nook and cranny spaces, National portfolio organisation status within Arts Council England portfolio
 - Family Days)
- Align with structural documents/agendas i.e., Inclusive Growth Plan , LCR City Plan , etc. What is happening with 'Festival 2022'' aka The Festival of Brexit?

EXTERNAL FACTORS

What threats could harm you? What is your competition doing? What threats do your weaknesses expose you to?

- Public funding could dry up and other funding streams may reduce
- Liverpool's economic prosperity is poor, having an effect on audience ability to pay for art services/events
- agendas and have already cut public funding to Liverpool by £836 per head in 10 Conservative government less likely to support the arts/BAME/social inclusion
- Competing missions with so many partners and a set of missions of our own, diluting messages can be an issue
- Liverpool's success at attracting Arts Council funding could mean losing out to other organisations in funding rounds

STRENGTHS [S]

What do you do well? What unique resources can you draw on? What do others see as your strengths?

- Engage and support artists
- Evaluation methodology is strong and well respected
- Good audience understanding and growing figures
- Positive partnerships and collaborations
- Strong network input, relations and reputation. These can be evidenced with tesimonials
- Acknowledged calendar position
- Strong artistic reputation
- Strong brand and quality recognistion, which we can evidence
- Strong city connection and connection with Investment growth plan
 - 10 Independent voice

SO STRATEGIES

What strengths will allow you to take advantage of opportunities?

- Work with artists, networks and partners to generate/access Irish BAME work and
- Tap in to Manifesto for the North agendas for social inclusion, emotional wellbeing and identity/heritage work using the Festival's unique position as the only 'arts and culture led Irish festival in the world
- Develop corporate sponsor/service package + info sales for Liverpool Irish businesses/HS2 to buy
- Ensure strategy holders (i.e., City Council, Manifesto for the North, Derry City and Strabane District Council, etc) know of LIF's deliberate alignment and use to embed in their agendas

ST STRATEGIES

How can you take advantage of your strengths to mitigate threats?

- Overlay partner brand values to ensure strong collaboration and mission alignment and ensure all messaging/ownership is understood from early in the conversation
- Multiyear funding to be secured to futureproof the organisation and diversify income strands. Some of this funding must be corporate/sales to reduce reliance on public money
- Use evidence of social inclusion, facts and figures to prove/evidence LIF's worth to society, without entering into party politics
- Develop strong social inclusion and intersectional voice

INTERNAL FACTORS

WEAKNESSES W

What could you improve? Where do you have fewer resources than others? What do others see as your weakness?

- Festival structure means only one specific time to shine Single point of failure organisation with limited capacity

Irishness is not always recognised within the BAME framework

- Reliant on public funding
- Liverpool is not a rich city and private income is extremely low affecting ticket sales, donations, philanthropy
 - No physical asset to trade against and only one point in the year from which to earn an income
 - Limited horizon scanning/future proofing opportunities
 - Limited funds with which to commission new work or procure services

WO STRATEGIES

What opportunities can you use to overcome your weaknesses?

- Use position of independent voice/unique brand/BAME representation to secure
- opportunities under corporate social responsibility. Could this be tied to a corporate Consider how LIF's BAME/In: Visible Women concerns may present funding package tariff?
 - Emphasise LIF's unqiue behaviours to outshine the competition and state contemporary need for our orgnaisation and its work
- Sell LIF to people outside the city and try and encourage travel sponsorship to encourage travel from further afield

WT STRATEGIES

What are your defensive strategies? How will you protect yourself from loss, minimise weaknesses and avoid threats?

- Ensure alignment with city/regional strategies in order that LIF remains relevant and fundable
- Divide LIF's overheads across multiple projects to split the risks
- Use evidence of social inclusion, facts and figures to prove/evidence LIF's worth to society, without entering into party politics
- Develop strong social inclusion and intersectional voice
- Avoid mission drift causers and resource eaters by using transparent processes and quality controlled decision making practices

DEVELOPMENT STUDY THE LIVERPOOL IRISH FAMINE TRAIL

We are excited to outline five sequential *National Lottery Heritage Fund* projects, proposed to revitalise the Liverpool Irish Famine Trail. To achieve our goals, our Year One application for £19,500, which sets the foundations for extensive development must succeed. We present the projects to demonstrate how they interweave with our development, work with external agencies and multiple skill sets. The process contributes directly to our eight goals and annual themes, alongside areas of interest and strategic development.

