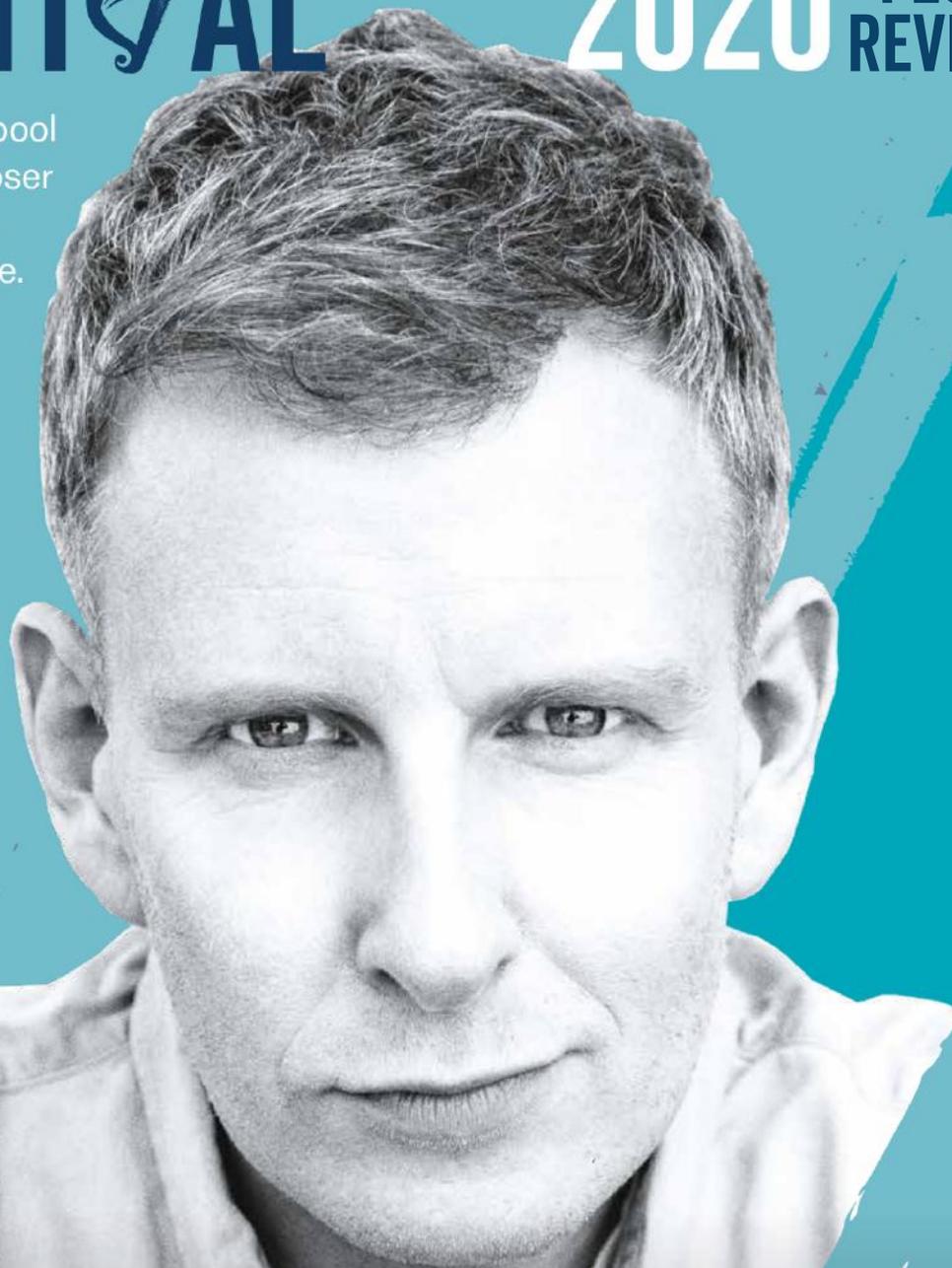


LIVERPOOL IRISH FESTIVAL

15-25
OCTOBER
2020 FESTIVAL
REVIEW

Bringing Liverpool
and Ireland closer
together using
arts and culture.



liverpoolirishfestival.com

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

    /LIVIRISHFEST



Liverpool
City Council



Government of Ireland
Emigrant Support Programme
is a key element of the Irish Government's
Department of Foreign Affairs and Trade

Culture
Liverpool



Liverpool Irish Festival

bringing Liverpool and Ireland closer together using arts and culture.

FESTIVAL REVIEW 2020

Produced Dec 2020

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Liverpool Irish Festival is a member of *COoL*; a diverse collective of key arts organisations in Liverpool, championing the arts; changing perceptions; creating possibilities.

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Lorraine Maher led a *Mixed Heritage Mixer* as part of #LIF2020's *Black History Month* activities.



2020 HEADLINE ACHIEVEMENTS

Points of Pride

- 101,132 visits in five years with 23,323 to 28 events and three exhibits in 2020
- We have showcased 705 artists, speakers and creatives in five years, 107 for #LIF2020
- A 5-year press reach/opportunity to see average of 15.36m
- A five-year average quality rating and recommendation likelihood of over 95%
- Between 2016-2020 we can evidence visits from all of Liverpool's 40 residential postcodes
- Our combined our social media event reach totalled 185,728, with engagements of 8734 across Facebook and Twitter. This does not include the Eventbrite/Facebook listings and is a new metric
- Over five years we've worked with an average of 50 partners per year!
- Jan-Dec 2020 we received £101,568 in public funding, up from £61,908 in 2019, largely due to receiving Cultural Recovery Funding from Arts Council England (£45,450).

	2016	2017	2018	2019	2020	5 year AV (or AV of available years)
Visits	8812	9336	24232	36260	23323	20393
No events	53	69	75	48	28	55
No exhibits	4	3	4	4	3	4
Exhibition days	NR	NR	NR	88.8	87	35.2
Artists, creatives and speakers showcased	132	126	197	145	107	141
Press reach/OTS	15,500,000	6,500,000	26,500,000	23,000,000	5,030,000	15,306,000
Annual quality rating (5 of 4 and 5 awards)	94	96.6	95.13	93.96	96.46	95.23
Quality from 5	4.7	4.8	4.8	4.7	4.8	4.7615
Annual recommendation rating	96.29	96.6	96.2	95.11	92.65	95.37
Recommendation rating from 5	4.8	4.8	4.8	4.8	4.6	4.7685
Partners worked with	30	55	59	61	45	50
Public funding raised	NR	£ 63,500	£ 57,000	£ 61,908	£101,568	£ 70,994
Commissions	NR	NR	NR	32	31	31.5
Meetings attended	NR	188	276	255	257	244
Emails sent	NR	NR	6427	5993	4788	5736
Av emails per day	NR	NR	24.7	23.1	18.4	22

Notable activities

In 2020 we

- generated 31 commissions including significant films, articles and poems
- challenged a national agency about Irish representation within arts and culture, which was upheld
- researched a paper on Irish artist representation in England
- created a *Cultural Connectedness Network*
- contributed to national #GlobalGreening and St Brigid's Day programmes, as well as *Black History Month*
- delivered active work and support to the following networks and consultations: *Creative Organisations of Liverpool, Festival Forum, Liverpool City Region's consultations on Internationalism, Cultural Strategy, Theatre tickets and Music tickets*
- attended 257 meetings/calls and sent 4,788 emails (18.4 per day),
- launched our new *Business Plan* and *Black Lives Matter solidarity* statement
- received mentor/business support via European funded Liverpool City Council Run *Growth Platform* and joined the *Peer Network*
- made over 21 funding applications and supplied five letters of support, a testimonial and a review
- delivered a 35,000-word 32-page newspaper and exchange themed Festival during a pandemic
- survived Covid-19.

OVERVIEW

Liverpool Irish Festival's 2020 theme "exchange" moved on from "unique stories, creatively told", "migration", "what does it mean to be Irish?" and "conviviality". It developed a strong cohort of events, discussions and written commissions in a year fraught with difficulty, including social distancing, isolation, technological advances and change.

To simplify the programme, during complex times, we dropped the public use of our three programme trails –*In:Visible Women*, Nook and Cranny spaces and Family Days- though they are retained for a time when we can work in the physical world once more and *In:Visible Women*, particularly, remains a programme focus.

We generated 122 (72 survey and 50 poll) responses, compared to 359, 490 and 342 in 2019, 2018 and 2017 respectively. This lower return reflects fewer events, no volunteer interaction and a difficulty in creating reflection time and prompts in the online space.

#LIF2020 audiences used "interesting", "informative" and "joy" as their top three descriptors compared to "fun", "entertaining" and "joy" in 2019. "Fun" and "friendly" are next in the list, which we are proud of given the digital nature of our work in 2020.

Of 28 Festival events, 25 were online. The remaining three walks are postponed as Government policy, lockdown tiering and public safety changed. We will run these when it is safe to do so. An additional three out-of-Festival events add venues, audiences and reach to our annual figures.

The reduction in total events to 31 from 50+ reflects Covid-19 funding, but also what can be expected of digital audiences during a 10-day period. We were mindful of 'festival fatigue' being different to usual years, but also what control we would need over events. Everything for #LIF2020 was theme-linked, with us leading programming, quality and delivery.

Paying audiences continue to present concerns. Consultations begun in 2019 are still to deliver evidence as Covid-19 changed the landscape entirely. The majority of #LIF2020 was free to enter, though donations -available on every event- raised £528 (after *Eventbrite* fees). We received additional donations totalling £135 (£713 donation total).

In future, we will need to generate a blended programme of online and 'real world' events, with venue selection guided by event needs, institutional connections and accessibility (physical and intersectional). Ticketing shares and ease of purchasing will be considerations.

In 2018 we stated a desire to improve public realm, high-profile work, which improved in 2019 with *In:Visible Women* at *Tate Exchange* and our *Palm House* artistic residency with *Art Arcadia*. Social distancing suspended work on this in 2020, though our continued partnership with *Bluecoat Display Centre* and *Design and Craft Council of Ireland*, always provides one physical month-long exhibit.

Our public realm plan for 2020 was to begin work on the *Liverpool Irish Famine Trail*, opening a five project/five-year programme, growing Festival profile, developing city influence and inter/national links, reputation and events and providing a year 'round offer. The plan has gained support from potential international partners, such as the *Strokestown National Famine Museum and Trail*, but Coronavirus caused the *National Lottery Heritage Fund* to close just as we intended to submit our application. It has just reopened. Involvement in the *Great Famine Voices Roadshow* proved tremendously successful, with over 4k watching the collected entries.

Like most things in 2020, #GlobalGreening was C-19 affected, coming shortly after Matt Hancock's 16 March warning that all social activity must cease, though ahead of the official announcement on 23 March, causing confusion for some of our venues. Calculating conservatively, based on the buildings that participated and lower street audiences, we believe 14,229 visits would have been achieved, down from 21,728 in 2019.

Liverpool City Council were forced to cancel the *River Festival*, where we usually obtain a further 5-6k visitors and *Liverpool Pride* was also cancelled.

2020's difficulties brought some advances in community cohesion. *CARA* -a network of Irish service providers for the North West- formed early after lockdown to create an activated network, that signposts to member services and links communities. The Festival is a founding member.





We've never attempted more fundraising than in 2020, producing 22 applications totalling £393.7k in requests, up from £143k in 2019. Of those, we achieved total grants of £101k, including regular City Council funds (£20.4k) and Irish Government funding (£11.5k). We also received the UK Government's small business relief support (£10k) and *HM Government/Arts Council England's Cultural Recovery Funding* (£50.5k) and four funds from the Irish Government's emergency, reconciliation, Christmas and creative community fund programmes (£9.6k). £5,907 was donated to the Festival by its Director using the HMRC SEISS drawdown.

Despite the difficulties, events were on-sale by mid-late September, with 20k newspapers at the distributors by 28 Sept. 2019's pilot of selling space in the newspaper, was repeated, but with less take-up as organisations struggled for funds. We believe the newspaper to be a significant success because it

- created non-digital reach
- served as a gift to people in lockdown
- extended storytelling via 15+ commissions, in-depth articles and event cross-sells
- provides a Festival legacy
- spoke to local and international audiences.

Liverpool's October calendar is becoming increasingly competitive. Though we collaborate where possible, it is worth noting

- *LEAP* takes place just before us; *Black History Month* takes place throughout October and in standard *Liverpool Biennial* years we compete with their closing month(s)
- *Homotopia* and *DaDaFest* follow us
- Hallowe'en events are increasing
- many commercial venues run Hallowe'en activities, diluting city event messages
- football schedules have an effect
- we don't understand the implication of presenting in or out of half-term
- in 2020 Coronavirus, Brexit and US presidential elections swamped the press space and without the support of venue publications or venue print pick-ups, all reach figures are affected.

#LIF2020 saw us generate more digital and social media content than ever. This worked best when the we fully understood the technology and the Festival and artists aligned their promotion, with each benefitting from the other's audiences, such as with the *Trad Disco*.

The Board formed the volunteer team in 2020, which required tech access and sign-ins. Consequently, we didn't have an additional volunteer cohort in 2020. Online spaces require as much, if not more, Festival 'front-of-house' management and -being self-owned- does not benefit from venue support. Building safe online spaces requires proactive and alert management and must be scoped in future digital plans.

We worked with 107 artists, creatives and contributors; showing work from many more (e.g., guests involved in *Varo's* film, all of the filmmakers and animators). We developed 45 exhibition days or 87 if we include *#GlobalGreening*. This compares with 68 in 2020; 88 in 2018; 93 in 2017 and 81 in 2016. These do not include *#GlobalGreening*. Exhibition production, commissioning and delivery was heavily affected by venue closures. However, we developed 31 commissions (21 in 2019); on a turnover of £104,184 (£78,228, 1 Jan-26 Nov 2019). It is important to recognise that £45,450 is of this is cultural recovery funding (delivered in Oct). Without this turnover would have been just £58.7k.

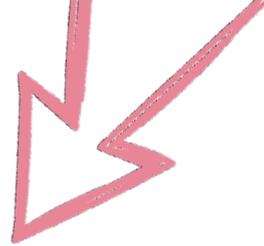
Peer feedback shows our reputation continues to rise for our curated programme, community group work, output quality, partnership and contribution to cultural excellence (see Testimonials).

We continue to believe we are unique in our field, remaining the only arts and culture *led* Irish festival in the world. Our specificity is our USP. Liverpool's unique connection to Irish communities, its international standing and our determination to address Irishness, diasporic peoples and Irish culture -as a spectrum of ideas and abilities- engages people. The location harnesses the stories, but the generosity of sharing it takes it beyond city perimeters. We have something exportable and meaningful that develops exchanges that 'brings Liverpool and Ireland closer together using arts and culture'.

We thank our artists, partners and sponsors; collaborators and networks; venues, friends and every visitor and audience member for joining us for *#LIF2020*. We hope you will and join us next year - 21-31 Oct 2021.

Emma Smith – Director
Liverpool Irish Festival





CULTIVATING AND INSPIRING AUDIENCES

Recommendation, re-attendance and quality ratings

Liverpool Irish Festival scores incredibly positively with audiences. We use a basic 1=poor and 5=excellent system to understand people's festival experience and chances they would recommend us.

