

# LIVERPOOL IRISH FESTIVAL

21–31  
OCTOBER  
2021 **FESTIVAL  
REVIEW**

Bringing Liverpool and  
Ireland closer together  
using arts and culture.

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*Liverpool Irish Festival*

bringing Liverpool and Ireland closer together using arts and culture.

## FESTIVAL REVIEW 2021

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## CONTACTS

**John Chandler - Chair**

Liverpool Irish Festival

+44(0) 151 722 2377

+44(0) 776 294 3697

[chair@liverpoolirishfestival.com](mailto:chair@liverpoolirishfestival.com)

[info@liverpoolirishfestival.com](mailto:info@liverpoolirishfestival.com)

**Emma Smith - Artistic Director and CEO**

Liverpool Irish Festival

+44(0) 151 513 6640

+44(0) 7804 286 145

[emma@liverpoolirishfestival.com](mailto:emma@liverpoolirishfestival.com)

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

*Errigal* (image),  
Oisín Askin, #LIF2021



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## OVERVIEW

*Liverpool Irish Festival's* 2020 theme "exchange" was extended to 2021, allowing deeper exploration from the restrictions Covid-19 imposed. Advancing previous themes ("unique stories, creatively told", "migration", "what does it mean to be Irish?"), the Festival drew people in to discussion; shared new concepts and encouraged interaction within new social constructs; fighting isolation, embracing technological advances and acknowledging change. We retained the notion of three programme trails – 1) *In:Visible Women*, 2) *Nook and Cranny Spaces* and 3) *Family Days* – and added 4) *Liverpool Irish Famine Trail*. These provided a programming focus rather than a public navigation system.

We remain mindful of 'festival fatigue' over the 10-day period. Ideally, you would have no more than c.20 bookable events, unless they are participation driven to contribute outputs to be seen in the Festival. Every **#LIF2020** 1 event was theme-linked, with us leading programme curation, quality and delivery.

Of 60 Festival events over the year, 12 were live virtual events, with 5 wholly virtual (e.g., premieres). We had 9 late cancellations, but as they were organised, marketed and sold pre-cancellation, they are included above. They consisted of six *Mersey Mash* events (illness), two boat tours (weather) and a music performance (Covid). The *Mersey Mash* is being reprogrammed for 2022. The increase in total events from 31 to 60 reflects some funding gains, a hybrid programme (involving regular events such as our *Cultural Connectedness Exchange*). Combined they create a 2021 audience total of 25,907 with an additional 8,703 views to date for films and events accessible after the live feature, totalling 34,621.

In 2018 we stated a desire to improve public realm, high-profile work, which improved in 2019 (*In:Visible Women*, *Tate Exchange*; *Palm House* artistic residency with *Art Arcadia*). Nevertheless, social distancing suspended progress here.

Our continued partnership with *Bluecoat Display Centre* and *Design and Craft Council of Ireland*, provides a physical, month-long exhibit. Added to work with *The Reader*, combined we developed 45 exhibition days;

66 including *#GlobalGreening* (2020: 68/87; 2019: 89).

Exhibition production, commissioning and public realm delivery remains affected by venue closures, impacting growth and opportunities.

*#GlobalGreening* visits continue to be affected by Covid-19 in visitor figure terms. We've calculated visits at 60% of our standard multiplier, resulting in a 21,281-visitor figure (100%=35,468; 2020: 14,229; 2019: 21,728). We want to improve Festival attendances and rely less on *#GlobalGreening* for high visitor figures.

For the second year, *Liverpool City Council* were unable to run *River Festival* (normally gaining 5-6k visitors) or host *Liverpool Pride*, each losing reach in key groups.

As hoped, work began on the *Liverpool Irish Famine Trail*, opening a programme of what will become public realm work; growing our profile, developing city and regional influence – alongside inter/national links – building a year 'round offer. The project has support from international partners (e.g., *Strokestown National Famine Museum and Trail*, *Great and Famine Voices Roadshow*). A successful *National Lottery Heritage Fund* bid activated the development, generating over 300 hours of volunteer support, volumes of assets and valuable outputs, as well as bringing us an History Research Group lead (contractor).