Our Liverpool Irish Famine Trail's *National Lottery Heritage Fund* expression of interest received approval in summer 2019, providing confidence financial support will follow. However, until Year 1 is underway (and relations develop with the *National Lottery Heritage Fund*) we aim to progress a £10,000-£100,000 tier application, benefitting from less scrutiny than +£100,000 bids and a 12 week decision window.

The dynamism, scope, collaborative opportunity and scale of the trail is almost limitless.

As it develops, individual projects may alter, grow or merge. It is exciting and inspiring to look ahead.

FIVE PROJECT OUTLINE

- Year 1 (2021) Prepare foundations for physical and digital infrastructure to present a world-class trail, complete with geo-caching/GPS, augmented/XR/rich content up/downloads and community interaction capability. Engage all physical sites; create site custodians; undertake audit of existing trail; make recommendations for conservation and expansion of existing trail. Work with partners including *Institute of Irish Studies*; UX developers/application builders; sign restoration specialists and (physical and digital) site managers
- Year 2 (2022) Undertake physical revitalisation of seven key Liverpool Irish Famine Trail sites as per Year 1 recommendations. Create augmented/XR/rich content with seven community groups (one per plaque); develop scripts/screenplays/films for the seven sites and make available from onsite location/mobile devices. Secure a digital/online home. Year 2 must undertake restorative work at sites for the 1997 plaques and consider work on additional sites of interest

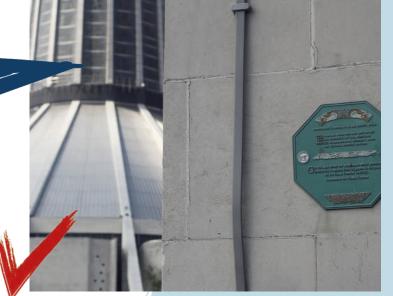
- Year 3 (2023) Working with the *Irish National Famine Museum at Strokestown Park*(Co. Roscommon, Ireland) generate a connecting motif between trails. Expand plaques from seven to 15, encompassing all of the 1997 trail sites.
 Add rich content capability/content for all new sites. Trail interfaces must be seamless. Connect *Ireland Reaching Out*, city records and all emerging stories
- Year 4 (2024) 175 years since the start of the An Gorta Mór migrations. The combined trails of Liverpool and Strokestown will partner with a North American site (e.g., Boston or Quinnipiac) to create pilgrimage walks/events marking 175 years since the famine migrations. Additional community outreach/heritage/creative/cultural projects will create physical/creative exchanges. These are subject to project progression and user identified interests. We must consider international fundraising opportunities. Building capacity for this within the Festival is critical
- Year 5 (2025) With three famine trails running, co-create/host/deliver a 'pass the light' event or sister walk between the sites, commemorating the stories and history unveiled in the past three years. Create a combined publication and online treasury of findings. Use events to create international funding opportunities and buy-in.

In addition to the Trail, we must generate scalable public realm opportunities, such as hosting the first Irish dual-heritage annual conference or visual art led, e.g., running an Irish pavilion at the *Liverpool/Venice Biennial*. We must generate opportunities to work on/drive large-scale, contemporary public realm work that (semi) permanently recognises modern Irish influence in the city.

GET INVOLVED!

The case study shows you our intentions for the Liverpool Irish Famine Trail. We welcome collaborations with partners, stakeholders, funders, city supporters and/or sponsors and are actively seeking ways to build the Trail in to something with international value. We seek content collaboration, sponsorship, advocacy and affinity from all quarters.

Please contact us to discuss opportunities.



Liverpool Irish Famine trail site.



↑ Liverpool Irish Famine memorial at St Luke's.



↑♥ Engaging in Irish Heritage at Family Day.



↑ Watching Irish dancing at Museum of Liverpool.