Experience	Poor	>	>	>	Excellent
Star count	1	2	3	4	5
Recommendation likelihood	Very unlikely/wouldn't	Quite unlikely	Might/might not	Quite likely	Very likely/will

We believe that "4" and "5" mean "good" and "excellent" respectively. Analysis reveals the following:

Attendance/recommendation	2016	2017	2018	2019	2020
	%	%	%	%	%
Attended before?	49.67	56.35	49	42.77	68.66
Will attend again?	93.56	95.3	98.9	97.55	96.52
Recommend the festival? 4*+	96.29	96.6	96.2	95.11	92.65
Quality? 4*+	94	96.6	95.13	93.96	96.46

Recommendation rates

Our recommendation rates and rate for quality are staggeringly high, reaching over 90% annually (sustained in 2020). Variations occur from the mix in venues, weather and external influences, but -even with the move to online- with just 2.46% variation we are confident that audiences attending #LIF2020

- experienced welcoming, high quality events
- worked in line with or above expectations
- want to return
- will make and hear positive word-of-mouth recommendations.

Even based on feedback biases* (e.g., only people who have extremes of experience or are well-engaged are likely to complete a form) this is a significant achievement and positive indicator. We stated in 2019 we may never exceed those figures so to remain with a couple of % is sensational!

* User error can contribute to figures. Infrequently, people who had a brilliant time (recognisable in comments) misunderstand the scoring and indicate "1/poor". Whilst possible this happens at the opposing scale end (people indicating "5" for "terrible"), it is less likely someone who in mid-to-low satisfaction will complete feedback. Thus, we *may* benefit from survey bias, but it's difficult to control/account for, especially at low numbers. We input as surveys present, processing only what is submitted. Percentages do the rest.

My Aunt and I
image,
© Carmen Cullen,
#LIF2020



In 2020 72.57% gave the Festival a “5” for quality, up on 2019’s 71%! This is encouraging news for us, given the technological learning curve we faced and the user error we know was encountered. This said, perhaps user error and lack of access to the online survey contributes to this and we shall have to endeavour in future to ensure this can be balanced.

Re-attendance

Each year we see 40%+ of people saying they have attended a Festival, with 93%+ stating they would attend again. We hit a high of 98.9% in 2018, decreasing marginally year-on-year to 96.5% today. Most commonly, “no” is stated by overseas visitors who clearly see their opportunity to reattend as limited.

To retain such positivity under Covid-19 is laudable, given the opportunity for ‘keyboard warrior-ing’ and the distance from perceived repercussion. However, we must recognise the smaller sample than usual; just 72-124 surveys, compared to over 300 usually. However, that they track with previous years is heartening.

What the figures bear-witness to is returning crowds are higher in 2020. This tracks with our online broadcasting and inability to collect new audiences via print pick-ups and poster sightings. However, that over 30% were new audiences confirms that efforts made in online advertising, radio interviews and mail drops were important in driving new audiences.

ANNUAL ENGAGEMENT

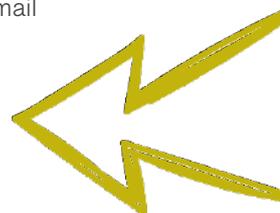
OUT-OF-FESTIVAL EVENTS AND ANNUAL GROWTH

Notes on audience values

We are still coming to terms with what these online audiences mean in terms of value against ‘live’ audiences. Having asked our sponsors and peers for how they are calculating equivalencies it is clear the sector still does not fully understand how it will calculate these. For consistency of monitoring we have adopted the following stances using “analyst’s prerogative”:

- 1 virtual ticket = 1.25 real world attendances to help account for the household watching one screen
- When calculating total visits, we have used actual ticketed attendances, including the 1.25 metric for virtual attendances and we have tallied the 1-month views as visits, in line with our peers, *Writing on the Wall*. Breakdowns of these are recorded and can be re-accessed/appraised if needed.
- the 1-month view numbers are a tally of the ‘1 min views’ on *Facebook* and ‘3 min views’ on *YouTube*; the metrics they use to calculate ‘views/visits’.

When looking at the ‘Participants and Audiences’ section, it is worth noting that *Arts Council England* defines audience engagement across a set of ‘event’ categories, which include ‘Workshops’, ‘Performances’, ‘Events’, etc. These categories to help determine depth of engagement versus passive exposure. *LIP’s* workshops and



Mr and Mrs Kwok Fong (nee Gannon) with their first-born grandchild, Roma, courtesy of the Fong Family via The Sound Agents, procured during the making of Liverpool Family Ties: The Irish Connection (2020).

'other' (including walking tours, etc) demonstrate a high rate of committed engagement as opposed to passive engagement, such as gallery counts where it is difficult to understand someone's understanding/engagement from their presence. The 2018 spike is worth noting, which includes 'active' audiences for the *Three Festival Tall Ships Regatta/River Festival* and 'passive' audiences for *#GreeningTheCity/#GlobalGreening*.

Event and audience growth/developments

Atop the festival, *Liverpool Irish Festival* makes contributions to wider cultural calendars, including *#GlobalGreening* (formerly *#GreeningTheCity*) for St Patrick's Day, *Derry City and Strabane District Council's* Young People's Festival: *Rewire* Liverpool's *River Festival*, *Liverpool Pride* march and/or *Quirky Cabaret: Celtic Crossings* festival fundraiser. In 2019 such events added 27,299 participations to our annual total. In 2019 we ran c.50 events and hoped to do similar in 2020. However, C-19 impacts and audience 'bandwidth' for 2D space engagement (over 10 days) permitted 25 online events (11 live) with three live tours still to run when safety guidance allows.

In 2020 the majority of these were cancelled. Ahead of national lockdown #1 we were commissioned by the Irish Embassy to create a film for their national St Brigid's day programme (premiered at *Bluecoat*) and we produced a reduced *#GlobalGreening* offering. In response to lockdown, we ran our first online offering -in partnership with the *Great Famine Voices Roadshow* and *Institute of Irish Studies* (Liverpool)- developing a series of online presentations, which garnered 2418 on the day, growing to over 4k by *Review* time.

Important in reaching/developing new audiences; building reputation and partnerships in communities/knowledge sectors, such events demonstrate our multi-disciplinarity, committed collaborator status and dedication to creative opportunities and artist engagement. This year-round representation -rather than 'pop-up' function- demonstrates our day-to-day resonance with groups, organisations and missions.

These events split and mitigate risk. Bad weather, transport strikes, significant city or sporting events can significantly affect audience behaviours and tickets. Relying on one opportunity in any calendar year leaves us vulnerable to such issues. Spreading activity -atop Festival delivery- locates new audiences, provides opportunities and builds engagement, proven across the past five years.

★ Total audiences for 2020 were 23,323, 12% up on planned activities and proposed numbers, though 35.7% down on 2019 figures, understandable given the reduced programme size (c.60%), digital shift, promotional opportunities and funding cuts. High yielding events are ordinarily things such as the Family Day, *#GlobalGreening*, *River Festival* and street work. This year, *Trad Disco*, *Great Famine Voices Roadshow* work and *Varo* have added significantly to figures. Under the circumstances of 2020, we are pleased with the audiences and have greater understanding of the power of digital, interest areas and technological implications of recording sessions, broadcasts and social media power. ★ See star below for linked info.

#GlobalGreening is the most significant 'visitor' addition to the programme, yielding 14,229 visits (21,728 in 2019). In non-lockdown years the figure will grow, but in 2020 building closures, home-working and public uncertainty meant not all buildings turned green as planned and fewer people were out, accounted for here.

We had one sell out event, which was our one live event in 2020: *Liverpool Family Ties: The Irish Connection* -a film made for and screened on St Brigid's Day- had a (free) full-house. Online events can reach a max if a target is set and attained. However, it is important to understand your baseline and we did not in 2020.

In 'real' terms we were able to draw 1,794 live attendances across 'live' and 'live virtual' events for *#LIF2020*. This is 19.6% of the 9,158 people we drew in Oct 2019 (8,289/5,356 in 2018/2017, respectively). However, we only had 60% of the programme and because people already understood they could (often) view events later (as over 7k have), we think of this as an achievement of which we can be proud given our much-reduced programme, budget and capacity.

That we underpin the success of the festival with activities across the year builds on previous learning and crystallises the importance of partnership work and collaboration.

LIVE PROGRAMME BUILD

Live programme build	W, P, E, O or X?	Workshops (céilí classes, family day, lecture)	Performances (music, theatre, etc)	Events (talks, music seisiúns)	Other (River Festival #Global Greening , tours)	Total
2020	% total audience	21	67	12	0	100
	Total visitors claimed	803	3641	375	4275	9094
	visitors/participants -w/1 month	422	2436	167	4275	7300
	Visitors/participants (Live)	381	1205	208	0	1794
	% of programme	29	50	14	7	100
No of each	8	14	4	2	28	
2019	% total audience	1	3	14	83	100
	Visitors/participants	301	863	4523	27154	32841
	% of live programme	35	25	25	15	100
	No of each	17	12	12	7	48
2018	% total audience	2	12	7	78	100
	Visitors/participants	566	2829	1675	18239	23309
	% of live programme	17	45	24	13	100
	No of each	13	34	18	10	75
2017	% total audience	5	63	30	1	100
	Visitors/participants	436	5088	2459	100	8083
	% of live programme	26	48	25	2	100
	No of each	17	31	16	1	65
2016	% total audience	19	38	37	6	100
	Visitors/participants	1046	2124	2052	347	5569
	% of live programme	9	26	51	13	100
	No of each	5	14	27	7	53
Live programme build	W, P, E, O or X?	Workshops (céilí classes, family day, lecture)	Performances (music, theatre, etc)	Events (talks, music seisiúns)	Other (River Festival #Global Greening , tours)	Total

EXHIBITION FIGURES

During #LIF2020 we held one independent exhibition with *Bluecoat Display Centre*; #GlobalGreening and an Instagram takeover by Edy Fung. This year we have classified these as 'exhibits', feeling the numbers involved are better represented in these categories, than in 'live programme' figures. Because we have assigned #GlobalGreening to 'exhibition' rather than 'event' measurements, the year-on-year measurements don't really stack up, moving to 14,229 from 3,419 (2019), 923 in 2018 and 1200 in 2017.

We learned in 2019 that exhibitions in popular venues add large audience values to our figures, e.g., Casey Orr's *Saturday Girl* at *Tate Liverpool* which had 13,283 people through the doors (though we estimated just a 15% engagement with the work, totalling 1,992). We could not deliver these kinds of works in 2020, but must consider them again when the public is permitted to return to cultural venues.

Exhibition figures are an extrapolation of building figures and/or official counts.

For #GlobalGreening we use a population % rate, multiplied by 2% of the population being out and the number of buildings we light. We use 15% of visitor rates for *Bluecoat Display Centre*, based on the necessity to pass the window display to access the till. This does not account for the street rate and those who look in to the display from outside, which is a feature of this form of display, hence the title 'In the Window'. Generally, we err on the side of caution using conservative estimates across our figures.

INTERSECTIONAL PROGRAMMING

As part of our commitment to *Black Lives Matter*, we stated we would ensure 25% of our programme would be driven by intersectional matters, including ethnicity, non-binary gender and sexuality and neurodiverse (in time) work.

8:31 (25.8%) of our events and exhibits were ethnicity driven or contained work specifically about ethnicity and identity and 9:31 (29%) were female-led/centred. Overall, this suggests that our programme build has a 27.4% focus on intersectional issues.

NB The table above considers live programme only. Exhibits are not counted here.

PARTICIPANTS AND AUDIENCES

Participants and visitors*	2016		2017		2018		2019		2020	
	Events	Exhibits	Events	Exhibits	Events	Exhibits	Events	Exhibits	Events	Exhibits
Expected	3608	975	6495	1030	19625	760	28790	2180	1019	19670
Achieved	5569	3243	7252	1253	23309	923	32841	3419	9094	14229
Visitor total		8812		8505		24232		36260		23323
% (actual vs expected)		192.28		113.02		118.87		117.08		112.73

* All figures (2016-19) are derived from audience counters; ticket counts or extrapolations from automated door counts. 2020's counts are described below

Audience attendances W, P, E, O or X?	2016		2017		2018		2019		2020	
	No.	Aud.	No.	Aud.	No.	Aud.	No.	Aud.	No.	Aud.
Workshops (W)	5	1046	17	436	13	566	17	301	8	803
Performance (P)	14	2124	31	5088	34	2829	12	863	14	3641
Event (E)	27	2052	16	2459	18	1675	12	4523	4	375
Other (O)	7	347	1	100	10	18239	7	27154	2	4275
Exhibitions (X)	4	3243	3	1253	4	923	4	3419	3	14229
Total	57	8812	68	9336	79	24232	52	36260	31	23323

★ These tables (two above and *Live Programme build* below) await audience values from *IndieCork, Ireland XO*, Colm and Laura Keegan, *Liverpool Lambs* and the *Bluecoat Display Centre*. Based on lived experience of previous events, the calculations we have already used for follow up audiences and the nature of these events, we believe these may bring an additional 305 visitors to the figures.

TICKET PRICING AND AVERAGES

Average ticket price*	2016	2017	2018	2019	2020
Total number of events	53	69	75	48	31
Number of paid events	27	34	43	19	2
% of events programme	50.9	49.3	57.3	39.6	6.5
Number of free events	26	35	32	29	29
% of events programme	49.1	50.7	42.7	60.4	93.5
Average ticket price (F/C median totals, divided by number paid events)	£ 16.72	£ 7.35	£ 8.30	£ 9.96	£ 6.75
No. of tickets issued at paid events (including comps)	2714	1550	3784	1158	170
Income if average ticket price was redeemed (gross income indicator, not accounting figure)	£45,378.08	£11,392.50	£31,407.20	£14,207.90	£ 1,147.50
Average across all events (including free events)	£ 3.17	£ 9.39	£ 9.04	£ 4.82	£ 4.59

* Based on the average ticket price, this being the median value between full and concession price, multiplied by the number of purchases made. Does not account for complimentary tickets or free events.

Of #LIF2020's 28 sessions/26 events, just two were for paid tickets – *Mrs Shaw Herself* and *Colm and Laura Keegan* (which they managed). In #LIF2019 's we had 48 events (52 sessions; not including exhibits) and 19 were paid events, with 29 free. The estimated potential income for every ticket assigned to an actual audience member, based on average prices, amounts to just £1,147.5 in 2020 compared to £14,207.90 in 2019, across the portfolio. This is a gross income indicator, not an accounting figure.

Donations were an option for all events. The biggest collective donation amount was gained by Matt McGinn at almost £200, paid to him in lieu of a performance fee. Box office splits were not a feature this year as we did not operate with any venues where paid tickets featured. The last event we ran that brought a good profit was *TG4 Gradam Ceoil* nights in 2019, but this was tempered by ticket sales for *Rebels and Friends*.

We handled the vast majority of our sales using *Eventbrite*, moving away from *Ticket Quarter* as planned.

In an ideal world, we would always be ready to sell our portfolio of events from early Sept, using as many promotional channels as possible. The earlier we can be up and running, allows for better promotion, repositioning and approaching new/alternate markets, where appropriate.