On HR management, we've sustained a volunteer Board (9), recruited a volunteer team of 18 (across front-of-house and *Liverpool Irish Famine Trail* roles) and appraised the Director's role to become 'Artistic Director and CEO'. Sadly, we were not able to expand the team to include Development, Content and Engagement Coordinators, which would improve income, media exposure and improve artist monitoring, among other things the Festival would benefit from.

2020's community cohesion network, *CARA*, continued. At the end of 2020 we collaborated with *Irish Community Care* via *CARA* to secure funding for *#OperationNollaig*, through which we ensured c460 isolated people received community written Christmas cards. *CARA* continues, albeit with lower contact, commensurate with restriction lifts.



We made funding applications totalling £1,068,372, landing £115,183 or 10.78% of our bids. Greater detail on this can be found in the **Funding** section.

Despite late fund notifications, events were on-sale by early September, with 28k 36-page newspapers with distributors by 30 Aug 2021 (+2k for venues). As in 2019-20, we attempted advertising sales, but marketing budgets remain restricted as organisations battle Covid impacts. In spite of the carbon emissions involved in production (see **Travel imprints and carbon tracking**), we believe the newspaper fulfils an important annual function, producing

- non-digital reach and a multi-generational gift
- another arts platform, extending storytelling
- meaningful event cross-sells and in-depth articles
- a Festival legacy
- speaks locally whilst providing online content for international audiences.

Liverpool's October calendar remains competitive, with

- *LEAP* taking place early in the month; *Black History Month* throughout and in alternating years we compete with *Liverpool Biennial* closing month(s), whilst *Homotopia* and *DaDaFest* hotfoot it after us
- increasing numbers of Halloween events, with commercial venues diluting city event messages
- impacting football schedules
- and half-terms affecting local travel out of the city.

In 2021, as in 2020, Coronavirus swamped the press space and late decisions on funds meant long-lead press coverage was affected and without wide support of venue publications or venue print pick-ups, all reach figures are affected. Even so, we achieved almost 3m in press reach, almost 2m on *Facebook* reach and almost 200,000 on *Twitter*.

We generated 392 (359 hard copy, 33 digital) surveys (2020: 122 (72 survey and 50 poll; 2019: 490; 2018: 359; 2017: 342). This surge is due to the return of 'in real life' (IRL) collection and improved follow-up for digital events, though the latter remains painfully low. Additionally we note how few people complete a whole survey - picking and choosing questions - having aligned

with *Arts Council England* statutory questions for National Portfolio Organisations.

**#LIF2021 audiences'** top descriptors of this year's festival were "**fun**", "**entertaining**" and "**interesting**", moving from "**interesting**", "**informative**" and "**joy**" in 2020. "Educational" and "stimulating" are next in 2021's list, which we are proud of teamed with "fun" and as "stimulating" fell from our descriptor lists 2018-2020.

We can directly name 174 artists/ contributors we worked with during delivery in commissions (2020: 107); presenting work from tens more (dancers, musicians, filmmakers). The Festival developed 34 commissions (photo-stories, articles, podcasts, films and songs; 2020: 31; 2019: 21); on a turnover of £89,050 (1 Jan-2 Dec 2021 vs 2020: £104,184 and 2019: £78,228 for similar periods). It is important to recognise 2020's £45,450 cultural recovery funding boost (delivered Oct 2020); without which turnover would have been just £58.7k, so 2021's figure is a genuine improvement over time.

We continue to believe the Festival is unique in its field, remaining the only arts and culture \*led\* Irish festival in the world. Our specificity is key. Celebrating Liverpool's unique connection to Irish communities, its international standing and our determination to address Irish representation (its diasporic peoples and Irish culture) engages people. Liverpool harnesses the stories, but sharing them needs to move beyond city perimeters. We have something exportable that 'brings Liverpool and Ireland closer together using arts and culture'. We need to keep pushing this.

We thank everyone involved in creating **#LIF2021** and the organisation we have become. This includes artists, partners and sponsors; collaborators and networks; venues, friends and every visitor and audience member that joins us, online or in person. See you next year, 20-30 Oct 2022.