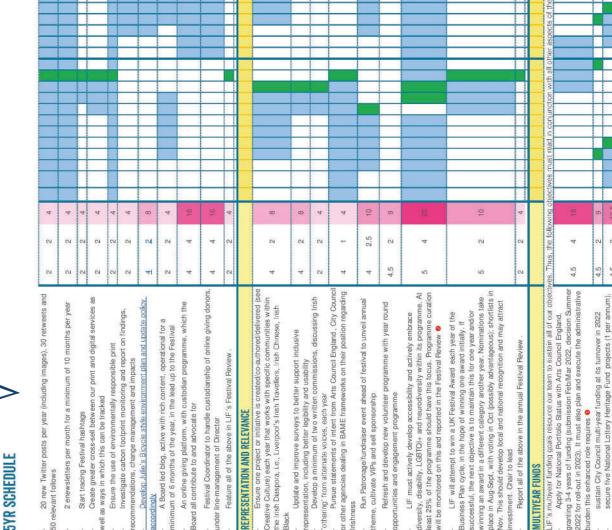




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X: X:	22	8.05 YEAR 1 - 2021	YEAR 2 - 2022	YEAR 3 - 2023	YEAR 4 - 2024	YEAR 5 - 2025	Year
OBJECTIVES Theme	No. goals/ nsks Total risk Av. Risk	(from 25) Exchange	Hunger	20 year anniversary/Reflections	Departures	Arrivals - moving towards 180 years of An Gorta Mor	Тъете
Objective owners: FD=Festival Director B=Board TG=Task Group FC=Festival Coordinator PR=PR & Comms WM=Web manager D=Designers A=Accountants	Riek impact Natue (5=high) Riek impact Ilkelihood Riek tactor	Jan	Heb Apr Mat Jun Jul Sept Goot Mov Oct	Matr Dec Jun Jun Jun Ang Sept Ang Ang Ang Ang Ang Ang Ang Ang Ang Ang	Reb May Jun Jun Aug Sept Sept Sept Sept Sept Sept Sept Sept	den dep Apr May Jui Jui Aug Sept Gept Oct Doc	Who owns objective?
CREATIVE CULTURE							
identify and track the impact of Liverpool firsh Festival's ratent development/influence on at least three artists per year. Get at least one written testimonial per year. LIF's beginning point for 2020 will include Liverpool Lambs, Gas Creative and Sue Bynhart	27	4					£
Co-author at least one community based initiative annually, i.e., dual heritage day, events around the Irish Famine Trail, projects with the Liverpool Irish Traveller Community or Irish Community Care	27	4					£
Co-author at least one funding application every year with an organisation or community group to develop a project that delivers during LIF's annual festival, e.g., Dr Barry (play, Carol Maginn) or Liverpool Lambs (play, Peter Kinn and Sleve Nolan)	2	4					£
Track all letters of support and advice sessions.	2						Ð
By 2025 there will be 15 talent development case studies and 5 testimonials (min). 15 talent development biographies online, 5 coadauthored community initiatives delivered, 5 co-authored and submitted funding applications, a list of support letters and advice sessions LIF have provided; all of this will be delivered within Festival Review s.	2 2	4					FD/FC
EVIDENCE AND AMBITION							
 LIF will apply to become a "National Porticle Organisation" (NPO) with Arts Council England, with a view to becoming a nationally recognised organisation 	3.5 4.5	15.8					FD/B
Lif will augment its strong evidence matrix, with Art Council England 's 'Imped rand Insight' (bulk' "Audience Spectrum" models, thus underwriting its resilience and conforming to National Portolio Satus conditions. This will be of value in securing multiyear funding	3	9					£
. LIF will gain at least one peer testimonial per year, presented in the Festival Peview	2 2	4					6
Each objective cited here will be measured/reported proving success with ambitious targets, evidencing growth and recommending areas for improvement in the Festival Review.	2 2	4					æ
CONNECTEDNESS							
 LIF will design a way of showing how partners have been connected via projects 	2 2	*					Ð.
We will design and deliver a "Connectedness Day" within the Festival, using Global instititish Embassy connections to run a pilot to improve cultural connectedness between firsh organisations with cultural outputs in the UK We will use our evaluation mechanisms to report on this event and profile this as a case study within our Festival Review	2	σο					Ð
 If successful, we will continue to run Connectedness Days at LIF, monitoring talent development/relational progression within this 	4 2	80					9
 LIF will document/evaluate its network investment (time, resources, advice provided, projects driven) and value 	2 2	4					FD
. We will annually review, recommend, implement and grow LIF's sponsorship value.	4 2	80					Ð
DIGITAL AND ENVIRONMENT			1000				
LIF must raise its rich content development. Suggested growth would be		V					
z viceo productions to post offirme, via Facebook, i writer and Instagram	2 2	***************************************					FD/PR/FC
 5 Facebook live streams per year and a minimum of 20 posts (including images) 	2 2	4					FD/ PR/ FC