If we use *Eventbrite* allocations in future, need to do more work on the *Facebook* integrations and publicising the events via *Eventbrite*, too.

We await the evidence of both the City's music and theatre consultations, which hoped to better understand Liverpool's 'guest list' economy and difficulty in raising ticket income. Looking at the year-on-year figures, we can evidence that ticket buying is dropping; a note consistent with peer feedback. With so much free content available, many people occupy their time and energy here rather than in paid events. We must get activities such as these listed with a couple of paydays ahead to help people spread the cost. It is important to remember that our free events are an important part of our public function and do much to help us engage deeply with communities and audiences, fulfilling stakeholder/funder missions and maintaining our egalitarianism, charity status and barrierless access.

AVERAGE AGE

Age - audience		2016		2017		2018		2019		2020		Facebook + survey %s
Category	Av	No	%	No	%	No	%	No	%	No	%	
Under 16	8	7	1.20	11	3.05	Did not collect data		5	1.57	0	0.00	
16-19	17.5	10	1.72	25	6.93			20	6.29	0	0.00	
20-24	22	46	7.92	95	26.32			30	9.43	0	0.00	2.9
25-44	34.5	119	20.48	52	14.40			70	22.01	2	2.78	14
45-54	49.5	86	14.80	75	20.78			51	16.04	16	22.22	34.3
55-64	59.5	172	29.60	90	24.93			44	13.84	27	37.50	26.9
65+ (Life expectancy 81*)	73	139	23.92	5	1.39			54	16.98	23	31.94	21.9
Prefer not to say/PNTS/Left blank	36.5	2	0.34	8	2.22			44	13.84	4	5.56	0
Completions		581	100	361	100	0	0	318	100	72	100	100
% answering question		95.87		100.00		-		88.58		100.00		
Total form fillers		606		361				359		72		
Average age of visitor		51.7		39.2		-		44.5		59.6		

* *The Global Burden of Diseases, Injuries and Risk Factors Study, 2013 (GBD 2013)*

Lack of survey returns in 2020 may skew the facts around this topic and consequently we have also looked at our *Facebook* audiences to give a secondary checker against our known audience, which can be seen in the table above.

What the average shows us is that we have moved the average visitor age, reflecting attempts to attract younger people to our work, but we are beginning to appreciate how difficult it is to collect data from this group. In 2020, particularly, our average audience age was predetermined to increase due to the lack of the Family Day and ability to create children centred online programmes, which do not reflect the activities we generated in the newspaper, for instance. Having measured the average age tallied from the specific ages provided, rather than the average representation in the categories (as above) our average age rises just slightly to 45. Anecdotally, we have realised this year that if we measured equal representation from across the age categories presented here (i.e., 14.29% in each category), the average age of a visitor would be 37.7. This means we fall on the older, rather than younger, side of an 'average' audience.



Still from *The Invisible Boy*,
screened by IndieCork
for #LIF2020





INCLUSION/THE CREATIVE CASE

Inclusion or “*The Creative Case*” is an important initiative driven by *Arts Council England* to redress diversity by creating deeper inclusion and fewer barriers in ACE funded work. ACE state *The Creative Case* is not ‘equal opportunities repackaged’, but a fundamental change to diversity consideration, embedding diversity in organisational philosophy, conduct and content.

With a responsibility to alter monitoring to comply with GDPR and funder needs to account for disability and diversity, there is much to do for a small organisation. It is not always possible to get artists, audiences and performers to complete such rigorous checks and they have been much politicised in recent times. We must work still harder to build this in to future contracts and service level agreements, in spite of limited capacity and resources. Critically, if awarded *National Portfolio Organisation* status, we must demonstrate models that advance this target.

Inclusion goes beyond physical access. It begins with the belief audiences are safe from oppression and supported to engage in activities. Our 2019 inclusion statement and 2020 *Black Lives Matter* statement, underpin our partner expectations, so that if anything falls short, we have leverage to demand change or evidence reasons not to return.

The Creative Case is not solely about audiences, but performers, artists, Boards and staff/contractors. Access to aspiration, working in areas of deprivation (and wealth) and class considerations are important to build into our work. Ideally, they dovetail with existing strategies, because –as an organisation- we aim to be at the forefront of addressing intersectionality and all that this includes. That said, to keep this updated is important. *LIF*'s work with single and dual-heritage groups as well as specific audiences and key city partners, such as *Writing on the Wall*, *Pagoda Arts* and *Liverpool Pride* are instrumental to this.

The Festival must and does employ *The Creative Case* to fairly represent its needs and specificity, though it has had to take *Arts Council England* to task on the matter to handle ‘White British’ and ‘White Irish’ conflation. 2019 proved we must ensure that when we say ‘Irish’, it is not solely interpreted as ‘white’. We continue to stress that ‘Irish’ is a protected characteristic within inclusion frameworks and continue to call-out blindness towards these confluences as ‘othering’ (more here:

<http://www.otheringandbelonging.org/the-problem-of-othering/>).

Why is Irishness othering? Let's be clear – it shouldn't be. Violence towards, isolation of and bullying happens against Irish people, to subjugate and make them ‘other’. We will not tolerate this.

For the Irish in Britain, specifically England, people may be isolated for many reasons. Over centuries, individuals and groups have left the island of Ireland with motives ranging from safety to free economics. Famine, political hardship, lack of acceptance for faith, sexuality, actions against God/society, abuse and combinations of the above mean it is often vulnerable people who travel. Host cities and those therein can view economic migrancy as threatening, leading to insolation and difficulty. Arriving in large groups has meant Irish migrants have become the ‘whipping population’ for other (previously) vulnerable groups who pass on the position of the bullied to the bullies as a way of ending their own isolation (‘No blacks, no dogs, no Irish’). Common issues Irish people can -and do- face, include common tropes/assumptions that they are

- poor and hungry (famine; unable to earn at home; determined to have a working class/rural accent by those who know no better)
- uneducated, illiterate and slow minded and/or ‘great craic’; alcoholics and drug users (‘Paddy and Mick go into a bar...’)
- white
- Catholic/Protestant/Christian
- terrorists (IRA or other)
- criminals (transportation)
- violent
- abusers or abused.

White-on-white racism (not that all Irish people are white) often goes unchecked and so English-on-Irish (or Irish-on-English though rarely ‘British-on-Irish’) has continued hiding in plain sight. This kind of nationalism has not received the rejection and review that other ‘white racism’ has rightly received, such as that of white-on-Black or white-on-Asian racism, returning us the to ‘No blacks, no dogs, no Irish’ example.

Why do these things matter? Because prejudgement is not self-determined. It limits everyone's choices and long-term access, predetermining success or ability despite best efforts, being neither merit nor potential based. It considers nothing of a person's lived-experience, skills, tolerances or attributes.

Where must we consider *The Creative Case*? *The Creative Case* factors in all we do; contracting, Board member make-up, artists and audiences. As a minimum, it must track national averages and reflect our links with Ireland and Britain.

It would be peculiar for our Festival to attract 50% Black audiences, when Liverpool's Black population is 2.8 % (2011 census) and Ireland's is 1.4%, but by the very nature of our work, we should attract individuals from across the diversity spectrum. To have a high white-Irish count reflects *LIF's* representation of -and mission to celebrate- Irish arts and culture; if we miss groups most closely aligned with this we must consider why.

Monitoring *The Creative Case* in our artists, performers and creatives is notoriously difficult. Despite surveying our 2020 contributors less than 10% responded. Guessing someone's sexuality, ethnicity or gender would be appropriate and with such little data generated in 2020 we have used what we did gain and averaged it with 2019's to give us an estimated figure.

Notes on data collection; entry and issues with identity data

In 2020 all data mining had to be digital. However, mindfulness around the politicisation of data following *Black Lives Matter* and LGBTQI+ activism -alongside the resulting rigour in intersectionality handling- plus working in new contexts, meant it was rarely appropriate, to ask someone to complete such data during or directly after an event, out of context and without any reflection or 'grace' period.

In future, it would be prudent to use the technology to follow up with all event attendees once a little time has passed, with information on why it is important. Future (tech) considerations must think about the context in which they are being deployed and how we can re-ignite someone to discuss their experience when a little time has passed. Any format must aid not alienate completers. *Zoom* polling and *Google Forms* work, technically, but with fewer live events and no volunteer interaction, the ability to use them in the context of the event and collect data meant usage and take up was very low.

A way to improve data is to attach monitoring to ticket purchasing, which *Eventbrite* has (since #LIF2020) announced as a service. In 2021, if we use this technical platform, we will use this functionality.

Paper surveys are brilliant when used by volunteers, though they must be short to sustain interest and clarity. They can be difficult to interpret and are time consuming, but they have taught us much and are especially useful in venues where we have no ticketing control. Ensuring these match intersectional needs will be paramount.

Year-on-year (YOY) figures for ethnicity and nationality raise issues. From previous years we know that forms asking people to specify 'Ethnicity and nationality' in freeform results in wide variations and incompletions, such as "white", "black", "Scouse", "UK" – all part answers.

In 2018 we asked for 'Ethnicity' and 'City and country of birth' (in a bid to determine nationality ourselves), coding replies to fit data models, but it lacked some nuances. In 2019, we tweaked the questions to: 'Your city and country of birth (nationality)' and 'Your ethnicity/ethnicities', all of which were presented, but we managed to miss 'Post code' from the form, an error to be corrected in all future surveys.

Helen Tierney performing in *Mrs Shaw Herself*, delivered as an online performance during #LIF2020.



Asked about 'ethnicity', many write "British" rather than "White British" or "Asian British", along with other freeform answers such as "Scouse", "European" and "why does it matter?"; this will only have become more politicised following Black Lives Matter, but also as 'descriptors; for sexuality and gender progress.

Where hyphens are entered, we attribute them as 'Prefer not to say'. Where an aspect of ethnicity has been offered, we try to fairly attribute it, e.g., "Scouse" may not mean 'white', but should mean they were born or primarily raised in Britain and therefore their entry is attributed as 'Unknown ethnicity – British'.

An interesting point to note is that between #LIF2017 and #LIF2018 British and Irish ethnicity decreased by 11% showing we have broadened our audience, though much of this may be made up with 'White – any other backgrounds'.

'White British', 'White Irish', 'Anglo-Irish', 'British', 'Irish' and 'white other' audiences generate just over 66% of our audience, compared with 71% (2018) and 83% in 2016. We have seen fluctuations in our international audience and with freedom of choice, more people identifying as 'Anglo-Irish' rather than one or the other, suggesting that 2016's figures only helped to tell part of the story by defining 'British' and 'Irish'. Increased numbers ignore the question entirely (22%) and others do not fully appreciate the question, leaving answers such as 'white', which makes it difficult to ascribe ethnicity, hence the use

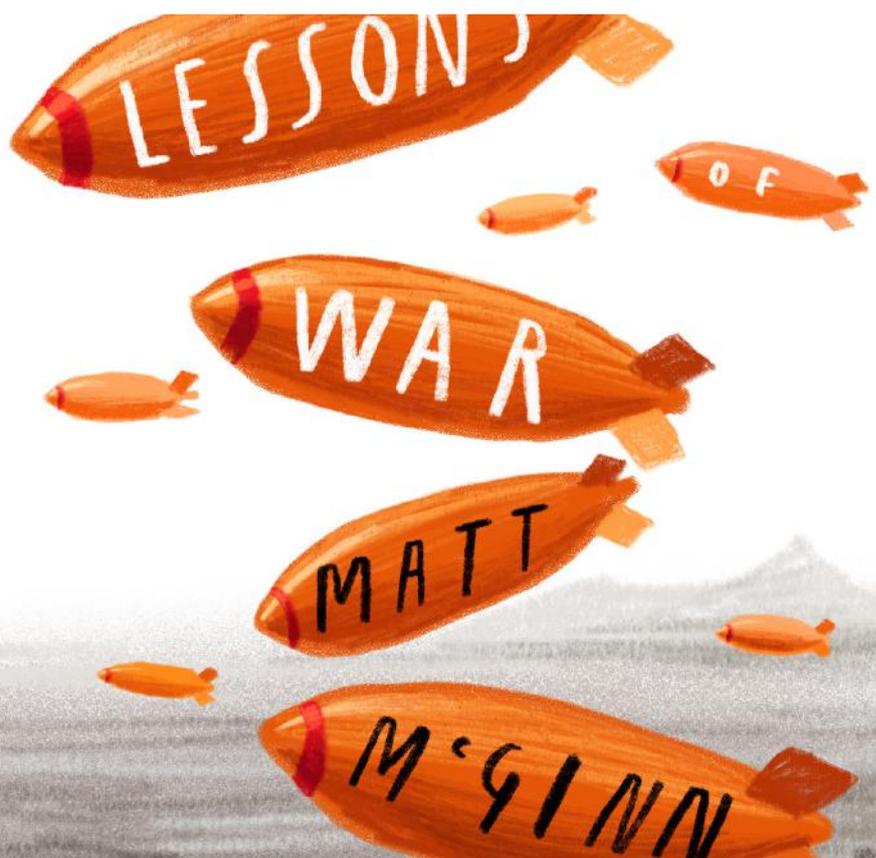
of 'white other'. We have attributed these as fairly as we can, but within the realm of GDPR this is difficult.

'Anglo-Irish' is a heavily politicised term and can infer class system issues. Whilst mindful of this, we can do little about entries while providing freeform questions. To incorporate a full selection structure would overcomplicate the survey and alienate people not wholly reflected by one category. As identity politics rise and generations merge, a flexibility around terms will need consideration (think "black Irish"/"Irish Black"/"Black and Irish", which are not the same).

We understand from 2019 funder feedback that our high-percentage Irish 'white artist and audience' is not instantly understood within the inclusion/BAME framework. Although we have addressed this as flawed, given our understanding of white-on-white racism and Irishness as othering, it has been a sobering, hard-fought and ugly piece of learning. It has also reaffirmed our position as a representational voice and has recharged our work on overturning assumptions, increasing inclusion and working on our intersectionality.

In part, this has instructed our work on dual/mixed heritage lives, cultural connectedness and Global Famine Voices, along with articles in the #LIF2020 newspaper and work around reconciliation. We are placing the Festival at the centre of cultural dialogue with city networks, City Council, Irish in Britain and the Embassy to present supportive and positive dialogue related to gender, sexuality and intersectionalism.

Matt McGinn's album and documentary *Lessons of War* featured as part of #LIF2020 as an online event, #LIF2020LongRead and in our newspaper. The album cover (detailed here) was designed by celebrated Irish illustrator, Oliver Jeffers.



PLACE OF BIRTH VS RESIDENT NOW

Your city and country of birth

Location	2019		2020	
	N ^o	%	N ^o	%
Local	160	44.57	32	44.44
National	124	34.54	24	33.33
International	64	17.83	13	18.06
Not known	11	3.064	3	4.167
	359	100	72	100

* LCR = Liverpool City Region

evenly, except for gains made in 2020, with more people attending from Northern Ireland (probably tracking with the Patrick Kiely/Commission for Victims and Survivors event, plus Gael Linn).

What this shows us, is that even though we are dealing with fewer feedback forms, the percentages for where people came from (left) and where they live now (below) are tracking relatively

City and country of residence now

Location	2019		2020	
	N ^o	%	N ^o	%
Local	252	70.19	52	72.22
National	69	19.22	15	20.83
International	9	2.507	2	2.778
Not known	29	8.078	3	4.167
	359	100	72	100

What we see in the table left, is that within 'local' our Liverpool and LCR gains have borrowed from attendances in Manchester and our attendances from Ireland are down.

ETHNICITY AND NATIONALITY: AUDIENCES AND ARTISTS

Analysis – audience and artist

Collecting intersectional data in 2020 has proved to be harder this year than any other. The politicisation of data -of which we are a part- has meant that people are increasingly aware of good and bad practices, but also fatigued by the process. Black Lives Matter has been an important part of this, but it follows on from the GDPR practices on 2018-19 and a great deal of dialogue around gender and sexuality. This means that asking for identity linked data is now loaded and for many this is off-putting. It also means that context is everything; having fewer live events in which to set the context and tone means we have struggled to gain new data. We have presented the findings of our 72 audience surveys and 10 artist returns.

Though returns are low, they bear some resemblance to previous years, showing high Irish participation and an audience awareness of their ability to identify within various British, Irish and ethnic categories. In the paragraphs below, we track 2020/2019/average between to help account for low feedback rate in 2020. We will use the average figure in our wider reporting.

In both tables, it is clear we work with majority white peoples: **90/89/89.5%** of artists and **83/66/74.5%** of audiences being white. It is important to note that within this "white" category **90/57/73.5%** of artists and **45/17/31%** of audiences are Irish.

When looking at the makeup of diversity on the island of Ireland and in Liverpool, this is not wholly surprising, but we would like to work on ensuring we are accessible to ethnic minority audiences, too, especially when considering our work on dual heritage lives and the importance we place on inclusion. Work with Irish Black communities did happen, but -due to the difficulties with data collection- are not seen in the statistics.

It is important to draw attention to this under *The Creative Case* as we have found some can overlook Irish nationality/Irishness as a protected characteristic within ethnicity and identity frameworks, which we are doing all we can to address. These groups are different to 'white British artists and audiences' in Liverpool, showing we are talking to and working with people in marginalised groups.

This year we were unable to work with our newly established Chinese Irish community members, who - having faced terrific racism following the outbreak of Covid-19- were very reluctant to engage in anything outside of well-known networks. We must work to correct this in future.



Ethnicity data - audience	2016 responses		2017 responses		2018 responses		2019 responses		2020 responses	
		%		%		%		%		%
Asian or Asian British - Bangladeshi	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Asian or Asian British - Pakistani	0	0.00	0	0.00	0	0.00	2	0.56	0	0.00
Asian or Asian British - Indian	3	0.55	0	0.00	11	2.86	0	0.00	0	0.00
Asian or Asian British - or other Asian backg	1	0.18	6	1.66	1	0.26	2	0.56	0	0.00
Black or Black British - African	2	0.37	0	0.00	0	0.00	2	0.56	0	0.00
Black or Black British - Caribbean	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Black or Black British - other	0	0.00	2	0.55	1	0.26	2	0.56	1	1.39
Chinese	4	0.74	0	0.00	1	0.26	1	0.28	0	0.00
Mixed - white and Asian	2	0.37	1	0.28	0	0.00	1	0.28	1	1.39
Mixed - white and Black African	0	0.00	0	0.00	1	0.26	2	0.56	0	0.00
Mixed - any other mixed backgrounds	5	0.92	0	0.00	3	0.78	4	1.11	1	1.39
White - British	364	67.28	70	19.34	103	26.75	76	21.17	19	26.39
White - Irish*	137	25.32	26	7.18	15	3.90	13	3.62	20	27.78
White - Anglo-Irish*	0	0.00	1	0.28	1	0.26	5	1.39	1	1.39
White - any other white backgrounds	5	0.92	9	2.49	75	19.48	50	13.93	3	4.17
Unknown ethnicity - Irish*	0	0.00	74	20.44	72	18.70	37	10.31	6	8.33
Unknown ethnicity - British	0	0.00	104	28.73	77	20.00	51	14.21	5	6.94
Unknown ethnicity - Anglo-Irish*	0	0.00	15	4.14	3	0.78	6	1.67	6	8.33
International mixed ethnicities	0	0.00	16	4.42	2	0.52	1	0.28	4	5.56
I would prefer not to say	0	0.00	24	6.63	8	2.08	5	1.39	0	0.00
Other	18	3.33	0	0.00	11	2.86	21	5.85	0	0.00
Notknown/did not answer	0	0.00	14	3.87	0	0.00	78	21.73	5	6.94
Completions	541	100	362	100	385	100	359	100	72	100
Total feedback forms collected	609		362		490		359		72	
% answering question	88.83		97.13		78.57		79.27		94.06	
*All Irish referencing groups	137	25.32	116	32.04	91	23.64	61	16.99	33	45.83
*All Irish referencing groups %	25.32		32.04		23.64		16.99		45.83	
Combined 'White British', 'White Irish', 'Anglo-Irish', 'British', 'Irish' and 'white other'	506	83.09	299	82.60	346	70.61	238	66.30	60	83.33
Other mixed ethnicities	17	19.14	25	25.74	20	25.45	38	10.58	7	9.72

Working with or attracting white people is not done at the isolation and rejection of other marginalised groups, but references Ireland's and its diaspora's cultural cohesion. Over **7/4.9/5.95%** of our artists and **9.72/10/9.86%** of our audiences come from mixed ethnicity backgrounds and our dual-heritage work demonstrates a dedication to work with more and other ethnicities and groups. Commencing work on the Liverpool Irish Famine will open up discussion with a number of groups, internationally, and will drive access to diaspora audiences.

Still from *Sea*
 screened by
 IndieCork
 for #LIF2020



		2016 responses		2017 responses		2018 responses		2019 responses		2020 responses	
			%		%		%		%		%
Ethnicity data - artists											
BA	Asian or Asian British - Bangladeshi	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
PA	Asian or Asian British - Pakistani	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
IN	Asian or Asian British - Indian	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
AO	Asian or Asian British - or other Asian background	0	0.00	1	0.79	1	0.51	1	0.70	0	0.00
AF	Black or Black British - African	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
CA	Black or Black British - Caribbean	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
BB	Black or Black British - other	0	0.00	0	0.00	4	2.04	1	0.70	0	0.00
CH	Chinese	0	0.00	0	0.00	0	0.00	2	1.40	0	0.00
WA	Mixed - white and Asian	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
MA	Mixed - white and Black African	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
MO	Mixed - any other mixed backgrounds	1	0.76	1	0.79	1	0.51	0	0.00	0	0.00
WB	White - British	49	37.12	55	43.31	73	37.24	46	32.17	1	10.00
WI	White - Irish*	79	59.85	63	49.61	108	55.10	64	44.76	9	90.00
AI	White - Anglo-Irish*	0	0.00	0	0.00	0	0.00	17	11.89	0	0.00
WO	White - any other white backgrounds	3	2.27	7	5.51	3	1.53	0	0.00	0	0.00
UI	Unknown ethnicity - Irish*	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
UB	Unknown ethnicity - British	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
UA	Unknown ethnicity - Anglo-Irish*	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
ME	International mixed ethnicities	0	0.00	0	0.00	0	0.00	7	4.90	0	0.00
PN	I would prefer not to say	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
OT	Other	0	0.00	0	0.00	4	2.04	0	0.00	0	0.00
NA	Not known/did not answer	0	0.00	0	0.00	2	1.02	5	3.50	0	0.00
Completions		132	100	127	100	196	100	143	100	10	100
Total feedback forms collected		132		127		196		143		143	
% answering question		100.00		100.00		100.00		100.00		6.99	
*All Irish referencing groups		79	59.85	63	49.61	108	55.10	81	56.64	9	90.00
*All Irish referencing groups %		59.85		49.61		55.10		56.64		90.00	
Combined 'White British', 'White Irish', 'Anglo-Irish', 'British', 'Irish' and 'white other'		131	99.24	125	98.43	184	93.88	127	88.81	10	100.00
Other mixed ethnicities		1	1.00	2	2.00	6	6.00	11	7.69	0	0.00

GENDER: AUDIENCES AND ARTISTS

All the data issues concerning ethnicity are valid here, too. In an increasingly intersectional world- to understand the differences and diversity within gender and sexuality groups- is becoming more complex. 'Prefer not to say's' feature, but it is clear using freeform answers lets us learn about our audience. Despite the ongoing development of the gender and sexuality language, many confuse gender and sexuality and for some, neither is a not a topic for discussion or open reference. The politicisation of these terms has made analysis more difficult, but there is much to learn.

Our audience figures suggest we continue to increase female engagement, which could be accounted for by our *In:Visible Women* programme, but may equally indicate a feedback bias. Alternatively, it may mean that as intersectionality increases more men are choosing to reconsider their gender stance. The tables below show our findings for audiences and artists.

Slight increases in non-cisgendered/non-binary audiences are minimal and therefore difficult to learn from. It is also difficult to track against national statistics as nothing has come through in census about this, yet. The 2021 census will help to address this.



	2016 responses		2017 responses		2018 responses		2019 responses		2020 responses	
Gender - audience		%		%		%		%		%
(Cis) female	316	52.15	201	55.22	264	62.86	199	55.43	49	68.06
(Cis) male	259	42.74	154	42.31	145	34.52	114	31.75	19	26.39
Trans-female	1	0.17	0	0.00	1	0.24	0	0.00	0	0.00
Trans-male	0	0.00	0	0.00	1	0.24	0	0.00	0	0.00
Prefer not to say/Unknown	30	4.95	3	0.82	4	0.95	41	11.42	4	5.56
Illegible	0	0.00	3	0.82	5	1.19	0	0.00	0	0.00
Other (inc "both" and "no such thing")	0	0.00	3	0.82	0	0.00	0	0.00	0	0.00
Non-binary description given	0	0.00	0	0.00	0	0.00	5	1.39	0	0.00
Completions	606	100	364	100	420	100	359	100	72	100

	2016 responses		2017 responses		2018 responses		2019 responses		2020 responses	
Gender - artists		%		%		%		%		%
(Cis) female	50	37.88	61	48.03	50	37.88	59	41.26	4	40.00
(Cis) male	82	62.12	66	51.97	82	62.12	83	58.04	5	50.00
Trans-female	0	0.00	0	0.00	0	0	0	0.00	0	0.00
Trans-male	0	0.00	0	0	0	0	0	0.00	0	0.00
Prefer not to say	0	0.00	0	0	0	0	1	0.70	1	10.00
Illegible	0	0.00	0	0	0	0	0	0.00	0	0.00
Other (inc "both" and "no such thing")	0	0.00	0	0	0	0	0	0.00	0	0.00
Non-binary description given	0	0.00	0	100	0	100	0	0.00	0	0.00
Completions	132	100	127	100	132	100	143	100	10	100

We worked with 107 artists, creatives and contributors in 2020. Anecdotally, our 10 artist returns suggest a higher number of male artists, but in practice we believe this balance favours female practitioners. However, without the hard evidence, this can only be presented anecdotally.



Lead image for Zoom presented, scratch reading of *Stowaway*, written by Barbara Marsh and premiered by Liverpool Irish Festival (2020).

In 2018 and 2019, an individual raised their concern about the survey question titled 'Gender', disputing that what we meant was 'biological' and therefore should actually be 'Sex'. The Festival rejects this, based on a desire to understand what people are self-identifying as at the point of their visit (primarily for funder benefaction, not Festival business), not the start-point of their lives. We will continue to use the term 'Gender' as a positive reinforcement of our inclusion, as opposed to a narrow political view of the gender spectrum.

Linked with concerns about Irish recognition within protected characteristic frameworks, we are mindful that co-working with partners will likely develop intersectional diversity in audiences, including events such as *Black History Month*, *River Festival* and, we hope, *Liverpool Pride*. This was affected deeply in 2020 by Covid-19, cancelling many events and opportunities. Guided by an appropriateness within our mission -to create greater inclusion and links between Liverpool and Ireland using arts and culture- we will pursue work that builds on this, not generate tokenistic links to improve statistics. Reaching non-cisgendered communities, for example -in line with a mission to include diaspora audiences and those who are sometimes isolated from their Irish or Britishness by their difference- has long been a preserve of the Festival. Reflecting on our white paper work with Paul Dowling (Chicago, 2016-17) regarding contributions to the revised **Irish Diaspora Policy**, we now see two entries for LGBTQI+ communities within it and hope we had a small part in this development. That we continue to have low non-binary figures is not in itself evidence for radical change, but possibly an argument for doing something artistically credible to support these groups within our communities, as long-term advocates of *The Creative Case* and a commitment to working with diaspora.

SEXUALITY: AUDIENCE AND ARTISTS

To contextualise our monitoring, as you read on, the *Office of National Statistics (ONS)* believe that c.1.7% of England's population self-identify as LGBTI+ today, though other sources –such as **The Kinsey Report**- believe this may be as high as 10%. We will update this with census findings in 2021.

Sexuality monitoring was added to feedback forms in 2018 with free form answer space. Just 58% of respondents provided an answer. Standardising responses returned a figure of 70% as heterosexual, with 10% opting for a non-binary identifier, such as "gay", "pan" or "bisexual". 12% spoiled their answer with 1.72% using 'prefer not to say (PNTS)'.

In 2019, the largest variance was in PNTS/spoiled answers, rising from 19.23% to 46.52%. Non-binary audiences dropped, but with so few returns it is difficult to ascertain the pattern, though our female programme focus –rather than specific LGBTQI+- may have some part.

However, understanding our audience and artists in this way enables us to evidence who we are missing and the concerns of our audience. It is clear some people do not understand why we collect this data and they make a joke of it. A cohort of people do not understand 'sexuality' as distinct from 'gender' (c.5%), suggesting greater context may enable more precise answers. Our research in this area shows that we are better able to collect data if we supply the categories. We will use this to inform surveys in future.



Adrian Duncan presented his award-winning book *A Sabbatical in Leipzig* (The Lilliput Press), followed by a *Twitter Q&A*.