FD/PR/FC FD/PR/WM/D FD/ PR/ FC FD/ PR/ FC FD/FC FD/FC FC/FD FD/FC FD/FC FD/D FD/B FD/B FD/B FD/B B/FD B/FD FC 00 8 m 6 2 8 ß 8 0 00 12 4 60 CV 3 4.5 CV secure five multiyear contracted sponsorships, one per year

num of £10,000 per year through advertising, private donations, Boar by the end of 2025, LIF's will have a team plan to begin overseas undraising from diaspora patrons. This will be linked with the Festival's by the end of the Business Plan cycle, the Board will be raising a ed events ar spansorships. This begins with £4,000 in 2020 ne Trail develo

under £100k

ment. Chair to lead

MULTIYEAR FUNDS

LIF will document funding approaches and sponsorship to our estival Review, including successful and failed attempts.



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Total Resources Expended	90,474	3,759.20 (3,758.50	(3,758.50	5,247	(5,246)	4,611	\$ (675,5)	3,699 (3,5	(3,504) 3,1	3,173 (3,038)	8) 4,338	(644)	3,055	0	23,406	0	112,511	0	23,579	0	8,265	0 4	4,211	0
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Net Incoming/outgoing resources	(22,670)	-	(2,259)		[3,996]		(3,579)	E0 63	(1,362)	20,529	818	(644)		0		0		0		0		0	200	0
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																						Budget to	et to 99,856	356
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Bank balance at 3 January 2019	12548.23			_	Notes																			
All income - to date only	28,459																							
All outgoings - to date only	(01.697,61)				F's financ	JF's financial year end is:	nd is 31 De	ac annuall	31 Dec annually, but this is not true of any of our funders. This is an important thing to recognise.	is not tru	e of any o	four fund	lers. This i	s an impo	ortant thir	g to reco	gnise.							
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Difference	00:00			5	Ve are rur	We are running ^ see cell	e cell above	ve) v behir	above), behind where we would like to be if we want to fund a small programme and continue with print production. This will be more important	we would	like to be	if we war	at to fund	a small p	rogramm	and con	tinue with	print pro	aduction,	This will b	e more in	portant		
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Liverpool Irish Festival brings Liverpool and Ireland closer together using arts and culture.

To keep doing this for the next five years, we must innovate, build organisational capacity and secure multiyear funding - grant and private. We must diversify our programme to incorporate digital and strive to set up and manage the Liverpool Irish Famine Trail.

In summation, this is an ambitious plan, which responds to new learning around the Coronavirus and empirical research and evaluation we have undertaken on our business.

There are multiple opportunties to get involved with us, through collaboration, sponsorship and advertising; we are keen to meet and support you.

We hope to work with you soon!







ACKNOWLEDGEMENTS

The Business Plan looks ahead to 2025. Ordinarily Festival documents end with funder and sponsor panels; however these will change over the course of the next five years. At the time of writing, we owe our ongoing thanks to Liverpool City Council, in particular the Culture Liverpool team. We are also indebted to the Government of Ireland's Emigrant Support Programme and the Irish Embassy team (London).



Culture **Liverpool**



Government of Ireland Emigrant Support Programme



An Roinn Gnóthaí Eachtracha agus Trádála Department of Foreign Affairs and Trade