Audience sexuality	2016	%	2017	%	2018	%	2019	%	2020	%
Bisexual					10	3.45	8	2.23	1	1.39
Confused					1	0.34	0	0.00	0	0.00
Provided gender not sexuality					15	5.17	18	5.01	3	4.17
Heterosexual/straight/H					205	70.69	170	47.35	53	73.61
Lesbian					5	1.72	2	0.56	0	0.00
Pan or 'other'					1	0.34	6	1.67	1	1.39
Prefer not to say/PNTS/-					5	1.72	15	4.18	1	1.39
Illegible??/ N/A/Joke or other comment					36	12.41	14	3.90	1	1.39
Gay					12	4.14	6	1.67	0	0.00
Not known/left no reply							120	33.43	12	16.67
Totals					290	100	359	100.00	72	100.00
Non-binary identifier total					29	10.00	22	6.13	2	2.78
PNTS/marked with intent to suppress answer or incorrect response (i.e., Female) or left no reply					56	19.31	167	46.52	17	23.61
Heterosexual					205	70.69	170	47.35	53	73.61
Totals					290	100	359	100.00	72	100.00

Artist and contributor sexuality	2016	%	2017	%	2018	%	2019	%	2020	%
Bisexual	0	0.00	0	0.00	0	0.00	1	0.70	0	0.00
Confused	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Provided gender not sexuality	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Heterosexual/straight/H	54	94.74	73	90.12	157	95.73	88	61.54	9	90.00
Lesbian	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
LGBT - Lesbian, Gay, Bisexual, Transgender - offered on forms 2016-18	3	5.26	8	9.88	7	4.27				
Pan or 'other'	0	0.00	0	0.00	0	0.00	0	0.00	1	10.00
Prefer not to say/PNTS/-	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Illegible??/ N/A/Joke or other comment	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Gay	0	0.00	0	0.00	0	0.00	3	2.10	0	0.00
Not known/left no reply	75	131.58	46	56.79	33	20.12	51	35.66	0	0.00
Totals	57	100	81	100	164	100	143	100.00	10	100.00
Non-binary identifier total	0	0	8	9.88	7	4.27	4	2.80	1	10.00
PNTS/marked with intent to suppress answer or incorrect response (i.e., Female) or left no reply	75	131.58	46	56.79	33	20.12	51	35.66	0	0.00
Heterosexual	54	94.74	73	90.12	157	95.73	88	61.54	9	90.00
Totals	129	226.32	127	156.79	197	120.12	143	100.00	10	100.00

PAYMENT OF ARTISTS

Artist payments	2016		2017		2018		2019		2019	
	No.	%								
Yes, by LIF	10.0	7.6	22.0	17.5	92.0	46.7	57.0	39.9	10.0	9.3
Yes, but by a partner							13.0	9.1	9.0	8.4
Yes, via a box office split/profit arrangement							6.0	4.2	8.0	7.5
No; support in kind							30.0	21.0	80.0	74.8
No, not at all	122.0	92.4	104.0	82.5	105.0	53.3	37.0	25.9	0.0	0.0
Totals	132	100	126	100	197	100	143	100	107	100

Paying artists happens in multiple ways. From 2019 we have tracked this differently to take account of this. As a commissioner, we can pay artists directly, arrange for payment via partnership (by someone else) or agree tickets sale earnings, or splits thereof. As we work closely with artists, creatives and partners in various roles, sometimes people receive in-kind payments for their time, via our promotional activities and platform in exchange for their time. This is favoured when working in close partnership, such as with *Irish Community Care* providing a speaker for the dual-heritage day because it fully aligns with mutual work on *Black History Month*. In this instance, there were no payments, but each partner received in-kind benefits.

Occasionally no payment is due because the Festival and individual trade favours. We try to keep this to a minimum, but people can and do volunteer their performance (or time) in support of the Festival. If this benefits the community, or individual, we may proceed assuming all parties are agreeable. What is evident is that YOY we are working hard to pay artists and creatives for their work.

Of 107+ people we worked with directly (Board members, artists, performers, writers, partners, contributors, advisors, volunteers) 95 had creative functions. Of those 112

- 10* were paid by the Festival
- 80 acted in-kind
- 8 accepted/traded on box office arrangements in full or part shares
- 9 people's fees were arranged under a partner.

* The tenth person paid by us was our PR and Comms consult. This role registers as a marketing function within the context of *Arts Council England* funding and core funds in relation to *Emigrant Support Programme* funds.

AUDIENCE POSTCODE ANALYSIS

Postcode analysis indicates market penetration, audience hotspots and travel time. Annual postcode data has shown us where our audiences travel from and where work has affected audience, demonstrating where we should improve marketing. It can show trends in visitor reach, though -as often as not- it can create anomalies if standardised testing cannot be completed; i.e., running an event in L18 and collecting feedback there strongly improves your chance of getting feedback from L18. Not doing the same in L38 means you will not get data from here and L38 people attending the Family Day may be missed due to the scale of the event.

In 2016 we secured feedback from someone in every residential area Liverpool and almost every single post code (of 40). In 2018, this reduced to 32:40 up from 30:40 in 2017, but even this demonstrates we draw audiences from 75-80% of Liverpool. Sadly, a refresh of the survey in 2019 missed 'post code', though we did ask what city people resided in. Of the 359 surveys completed, 266 were completed on the 2019 format, and the remaining cohort replies are not enough to substantiate extrapolation. This means we can only extrapolate figures for 2019, done using the averages of the previous three years and known local attendance figure for the #LIF2019 . With just 36 post codes collected in 2020, it is not feasible to make an analysis on this year. Neither *Eventbrite* nor *Facebook* share post code data, and do in 2020 we cannot progress out work in this area. The data presented below is that from 2019.

Mike Byrne ceramics:
'Always Neutral'
selected for the
In the Window exhibit,
co-run with
Bluecoat Display Centre
and *Design and Crafts*
Council of Ireland
for #LIF2020.



Postcode analysis			2016			2017			2018			2019		
A=Attendee response no. C=Visits extrapolated against attendee response			389		5461	223		6017	249		1403	0		1860
Location Authority			A	%	C	A	%	C	A	%	C	A	%	C
L1	City Centre	Liverpool	13	3.8	209	13	5.83	351	6	2.41	338		4.02	749
L2	City Centre	Liverpool	1	0.3	16	0	0.00	0	3	1.20	169		0.50	93
L3	City Centre, Everton, Vauxhall	Liverpool	14	4.1	226	10	4.48	270	13	5.22	733		4.61	858
L4	Anfield, Kirkdale, Walton	Liverpool	8	2.4	129	2	0.90	54	4	1.61	225		1.62	302
L5	Anfield, Everton, Kirkdale, Vauxhall	Liverpool	5	1.5	81	3	1.35	81	0	0.00	0		0.94	175
L6	Anfield, City Centre, Everton, Fairfield, Kensington, Tuebrook	Liverpool	8	2.4	129	5	2.24	135	4	1.61	225		2.07	385
L7	City Centre, Edge Hill, Fairfield, Kensington	Liverpool	18	5.3	290	4	1.79	108	7	2.81	394		3.30	615
L8	City Centre, Dingle, Toxteth	Liverpool	32	9.4	515	21	9.42	567	20	8.03	1127		8.96	1667
L9	Aintree, Fazakerley, Orrell Park, Walton	Liverpool, Sefton	3	0.9	48	4	1.79	108	7	2.81	394		1.83	340
L10	Aintree Village, Fazakerley	Sefton, Liverpool, Knowsley	2	0.6	32	1	0.45	27	0	0.00	0		0.35	64
L11	Clubmoor, Croxeth, Gillmoss, Norris Green	Liverpool	7	2.1	113	2	0.90	54	1	0.40	56		1.12	209
L12	Croxeth Park, West Derby	Liverpool	10	2.9	161	9	4.04	243	12	4.82	676		3.94	732
L13	Clubmoor, Old Swan, Stoneycroft, Tuebrook	Liverpool	20	5.9	322	9	4.04	243	10	4.02	564		4.65	865
L14	Broadgreen, Dovecot, Knotty Ash, Page Moss	Liverpool, Knowsley	4	1.2	64	4	1.79	108	4	1.61	225		1.53	284
L15	Wavertree	Liverpool	19	5.6	306	16	7.17	432	16	6.43	902		6.40	1191
L16	Broadgreen, Bowring Park, Childwall	Liverpool, Knowsley	8	2.4	129	3	1.35	81	12	4.82	676		2.84	529
L17	Aigburth, St Michael's Hamlet, Sefton Park	Liverpool	45	13.3	725	47	21.0	126	36	14.4	2029		16.2	3026
L18	Allerton, Mossley Hill	Liverpool	30	8.8	483	15	6.73	405	29	11.6	1634		9.07	1688
L19	Garston, Grassendale, Aigburth,	Liverpool	9	2.7	145	10	4.48	270	5	2.01	282		3.05	567
L20	Bootle, Orrell Park and Kirkdale	Liverpool, Sefton	3	0.9	48	2	0.90	54	3	1.20	169		1.00	185
L21	Ford, Litherland, Seaford	Sefton, Liverpool	5	1.5	81	1	0.45	27	1	0.40	56		0.77	144
L22	Waterloo	Sefton	4	1.2	64	6	2.69	162	7	2.81	394		2.23	414
L23	Blundellsands, Brighton-le-Sands, Crosby, Little Crosby, Thornton	Sefton	11	3.2	177	4	1.79	108	9	3.61	507		2.88	537
L24	Hale, Speke	Halton, Liverpool	2	0.6	32	0	0.00	0	0	0.00	0		0.20	37
L25	Belle Vale, Gateacre, Hunts Cross, Woolton, Halewood	Liverpool, Knowsley	9	2.7	145	11	4.93	297	7	2.81	394		3.47	645
L26	Halewood	Liverpool, Knowsley	2	0.6	32	4	1.79	108	2	0.80	113		1.06	198
L27	Netherley	Liverpool	3	0.9	48	1	0.45	27	0	0.00	0		0.44	83
L28	Stockbridge Village	Liverpool, Knowsley	1	0.3	16	0	0.00	0	1	0.40	56		0.23	43
L29	Lunt, Sefton Village	Sefton	0	0.0	0	0	0.00	0	0	0.00	0		0.00	0
L30	Bootle, Netherton	Sefton	5	1.5	81	3	1.35	81	10	4.02	564		2.28	424
L31	Maghull, Lydiate, Melling, Waddicar	Sefton	4	1.2	64	1	0.45	27	4	1.61	225		1.08	201
L32	Kirkby	Knowsley	0	0.0	0	0	0.00	0	2	0.80	113		0.27	50
L33	Kirkby	Knowsley	4	1.2	64	0	0.00	0	1	0.40	56		0.53	98
L34	Prescot, Knowsley Village	Knowsley	3	0.9	48	0	0.00	0	0	0.00	0		0.29	55
L35	Prescot, Whiston, Rainhill	Knowsley, St Helens	3	0.9	48	5	2.24	135	4	1.61	225		1.58	294
L36	Huyton, Roby, Tarbock	Knowsley	4	1.2	64	0	0.00	0	2	0.80	113		0.66	123
L37	Formby, Little Altcar, Great Altcar	Sefton, West Lancashire	5	1.5	81	0	0.00	0	3	1.20	169		0.89	166
L38	Ince Blundell, Hightown	Sefton, West Lancashire	2	0.6	32	0	0.00	0	0	0.00	0		0.20	37
L39	Ormskirk, Aughton	West Lancashire	11	3.2	177	5	2.24	135	4	1.61	225		2.36	440
L40	Burscough, Mawdesley, Scarisbrick, Rufford, Holmeswood	West Lancashire, Chorley	2	0.6	32	2	0.90	54	0	0.00	0		0.50	92
Totals			389	100	5461	223	100	6017	249	100	1403	0	100	1860

We used this data in 2020 to locate the top sites for posting 19.7k Festival newspapers to, approaching the warmest areas to try and provide a gift to the postal area that give us the most visits.

Until we can do a deep dive in to post code data, we don't see a value in providing further statistical breakdowns of the table above.

The following table shows the national and international visitor locations and YOY changes, 2016-19.

National and international visitor residency information + YOY changes

All responses	2016	%	2017	%	2018	%	2019	%
Bath or Bristol	4	0.73	0	0.00	2	0.47	1	0.31
Belfast and NI	5	0.91	2	0.58	8	1.88	9	2.77
Birmingham and Leicester	1	0.18	0	0.00	1	0.23	12	3.69
Blackburn, Bolton and Chorley	1	0.18	3	0.87	2	0.47	3	0.92
Blackpool	2	0.37	0	0.00	0	0.00	0	0.00
Bradford, Halifax, Leeds, Sheffield and York	2	0.37	5	1.45	9	2.11	4	1.23
Chester and Wirral (inc. Wallasey, Ellesmere, etc)	99	18.10	56	16.18	86	20.19	31	9.54
Coventry and Derby	1	0.18	2	0.58	2	0.47	0	0.00
Crewe	3	0.55	1	0.29	1	0.23	0	0.00
Dublin and ROI	2	0.37	5	1.45	0	0.00	8	2.46
Durham, Darlington and Hartlepool	0	0.00	2	0.58	1	0.23	1	0.31
Edinburgh, Glasgow and Scotland	3	0.55	1	0.29	0	0.00	5	1.54
Gloucester, Badsey and Oxford	1	0.18	0	0.00	0	0.00	2	0.62
Guildford and/or Woking	1	0.18	2	0.58	0	0.00	0	0.00
Inverness	2	0.37	0	0.00	0	0.00	0	0.00
Ipswich	0	0.00	1	0.29	0	0.00	0	0.00
Jersey	0	0.00	1	0.29	0	0.00	0	0.00
Lancaster, Kendall, Ulveston and Barrow-in-Furness	1	0.18	0	0.00	2	0.47	4	1.23
Liverpool	339	61.97	223	64.45	249	58.45	189	58.15
Llandudno, Powys, Llandridod, Prestatyn and Cardiff	10	1.83	3	0.87	4	0.94	4	1.23
London (all), Kent and Bucks	14	2.56	10	2.89	14	3.29	12	3.69
Manchester	5	0.91	5	1.45	9	2.11	13	4.00
Northampton and Kettering	1	0.18	2	0.58	5	1.17	1	0.31
Norwich	1	0.18	0	0.00	0	0.00	0	0.00
Nottingham	2	0.37	0	0.00	0	0.00	0	0.00
Oldham, Burnley and Rochdale	1	0.18	1	0.29	1	0.23	2	0.62
Other international/Queensland Australia	1	0.18	11	3.18	7	1.64	1	0.31
Paisley	1	0.18	0	0.00	0	0.00	0	0.00
Plymouth and Lindford	1	0.18	0	0.00	0	0.00	2	0.62
Portsmouth and Southampton	1	0.18	0	0.00	0	0.00	2	0.62
Preston and Skelmersdale	9	1.65	3	0.87	10	2.35	1	0.31
Shrewsbury and Shropshire	1	0.18	0	0.00	0	0.00	1	0.31
Southend-on-Sea, Clacton and Essex	1	0.18	0	0.00	0	0.00	2	0.62
Stockport	2	0.37	0	0.00	0	0.00	0	0.00
Stoke-on-Trent	1	0.18	0	0.00	1	0.23	0	0.00
Torquay and Melbourne	2	0.37	0	0.00	0	0.00	1	0.31
Warrington, St Helens, Widnes, Ormskirk	17	3.11	6	1.73	11	2.58	11	3.38
Wigan	9	1.65	1	0.29	1	0.23	3	0.92
Totals	547	100	346	100	426	100	325	100
Illegible/no answer left							34	9.47
Completions							359	



Lead image for Trad Disco, which attracted over 4,000 views in 2020.

TRAVEL AND OUT OF TOWN STAYS: INDICATORS

#LIF2019 total audience extrapolations			#LIF2020 total audience extrapolations		
Location	No.	%	Location	No.	%
Local	25453	70.19	Liverpool	18585	51.3
National	6969	19.22	LCR*	4040	11.1
International	909	2.51	Manchester	1212	3.3
Not known	2929	8.08	ROI	808	2.2
	36260	100	NI	808	2.2
				23323	100

In 2017, 65% of visitors stated that their main reason for travel was the Festival event they attended, down from 83% in 2016. We have not measured this attribute since then due to prioritised survey questions, but as a notional value provides interesting outputs.

2020 indicators

Using 2016 and 2017's median of 74% ($83-65=18 / 2=9$, $83-9=74\%$) we could argue that of 23,323 total visits, 17,259 were made specifically for our events. This is compelling when considering our impact on tourism, though is also clearly a fallacy given our online status for our October events.

Calculating out of town visits 4859 (national) + 648 (international; see table above), and using the standard city visit multiplier of 0.4%, generates 2,202.8 (down from 3,151 in 2019) overnight stays. Using the *Liverpool Hotels Update 2016* rate of £70.03 per night, the Festival may have encouraged a hotel income of £154,262 (down from £220,679 and £89,190 in 2019 and 2018) respectively.

When we achieve *NPO* status, such information will need closer monitoring to account for our carbon-footprint, which forms a staple part of the contract with *Arts Council* when working at this level.



PR: FACTS FIGURES AND TRENDS

All the figures presented in this section report figures from the day following the festival in 2019 to the closing day of #LIF2020.

PRINT

We determined personalised print was the way to go because venues were -mainly- closed, therefore people could not pick-up print or see posters. Direct mail seemed to be a way of ensuring we provided some direct provision and community care. Difficulties with data gathering means we are unable to make direct correlations between postal drops and event visits.

This is a more expensive approach to our usual 'print and share via venue collections' approach. In 2021 we will need to consider venue openings and public confidence in accepting/retrieving print.

Largely, funds dictated the print we developed this year. We amalgamated our usual brochure and newspaper to a newspaper only, as this provided the best per unit cost/output.

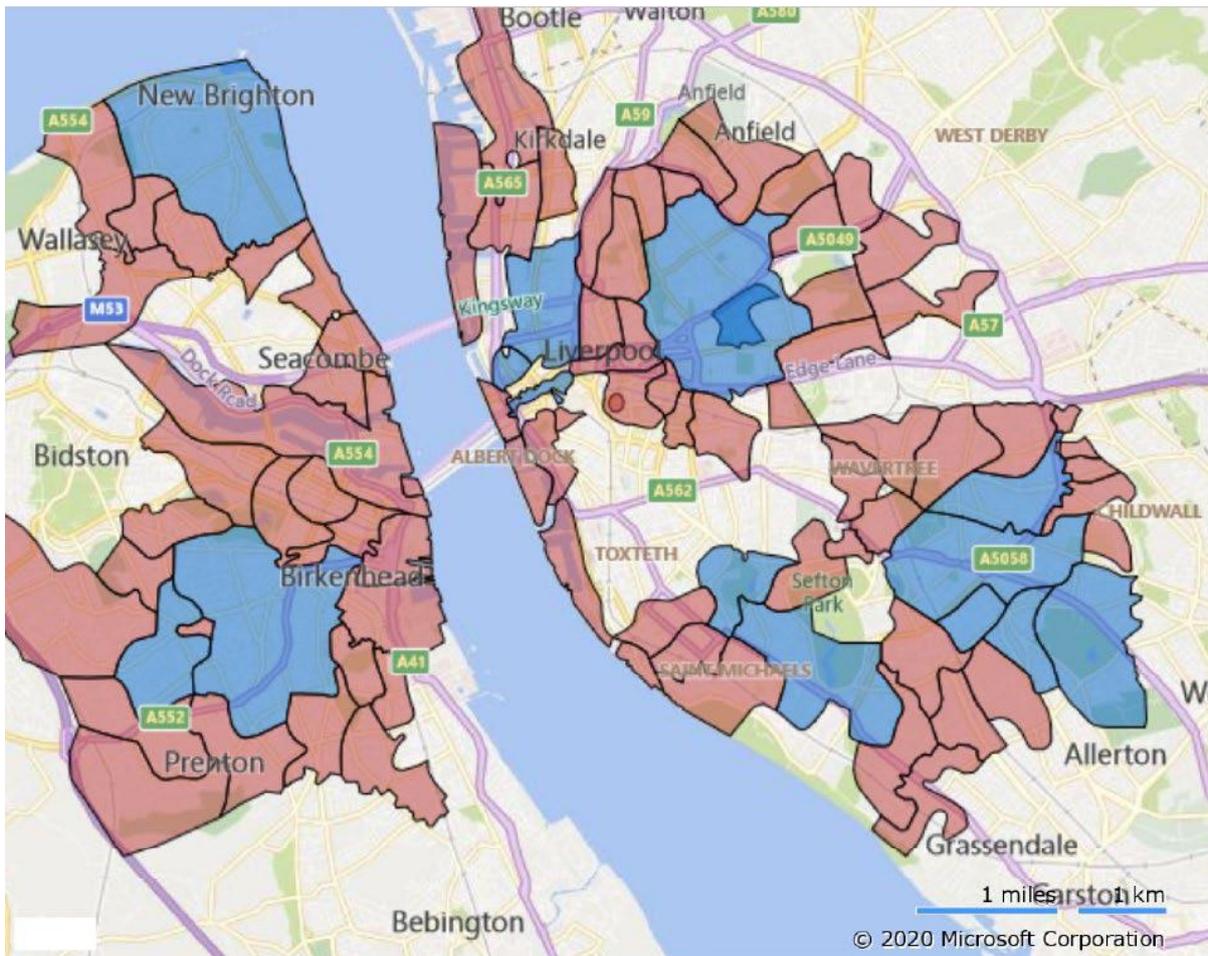
We felt that providing a large document, during Covid-19, was a way of extending the Festival theme, telling stories and providing activities, which

the brochure would have limited by more than 1/3. The newspaper has a positive shelf life-containing written commissions and activities as well as an event schedule. Instead of 7k 28-page brochures and 14k 32-page newspapers we printed and share 20k 32-page newspapers. Having sold £3k of information space in 2019 (covering its print price), we hope to rejuvenate sales in 2021, having only managed (under C-19 conditions) to sell one print and one online panel this year.

The next limitation was on the number we could afford to post. These two figures were brought in to balance with the budget, allowing for the production of 20,000 newspapers, 19.7k deliveries (with spares) and archive copies.

As noted in the post code analysis above, this year's distribution of 19.7k Festival newspapers used four years of data to identify our most active local post codes, to which we sent our print using the *Royal Mail's* 'Door-to-Door' service.

DISTRIBUTION



Map key:

Fully included sectors



The map above shows the areas selected for full and partial code distribution, whilst the list (left) shows the names of each.

Optionally included sectors



Aigburth Road - Sefton Park - Liverpool
Ballantrae Road - Liverpool
Berbice Road - Liverpool
Breckfield Road South - Liverpool
Calderstones - Liverpool
Chapel Street - Liverpool
Egremont - Wallasey
Fairview Road - Prenton
Lance Lane - Liverpool
Oxton - Prenton
Pall-Mall - Liverpool
Princes Park - Liverpool
Waverly Road - Liverpool
Woodlands Road - Aigburth - Liverpool
Wrenfield Grove - Liverpool

Despite following all the lead times -delivering print to the Warrington distribution warehouse as directed on 28 Sept- the papers took over three weeks to be delivered; longer than hoped.

Ideally, to support design flow, print and delivery work, lead programme must be complete as early in the calendar year as possible. Online sales will go live in mid-summer and all other ticketed shows before the August bank holiday to give people a number of pay packets to stagger their ticket buying across.

In addition to print, we increased social media posts (see *Social Media Growth Summary*), including event links, animated posters (no printed ones went out this year) and short animated trailers.

In 2021 we will reconsider print, based on the prevailing social distancing codes, venue availability and public confidence in paper-based information. There are definite advantages to brochures, newspapers, leaflets and poster in reaching non-digital audiences and we want to be sure we are doing what we can to meet accessibility issues as well as finding new audiences. Understanding this, in the climate of the time, will be important and therefore our recommendation in 2020 looking ahead is to consider multiple options early to address costs and best opportunities.



SOCIAL MEDIA GROWTH SUMMARY

Social media growth summary													
Channels/Time	Aug 2016	Dec 2016	YOY >	Dec 2017	YOY >	Dec 2018	YOY >	Nov-19	YOY >	Nov-20	YOY >	Growth since records began %	Av growth PA (sign ups)
Facebook	3777	4007	6.09	4332	8.11	4598	6.14	4899	6.55	5186	5.86	29.71	224.4
Twitter	3470	3656	5.36	3871	5.88	4035	4.24	4280	6.07	4523	5.68	23.34	162
Instagram	132	185	40.15	266	43.78	397	49.25	605	52.39	763	26.12	358.33	94.6
Website (not monitored until Dec)	7000	7642	9.17	12114	58.52	17449	44.04	16389	-6.07	12761	-22.14	134.13	1877.8
Mailchimp	1727	1650	-4.46	1681	1.88	1588	-5.53	1952	22.92	2119	8.56	13.03	45
Total social media followers	16106	17140	14.08	22264	29.89	28067	26.06	28125	0.21	25352	-9.86	139.63	2403.8

NB This table accounts for followers and subscribers.

Web traffic was down by over 20% in 2020. We believe this is because we were in direct contact with the majority of our audience resulting in less searching for information as there were more direct links (e.g., on Facebook and in newsletters). As Laura Brown (PR and Comms consultant) explains:

"The campaign was almost entirely focussed online. This removes a sense of people looking to the website for information...and removed the number of people searching for the Festival after they see a poster or piece of print. As much of the Festival ran through Facebook, much of the traffic went through there".

The lack of quick prompts (causing people to need to search, e.g., posters) is a reason for less web visits.

Facebook

Facebook	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %
Likes	4018		4331	4598	106.2	4899	106.55	5190	105.94
Followers	NR		265	4549	1716.6	5139	112.97	5543	107.86
Minutes of video views	NR		1200	7742	645.2	5942	76.75	14981	252.12
October reach	46025		48326	51296	106.1	43182	84.18	70277	162.75
Annual reach	NR		155916	165528	106.2	176364	106.55	185822	105.36
Back dated using reach / likes, using 2020 metric to give baseline									

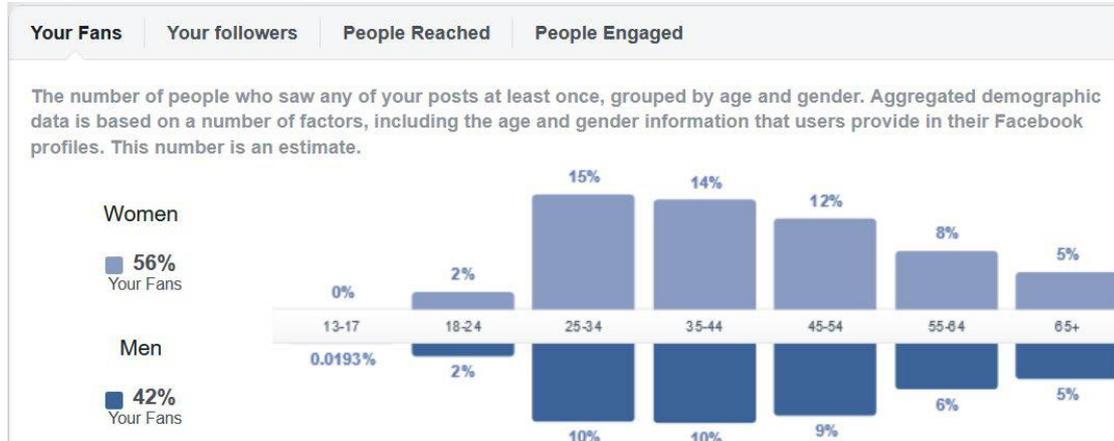
NR = Not recorded or reported.

Facebook is our best channel best for filtering events, stories and news to audiences, rather than contacting professionals or press. LIF's Facebook reach in 2020 totalled 185,822. This consists of 182,531 organic and 3,962 in paid reach. In Oct 2020 we gained a staggering reach of 70,277, a huge increase on previous years (43,182, Oct 2019) and our highest yet. Key sources for links to this page include Facebook links, Google and LIF's website. Event specific posts had a reach of 82,957 and engagement of 6,352.



Rich content performs best and videos are often well liked and interacted with. Top performing videos in 2020 were *Trad Disco* and the 'minutes of videos viewed' in the table are for the top performing 20 videos only, showing another massive increase in generating online engagement.

LIF's Facebook audience is stable at 56% female vs 42% male (same as 2019) and largely from Liverpool. Cohorts decreasing in number in Dublin, London, Belfast, Manchester, Cork, Birkenhead, Derry, Wallasey and Newry which rank as the top 10 cities in our fan list.



Twitter

Twitter	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %
Followers	3660		3871	4035	104.24	4280	106.07	4526	105.75
Mentions	68		404	660	163.37	569	86.21	671	117.93
Profile visits	1396		4133	5023	121.53	5367	106.85	3805	70.90
Following	NR		1423.1	1498	105.26	1644	109.75	1840	111.92
Total tweets made	NR		2926	3080	105.26	3378	109.68	3727	110.33
Likes awarded	NR		911.05	959	105.26	1551	161.73	2403	154.93
Tweet impressions	63800		1467758	170500	11.62	302364	177.34	288007	95.25
			Generated	using 95% of 2018 figure					

NB Not recorded or reported.

We have found *Twitter* good for engaging with press and artists (a professional network), but less positive for audience interactions (compared with *Facebook*). *Twitter* content must be fast-paced, easy to digest and eye-catching. It needs using pragmatically for headlines, with links to the website. Opinion formers often add to this feed, if not attendees. Our impression rate is the highest growing of our monitors. Event specific posts had a reach of 102,771 and engagement of 2382. This is a new metric.

Instagram

The Festival remains inexperienced with *Instagram* and has not quite found its channel voice. That said, we've significantly grown our audience from 397 in 2018 to 763 today (52% growth). In future we will use this channel to host artist takeovers, tell picture stories, etc. The ability for people to 'like images quickly, leads to roughly 18 likes per post, but what the overall value of this is remains to be understood.



Website

Website	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %
Users	NR	7642	12114	17449	144.0	16513	94.64	12767	77.31
New users	NR	NR	12027	17293	143.8	16530	95.59	12506	75.66
Sessions	NR	11753	17667	23000	130.2	21579	93.82	16395	75.98
No of sessions per user	NR	NR	1.46	1.32	90.4	1.31	99.24	1.28	97.71
Page views	NR	40426	53524	55401	103.5	52010	93.88	34479	66.29
Pages per session	NR	3.44	3.03	2.41	79.5	2.41	100.00	2.1	87.14
Bounce rate	NR	51	56.1	62.97	112.2	62.31	98.95	72.08	115.68
Returning visitor rate	NR	NR	16.3	13.6	83.4	12.7	93.38	11.5	90.55

NR = Not recorded or reported.

For consistency, we base our web activity on the day following the preceding year's festival to the end date of the festival in the year we are reporting on, the Monday after the Festival last year to the last day of the Festival this, capturing a full annual cycle.

LIP's website was reconstructed in Sept 2016, yielding extremely high engagement and a small drop off the year following. As time has progressed, web analytics have improved and many more things have become measurable.

What our analytics show is that additional use of social media has reduced the need for some website use. It also flags that we need to do some work on reducing our bounce rate to within the 40-45% perimeter.

Mailchimp

LIP's Mailchimp data appears clean, with a relatively warm audience. Our 2020 average regular open rate is 22%, with 19% engaging sometimes and 57% rarely. This is a new way of Mailchimp reporting, so it is difficult to compare the YOY figures. 'Arts and Artist' industry open and click rates appear to have risen and fallen to 26.27% and 2.9% respectively, from 23.34% and 2.95% in 2019, against which we were scoring 27.19% and 4.15% respectively. Industry statistics, as supplied by Mailchimp (<https://mailchimp.com/resources/email-marketing-benchmarks/> accessed 25 Nov 2019).

Industry	Average Open Rate	Average Click Rate	Hard Bounce	Soft Bounce	Unsubscribe Rate
Arts and Artists	26.27%	2.95%	0.30%	0.51%	0.28%

In the review period we have issued 14 newsletters compared to 11, 13, 16 and 10 in 2019, 2018, 2017 and 2016 respectively. Open rates (total) were 27.19%; so: if 22% seems like a decrease, 22+19=41% would be a significant gain, but we cannot determine which it is not all the metrics have altered.

Fewer people sign up for newsletter today compared with 2016 and in 2020 vast quantities of email make it a much harder market place to penetrate. This is especially true now things like mass testing also run through email accounts and every independent store, high street shop and friendship group have emails, social media channels and WhatsApp groups.

We normally see a spike in subscriptions following large data inputting sessions (i.e., after River Festival and our annual festival), then a sharp drop-off of 'unsubscribers', all of which will be affected by limited data collection this year.

Our two most opened post in 2020 was our St Brigid's Day film announcement in January (first of the year) and our CARA mailing in April, both of which received 39% opens, suggesting a dedicated community audience, seeking insider tips. Event announcements are popular and certain story lines seem to have traction (e.g., programme announcements). We need to leverage this to our advantage.

This channel may provide the best platform to sell affinity space (i.e., advertising) as we can show their individual success. We need to make this channel work harder with regards ticketing pre-sales and must refresh the template to ensure it is as responsive as possible.



PRESS ACHIEVED

					£106,070	5,031,918		
Source	Title	Excerpt	Type	Publication Date	AVE (£)	OTS	Url	
The Guide Liverpool (Web)	Patrick Kielty to headline this year's virtual Liverpool Irish Festival	Liverpool Irish Festival is back this time with a virtual programme, as always the festival will celebrate the connections between Liverpool and	Internet	14/09/2020	£108	4,021	https://theguideliverpool.com/patrick-kielty-to-headline-this-years-virtual-liverpool-irish-festival/	
The Guide Liverpool (Web)	Bongo's Bingo & Clean Bandit are teaming to bring students a special virtual freshers event	students across the UK.'Patrick Kielty is to headline this year's virtual Liverpool Irish Festival' https://t.co/QGwEWP8ifDpic.twitter.com	Internet	15/09/2020	£108	4,021	https://theguideliverpool.com/bongos-bingo-clean-bandit-are-teaming-to-bring-students-a-special-virtual-freshers-event/	
Arts City Liverpool (Web)	Liverpool Irish Festival announces 10 day online programme	Liverpool Irish Festival is being staged online for 2020 with Patrick Kielty among those taking part in the October event. Tickets are now avai	Internet	21/09/2020	£5	-	https://www.artscityliverpool.com/single-post/2020/09/21/Liverpool-Irish-Festival-announces-10-day-online-programme	
Liverpool Echo (Web)	Liverpool Irish Festival reveals online programme for 2020	conversation will explore the connections between Liverpool and Ireland Liverpool Irish Festival becomes the latest event to move online for 2020 due to the coronavirus pandemic	Internet	22/09/2020	£23,421	872,556	https://www.liverpoolecho.co.uk/whats-on/arts-culture-news/liverpool-irish-festival-reveals-online-18975312	
Liverpool Echo	Irish Festival moves online for the 2020 event	LAURA DAVIS Arts editor laura.davis@reachplc.com lcdavis Central Library. Liverpool Irish Festival runs from October 15-25. The full programme can be found at www	Key Regional s	23/09/2020	£3,191	38,474		
Liverpool Express (Web)	Black Lives Matters protests inspire special Liverpool festival	'Afrocentric Superheroes'. The event is free but pre-booking is essential. Liverpool Irish Festival will host a mixer on 15 October which encourages people of dual and	Internet	24/09/2020	£36	1,322	https://liverpoolexpress.co.uk/black-lives-matters-protests-inspire-special-liverpool-festival/	
The Guide Liverpool (Web)	A special festival is happening in Liverpool to celebrate Black History Month	'Afrocentric Superheroes'. The event is free but pre-booking is essential. Liverpool Irish Festival will host a mixer on 15 October which encourages people of dual and	Internet	24/09/2020	£108	4,021	https://theguideliverpool.com/a-special-festival-is-happening-in-liverpool-to-celebrate-black-history-month/	

Port of Liverpool Building turns green for #GlobalGreening.



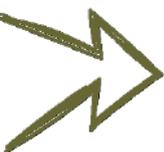
Bido Lito! (Web)	LIVERPOOL IRISH FESTIVAL 2020	FESTIVAL Liverpool Irish Festival Various venues + online – 15/10-25/10 October sees the return of the annual LIVERPOOL IRISH FESTIVAL, celebratin	News	24/09/2020	£72	-	https://bidolito.co.uk/pr/eviw-liverpool-irish-festival-2020/
InYourArea (Web)	Liverpool Black Lives Matter protests inspires programme of events for Black History Month	Afrocentric Superheroes'. The event is free but pre-booking is essential. Liverpool Irish Festival will host a mixer on October 15 which encourages people of dual and	Internet	25/09/2020	£3,485	129,842	https://www.inyourarea.co.uk/news/black-lives-matter-protests-inspires/
Boundless (Web)	25 fabulous free things to do in the month of October	Monteverdi, and panel discussions on poetry and politics.19. Embrace your Irish side.Liverpool Irish Festival, 15-25 October.Liverpool has always had a close affinity with Ireland	Internet	26/09/2020	£35	1,318	https://www.boundless.co.uk/be-inspired/festive/25-fabulous-free-things-to-do-in-the-month-of-october
Wirral Globe (Web)	Story of Mrs George Bernard Shaw is coming to Merseyside	born writer and musician has announced that her latest play is coming to the Liverpool Irish Festival next month.Helen Tierney is thrilled to bring Mrs Shaw Herself to Merseyside	Internet	26/09/2020	£395	14,757	https://www.wirralglobe.co.uk/news/18741933.mrs-shaw-appear-liverpool-irish-festival/
Wirral Globe	Mrs Shaw Herself comes to festival	born writer and musician has announced that her latest play is coming to the Liverpool Irish Festival next month. Helen Tierney is thrilled to bring Mrs Shaw Herself to Merseyside	Addition Regional	30/09/2020	£440	88,204	
Liverpool Echo (Web)	Black History Month 2020: Over 40 events planned for Black History Month in Liverpool this October	for the event, which will be streamed at 8pm on Facebook.October 15.Liverpool Irish Festival will be hosting online event Mixed Heritage Mixer at 6pm online	Internet	01/10/2020	£23,421	872,556	https://www.liverpoolecho.co.uk/news/liverpool-news/black-history-month-2020-over-19010607
Limerick Leader	Limerick artist featuring in Festival	Bluecoat Display Centre and Liverpool Irish Festival featuring work by Limerick artist Mike Byrne	Key Regional	10/10/2020		15,000	https://www.limerickleader.ie/news/home/579848/work-of-limerick-artist-to-feature-at-liverpool-exhibition.html
BBC Radio Merseyside	Interview with Lorraine Maher to discuss Mixed Irish Mixer	Interview series on Drive to promote Liverpool Irish Festival	Radio	12/10/2020		300,000	
The Stage	Cultural Recovery Funding	Festival included in round up of funding	Press	12/10/2020		15,000	https://www.thestage.co.uk/news/full-list-of-theatres-receiving-culture-recovery-fund-grants
Confidentials Manchester (Web)	Arts and cultural organisations in Liverpool City Region receive #6.8 million boost	£96,357 Liverpool & Merseyside Theatres Trust Ltd £389,352 Liverpool Irish Festival £50,500 Liverpool Lighthouse £81,272 Lumen Productions Limited	Internet	12/10/2020	£1,105	41,161	https://7.confidentials.com/liverpool/arts-and-cultural-organisations-in-liverpool-city-region-receive-6-8-million-boost?id=5f8480bf062b
Arts City Liverpool (Web)	Liverpool arts organisations share #5.1 million Culture Recovery Fund cash	Theatre, Parr Street Studios, dot-art, Sound City, Wired Aerial Theatre and Liverpool Irish Festival are among 30 city recipients who together are due to share more than	Internet	12/10/2020		25,000	https://www.artscityliverpool.com/single-post/2020/10/12/Liverpool-arts-organisations-share-5-1-million-Culture-Recovery-Fund-cash
Confidentials Liverpool (Web)	Arts and cultural organisations in Liverpool City Region	£96,357 Liverpool & Merseyside Theatres Trust Ltd £389,352 Liverpool Irish Festival £50,500 Liverpool Lighthouse	Internet	12/10/2020	£1,105	25,000	https://confidentials.com/liverpool/arts-and-cultural-organisations-in-liverpool-city-region-receive-6-8-million-boost

	receive #6.8 million boost	£81,272 Lumen Productions Limited					
Liverpool Noise	Festival preview	Highlights and a preview of what to expect at this year's festival	Internet	13/10/2020		20,000	https://liverpoolnoise.co.uk/liverpool-irish-festival-2020/
BBC Radio Merseyside	Interview with Unemployable Promotions	Interview series on Drive to promote Liverpool Irish Festival	Radio	13/10/2020		300,000	
Liverpool Echo	Events show power of the arts in change	'Afrocentric Superheroes! The event is free but pre-booking is essential. Liverpool Irish Festival will host a mixer on October 15 which encourages people of dual and	Key Regional s	13/10/2020	£4,527	38,474	
Confidentials Liverpool (Web)	Events, festivals and Xmas markets ? what''s still on in Liverpool	can now be viewed from the comfort and safety of your own home. Liverpool Irish Festival This year's 10 day Liverpool Irish Festival launches 15	Internet	14/10/2020	£1,105	25,000	https://confidentials.co.uk/liverpool/events-festivals-and-xmas-markets-whats-still-on-in-liverpool
Confidentials Manchester (Web)	Events, festivals and Xmas markets ? what''s still on in Liverpool	can now be viewed from the comfort and safety of your own home. Liverpool Irish Festival This year's 10 day Liverpool Irish Festival launches 15	Internet	14/10/2020	£1,105	41,161	https://7.confidentials.com/liverpool/events-festivals-and-xmas-markets-whats-still-on-in-liverpool?id=5f86f0964a9f6
BBC Radio Merseyside	Interview with Celtic Animation Film Festival	Interview series on Drive to promote Liverpool Irish Festival	Radio	14/10/2020		300,000	
Liverpool Echo (Web)	All the Merseyside arts venues that got emergency funding	individual artists, freelancers and schools that we work with". And in events, Liverpool Irish Festival, which has just kicked off its program for this year	Internet	15/10/2020	£23,421	872,556	https://www.liverpoolecho.co.uk/whats-on/news/cultural-venues-funding-regions-cultural-19112642
BBC Radio Merseyside	Interview with Festival Director at start of Festival	Preview interview on Breakfast to discuss events coming up	Radio	15/10/2020		300,000	
Irish Post	£5m funding for organisations working with Irish Community in Britain	Festival featured in the round up of UK based organisations benefiting from government emigrant funding	Key Regional s	17/10/2020		25,000	https://www.irishpost.com/news/more-than-5m-in-funding-announced-for-organisations-serving-irish-community-in-britain-198045
Liverpool Echo	£6.9m boost for culture	individual artists, freelancers and schools that we work with". And in events, Liverpool Irish Festival, which has just kicked off its programme for this year	Key Regional s	17/10/2020	£18,877	38,474	
Liverpool Life	Poetry Book celebrates Liverpool-Irish History	Focus on Greg Quiery new book for Meet the Makers		18/10/2020		4,000	http://mu-journalism.org.uk/poetry-book-celebrates-liverpool-irish-history/
BBC Radio Merseyside	Interview with Reamonn O'Ciaraín	Interview series on Drive to promote Liverpool Irish Festival	Radio	19/10/2020		300,000	
BBC Radio Merseyside	Interview with Mike Chinoy	Interview series on Drive to promote Liverpool Irish Festival	Radio	20/10/2020		300,000	
Wicklow People	Poetry for the Pandemic	Interview with Carmen Cullen making references to Meet the Makers event	Key Regional s	28/11/2020		15,000	https://www.independent.ie/regional/wicklow/people/entertainment/poetry-for-the-pandemic-39787543.html

Unexpurgated from *PR and Social Media report*, © Laura Marie Brown, 2020.

Notes on press achieved

Laura Brown has used *Kantar* –a data and marketing insights agency- to generate the above information. They calculate the press reach based on known circulation and digital platforms, using figures for each media organisation and the title as defined by the *Audit Bureau of Circulations* or 'ABC' press circulation data (the industry standard for print and digital platforms). It also uses, *RAJAR* (*Radio Joint Audience Research*) for broadcast and *BARB* (*Broadcast Audiences' Research Board*) for TV.



TESTIMONIALS

DESCRIPTORS

Since 2016 we have asked what three words best describe the Festival. We process these as 'descriptors'. From 72 #LIF2020 forms 216 descriptors arose (359 #LIF2019 forms with 724 descriptors).

2016		2017		2018		2019		2020						
Total descriptors used		Total descriptors used		Total descriptors used		Total descriptors used		Total descriptors used						
1690		934		1023		724		216						
All descriptors	Times used	% of total	All descriptors	Times used	% of total	All descriptors	Times used	% of total	All descriptors	Times used	% of total			
1 Fun	265	15.68	Fun	70	7.49	Fun	89	8.70	Fun	71	9.81	Interesting	13	6.02
2 Interesting	159	9.41	Interesting	39	4.18	Interesting	40	3.91	Entertaining	23	3.18	Informative	11	5.09
3 Informative	135	7.99	Informative	28	3.00	Good	33	3.23	*joy*	23	3.18	*joy*	7	3.24
4 Entertaining	120	7.10	Entertaining	27	2.89	Informative	28	2.74	Great	22	3.04	Fun	6	2.78
5 Good	111	6.57	Excellent	25	2.68	Cult...	27	2.64	Irish	21	2.90	Friendly	5	2.31
6 Lively	102	6.04	Lively	17	1.82	Enjoy	26	2.54	Good	22	3.04	Inclusive	4	1.85
7 Educat...	100	5.92	Inspir...	16	1.71	Entertaining	26	2.54	Cultural	20	2.76	Cultural	3	1.39
8 Excellent	92	5.44	Great	16	1.71	Great	26	2.54	Inclusive	18	2.49	Inspir...	3	1.39
9 Friendly	86	5.09	Music	15	1.61	Very...	23	2.25	Interesting	17	2.35	Variety	3	1.39
10 Music	71	4.20	Friendly	14	1.50	Inclusive	22	2.15	Music	17	2.35	Excellent	3	1.39
11 Inspir...	69	4.08	Good	13	1.39	Diverse	18	1.76	Friendly	16	2.21	Educat...	3	1.39
12 Cultural	61	3.61	Cultur...	13	1.39	Friendly	17	1.66	Inspir...	16	2.21	Vari...	3	1.39
13 Brilliant	60	3.55	Very good	12	1.28	Irish	17	1.66	Informative	14	1.93	Great	2	0.93
14 Fab	45	2.66	Inclusive	11	1.18	Lively	14	1.37	Divers...	11	1.52	Entertaining	2	0.93
15 Inclusive	33	1.95	Educat...	10	1.07	Inspir...	14	1.37	Variety	10	1.38	Fascinating	3	1.39
16 Thought provoking	15	0.89	Thought provoking	9	0.96	Fab...	14	1.37	Brilliant	9	1.24	Music	2	0.93
17 Lovely	12	0.71	Diverse	9	0.96	Music	13	1.27	Engaging	9	1.24	Divers...	2	0.93
18 Very good	8	0.47	Lovely	7	0.75	Amazing	12	1.17	Excellent	8	1.10	Brilliant	2	0.93
19			Engag...	7	0.11	Brill...	12	0.11	Educat...	6	0.15	Engaging	2	0.47
20			Amazing	7	0.07	Vari...(variety, varied)	16	0.16	Thought provoking	5	0.07	Thought provoking	2	0.09
21			Stimul...	7	0.75	Excellent	11	1.08	Irish	1	0.05	Irish	1	0.05
Totals	1544	91.36	Totals	372	38.52	Totals	498	46.21	Totals	358	48.14	Totals	82	36.26
	2016's top 3			2016's top 3			2017's top 3			2018's top 3			2019's top 3	

NB – where words seem incomplete, they have been used as a search term to amalgamate all instances of similar variants, i.e., "inspir" will cover all instances of 'inspirational', 'inspired' or 'inspiring' and "brill" will cover 'brill', 'brilliant', 'brilliance'.

You can see slight fluctuation in the top descriptors, but it is fair to say they are positive and address engaging atmospheres and rich content. No negative descriptors appear as none ranked. 2020 and 2019's audiences used a more varied description base previous years, sometimes avoiding the three-word request, making data analysis more difficult. The gravity of Covid-19 is reflected in the slight shift in terminology, which increases information and interest, but maintains fun, joy and friendliness, which is a very positive given the circumstances.



ADDITIONAL FEEDBACK

As in previous years, we have asked people 'Do you have anything you would like to tell us?', and 'Do you have suggestions to make or work you'd like to see?'. The following two sections (*Feedback* and *Work Suggestions*) are unexpurgated (bar "N/A", "No" and "-") answers. We have included every comment for full transparency and honesty.

Feedback

- I am of German and NI heritage
- Really great film - thank you v much
- Interesting film
- Really enjoyed the film and exploring our amazing diverse Irish communities
- Very interesting and heartwarming. Quite emotional
- Family Ties was excellent
- Always thought that the racial mix in Liverpool is one of our greatest jewels.
- Excelent film. Lovely to hear the stories
- I don't think my heritage is important at all. I suspect it is mainly of interest to "ex-pats".
- All my family Irish. Married to Irish/Norwegian
- This was WONDERFUL. Thank you
- Granddaughter of an Irish Grandmother and Chinese Grathfather
- Interesting film and discussion
- Nothing on my side of the family (100% Irish) but my partner's maternal side is Dutch+Irish so if I can get some info I'd love to pass it on.
- It was very good
- I enjoyed the film which I ound inspring and gave me strength
- On mother's side Irishfrom Durham coalminers after potato famine - she met my father at Chester as Wren - before WW2 Irish intermarried she said.
- I am the great granddaughter of Mr Fong and Elizabeth Fong
- Do you have anything you would like to tell us about the Festival?
- I think you've done a great job altering the delivery of the festival given the challenges presented due to the pandemic
- I thought it was excellent, thought-provoking, upsetting, but also there was positivity about what needs to be done.
- It's great
- First time attendees. Hidden histories was a very powerful and moving sessionI have really enjoyed reading the Festival newspaper And look forward to discovering more interesting events
- Always look forward to attending LIF events...always promote diversity and inclusion. Something for everyone to enjoy. Massive credit to Emma for getting so much talent involved. Always innovative to suit needs of audience.
- I'm just so glad it exists! You always have a nice mixture of events and it's a great way to celebrate the intricate connections between Ireland and Liverpool. Keep up the great work!
- No, only that I enjoyed the event very much and wish you every success.
- I couldn't join the zoom call for some reason.
- I have found it quite difficult to access some of the online events when they are live.
- Fantastic, diverse offerings showcasing some great Irish talent.
- booking on Eventbrite for Stray Dog Following, a disaster for myself and three people I know and probably others
- It's a wonderful project, seems really well organised with a good variety of events to access. Obviously being all online is not always ideal, but equally it allows anyone to access the events from anywhere, so I happily shared your link far and wide 😊👍
- interesting
- 1st time attending
- It's wonderful!
- Excellent adaptation to difficult circumstances.
- very good
- I registered for 2 events and got tickets. The poetry and the whistle walk. I could not access either, I'm disappointed.
- Enjoyed the play very much.
- Thoroughly enjoyed watching 'Stowaway'
- Was great to be able to connect from Australia, loved my visit in 2015
- I joined several online events and really enjoyed them. Well done to everyone involved in the organisation - it can't have been easy - and in particular to Emma Smith who did a really great job on the Q and As and compering.
- Given the restrictions you did a great job.



Keeping children and young people involved must be a focus for future years.

Work suggestions

- Linking North and Eire with "Mini Ireland" (**difficult to read**)
- Might be interesting to explain more dual-heritage
- I am interested in all aspects of Irish culture
- I'd like this to be available to borrow and others to see it
- Thanks for film as always food for thought
- Bigger/longer
- More Irish music events throughout the year
- I'm interested in Irish music/Caite Jundu Flamenco similarities - said to be from Armadasailors wrecked on coast of West Ireland
- More filmming/workshops/events
- Would like to get involved
- Online events are brilliant for people who live outside the Liverpool area
- Face to face panel instead of remote
- Really interested in any music and history events
- Really interested in any music and history events
- Just any events that bring people together, alas I know we cannot do this this year
- Really enjoyed Patrick Kielty more discussions and high profile people discussing troubles in NI.
- "The story telling of Eddie Lenihan would be amazing as would a gig featuring Skippers Alley or John Francis Flynn.
- Some more events about Irish mythology e.g. The Túatha Dé Danann etc and/or Folklore would be greatly appreciated, maybe contact people like Jon O'Sullivan alias Scéalaí Beag, (author of 'Tales of a Dagda Bard' volumes 1 and 2) or Lora O'Brien (Loraobrien.ie) and maybe some features around the Irish Travelling Community (Oein De Bhairduin, author of 'Why the moon travels') etc. p.s. Go raibh míle math agat for including the likes of Lankum, Lisa O'Neill and Varo in recent years!!!"
- I wasn't aware of this festival before, tuned in to see a friend's presentation, there are so many connections between Ireland and Liverpool, wouldn't be hard to find work that connected us more. Will think about that.
- More opportunities for local musicians and artists. Fringe events if circumstances permit.
- More of the same. I really enjoyed the play. And am looking forward to some of music pieces
- More of the same
- good variety under circumstances
- Hopefully next year we are all hoping to be living in a world post-Covid, so live events will be back (!) but I still feel there is a place also for on-line access, for people unable to attend live events.
- diversity
- No you're doing great!
- Darkling Air
- Covid will still be apart of our lives - rather than cancel the festival how about you bring the artists over and run Zoom live events. This will bring in more income to your festival as well as open the festival up to a much larger audience (world wide)
- Work from Irish women
- I actually find the mix of events broadens my perception and interests. So, although I would normally say 'more music', I actually love it as it is - eclectic and thought provoking.
- more diverse event - river dance !
- Make it easier to join events show link in blue, like other links. I was going around in circles.
- Liverpool Irish bands collaborating with those in Ireland, Scotland and around the world
- Continue with the same enthusiasm.
- I think it would have worked better as a radio play
- Would be great to see 'Lessons of War' live. But, basically, just keep up with the great mix of events.
- put on a big gig at the PHIL- LUnasa would be my dream- to up the profile, there used to be more at the PHil

Caillte, featured in #LIF2019, but the Festival retains consistent contact with creators *Glas Creative* to provide critical support, testimony and funding advice.



Direct feedback

The Director received some written feedback; presented, unexpurgated, below:

"I was delighted to see you managed to pull off a wonderful Festival during this lockdown".

Claire Henderson; Learning Team, *Liverpool Biennial*.

Brilliant events [...], have to say LIF just keeps getting better every year...love the mix of speakers/events. Massive to have Patrick Kielty involved too...well done you.

Brilliant event on Saturday so important to keep these discussions going to ensure peace in NI can remain. Credit to all involved.

Clodagh Dunne; *Slainte Le Cheile*.

"This morning I received your excellent LIF newspaper through the post. Do you mind me asking who produced this for you?"

"I'm an arts marketer based in Liverpool and would love to know who to approach if we have a need for something similar in the future.

"it's a brilliant effort and I can't wait to have a proper read. Great way indeed to connect with audiences right now, especially in a particular area. I live in L17 if that helps..."

"Can I ask if you worked with an editor/writer to generate the majority of content? I love the editorial feel rather than just being a listings guide. It strikes just the right balance".

Joanne Karcheva; Communications Director, *Manchester Collective*.

"Great to work with you – I could detect your drive, passion, creative approach – so we should be able to bring another event or project together with a bit of imagination and co-operation".

Réamonn Ó Ciaráin; *Gael Linn*.

"Many thanks for your email and information on our box office income for MRS SHAW HERSELF. We thoroughly enjoyed being part of the Festival, albeit remotely. Your organisation and support from the team were great and made the show go smoothly and stress free on the night.

"Thank you for your support of our work".

Alexis Leighton; Performer/Director, *Helix Productions*.

"I hope we can do some more collaborations in the future and thank you all for the inclusion in this year's festival.

"Please pass on my congratulations and thanks to the festival committee and board also".

Terry Clarke-Coyne.

Responding to feedback

We believe the majority response is positive, with the exception of some users struggling to gain entry to events that we know ran. Primarily people want more of the same, with some specific suggestions, such as more trad, bigger *Philharmonic* events, etc. It is interesting there weren't more comments about marketing; a normal 'go to' for people asked to provide feedback. Covid-19 has meant people being more proactive about finding work they want, unable to rely on print as they have been used to. We have a smattering of calls for more music (specifically trad), though nothing suggests becoming a music festival, demonstrating our specific 'arts and culture led', multidisciplinary programme continues to be well understood and valued, with people appreciating how the festival made them feel and acknowledging the diversity. Suggestions will be incorporated in to our planning; with consideration about print made in line with updated marketing priorities, and funds with specific event feedback will be given to the producers where the work is ongoing.



Rejuvenating the *Liverpool Irish Famine Trail* to honour the fallen and the generations that remain -as well provide an international site of interest- will be a core focus of the Festival for the next five years.

FOCUS FOR THE FUTURE

These points span the development of an artistic core of events and exhibits through which we will enact the *Business Plan* and futureproof *LIF's* future. Arts and culture are the delivery mechanisms by which we deliver our mission and the means by which we will secure our future. By accomplishing these five objectives, cyclically, we will secure *Liverpool Irish Festival* for the future.

1. Grow core

The existing Festival 'team', skill-set and delivery capability has hit maximum capacity in terms of hours deliverable, existing core skills and programme scale. Substantial work is needed to underpin our out-of-festival work, which promotes the Festival, supports artists, sustains resilience and networks, fundraises and builds evidence development. For one person to undertake this year-on-year presents professional, legal and moral quandaries, allowing single-point-of-failure issues and presenting risks and stresses the Festival cannot afford if/when they fail (<http://www.continuitycentral.com/feature1011.html>). We must build funding (strategically, short and long term), income streams, expertise and capacity to develop, sustain and futureproof ourselves, moving towards

- stable investment for inclusionary work, artistic development and cultural dialogue
- long-term security for team, contractors and audiences
- increased income – types and amounts
- improved artist support, development and representation
- improved capacity for long-term bids and evaluation frameworks
- greater national recognition for artistic and cultural outputs, leveraging investment, likely from mid/high level public realm work (e.g., *Liverpool Famine Trail*)
- two permanent roles (minimum), graduating from contract to PAYE status across the plan.

See our *Business Plan* for more.

2. Develop public realm work

The ability to cross-sell work from a public space is notable; improving figures, long-term engagement tools and embedding ideas that leave lasting impressions and build reputation. Such work should be investable and interest multiple stakeholders. Our first task is to rejuvenate the *Liverpool Irish Famine Trail*, using *National Lottery Heritage Fund* support and crowdfunding ideas. The *Business Plan* provides a case study.

We must consider generating other (scalable) public realm opportunities, including event-based opportunities (e.g., the first Irish dual-heritage or cultural connectedness annual conference) or visual art led (e.g., taking on an Irish pavilion as part of the *Liverpool* or *Venice Biennial*).

3. Generate strong theme and programme

Connecting events to a theme helps the press tackle a large programme, generating positive cross-sales and deep(er) media penetration. The theme exchange was a good theme, inviting and encouraging flux. It caught people's attention, tapped in to a zeitgeist for story and provided a framework for artists and audiences to identify with. The idea of the Festival receiving stories as well as telling them is well liked alongside exporting the *Liverpool Irish* story as well telling the stories of Irish diaspora communities. We must use our USP as a programmer. Large-scale commercial events continue to be a risk with our current audience. Small, intimate, resonant events work best and gain deep engagement.

4. Agree and pitch programme from summer

Teamed with Points 1 and 5 is finalising key programme in June/July. This is essential for addressing income, all promotion and sales, and allows time for web-content, risk management and reaction handling.

5. Distribute programme early and get partner buy-in

Points 4 and 5 dovetail, but show two different functions of programme readiness and promotion. By far the best attended/followed events are those where the partner supports the promotion, which doubles outputs, marking it critical to the success of events (particularly paid events). This should be formalised in to arrangements for shared events. Consequently, it is essential to get print and messaging signed off in late summer and for the Festival to push to partners to display, promote and sell.



THANKS

We extend our gratitude and thanks to all our partners and their teams; regular venues, hosts and their staff; our contributors and Board members; artists and collaborators. We thank our networks and supporters, sponsors and friends. In addition, we remember and value those who came before today's team and the many that we have met during and since this year's festival – thank you.

Additional praise goes to this year's funders and donors, who -working in the most difficult of climates- saw value in our work supported us and the communities we serve. **Go raibh maith agaibh/Thank you.**

FESTIVAL FUNDERS



Liverpool
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Government of Ireland
Emigrant Support Programme
An Roinn Geóghaíochtaíochta agus Trádála
Department of Foreign Affairs and Trade



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