**Emma Smith – Artistic Director and CEO**

*Liverpool Irish Festival*

## 2020 HEADLINE ACHIEVEMENTS

- Over 127.5k visits in 5 years. **#LIF2021** attracted 34,621 observers, over 60 events, 3 exhibition and 33 online rich content opportunities (2020: 23,323 visits at 28 events and 3 exhibits; 2019: 36,260 visits at 48 events and 4 exhibits; 2018: 24,232 visits to 75 events +4 exhibits)
- **#LIF2021** showed work from 174 artists, creatives and speakers (2020: 107; 2019: 143; 2018: 197; 2017: 126). In 5-years this means we have worked with almost 750 artists
- A press reach of 2.97m in 2021, compared with 6.27m in 2020 and 23m in 2019
- 92.54% of audiences rated the Festival as 8/10 or above, with an average score of 9.18. A new 10\* system replaces our previous 5\* system, which provided a 94% quality rating in 2020, with an overall festival rating of 4.6 (or 9.2 equivalent), meaning we have held still on the average score, but have greater depth to the evidence
- 93.15% of visitors are quite or very likely to recommend the Festival in 2021, compared to 95% in 2020; again based on a move from 5\* to 10\* modelling, revealing a 9.3 average rate
- Of our local audiences, we have representation from 70% of Liverpool's residential postcodes. Overall, 68% of audiences are local, 28 are national and 4% are international
- 16.82% of our audience self-identity as disabled and 7.63% with an LGBTQI+ sexuality
- Partners are key. We worked with 81 this year (2020: 61; 2018: 59; 2017: 55 in 2017; 2016: 30), including partners, sponsors and funders
- 1 Jan–2 Dec 2021 we raised £115k in public grants.

## ARTISTIC DIRECTOR AND CEO STATISTICS

The Artistic Director and CEO participated, led or engaged in 303 individual scheduled meetings/video or telephone calls (2020: 257; 2019: 255; 2018: 276; 2017: 188) during 1936.5 hours of work or 276.64 days (41 days more than an average 35hour per week worker) and...

- sent 5,987 emails, 22 per day (2020: 4,788, 18.4 pd; 2019: 5,993, 22 pd; 2018: 6,427, 25 pd)
- delivered 10 monthly Board reports; worked on delivering Year 1 of our five-year [Business Plan \(linked here\)](#); website updates; enewsletters and social media updates; website content and festival collateral including 1 x 36 page newspaper (including advertisements, 17 essays (19 in 2020) and 19 commissions (13 in 2020)); 1 x new ACE aligned survey; 4 x animated posters
- delivered 60 events (68 sessions) and 3 exhibits, generating 66 exhibition days; 2020: 48 events/52 sessions + 4 exhibits, generating 68 exhibition days; 2019: 75 events/80 sessions, 4 exhibits and 88.8 exhibition days.

## FUNDING

In 2020 we were pleased to have made 22 funding applications (totalling £393.7k), up from 2019's £143k. In 2021 we made 16 bids, totalling requests of £1,068,372. Demonstrating a shift in ambition, time investment and energy, we made more ambitious asks approaching fewer small funds/ers. Whilst % success is down, income is up. This total comprises several small(er) bids and two significant bids; a *UK Community Renewal Fund* bid (£627k, to run 30 *Liverpool Irish Famine Trail* artist projects) and a £121k *National Lottery Reaching Communities* approach to run a 5-year photography project with Liverpool Irish Travellers.

The first made it through city region stages, but was rejected by Westminster in Nov 2021. It brought us to the attention of the Local Combined Authority called it "impressive". Whilst not a direct success, it proves our ambition

has potential. The second bid missed out as *National Lottery* were 'not interested by photography' and communicated Liverpool Irish Travellers are already being funded by *Reaching Communities* via another project.

In total we raised £115,184 in public grants, 14% more than the previous year. At time of writing, we await £29k of these payments in Dec, with a further £9k secured for 2022). Regular funders included City Council (£20.4k) and Irish Government (£11.5k). We are fortunate to have received the UK Government's small business relief support (£8k) and to be successful with a *National Lottery Heritage Fund* bid (£47k for the *Liverpool Irish Famine Trail*) and *Arts Council England* (£27k for *#LIF2021* arts programming).

Paying audiences continue to present concerns and a lack of industry evidence on Liverpool's ticketing means comparison is difficult, though anecdotally we know compared with football or celebrity names 'culture' is a hard sell in Liverpool. Net ticket income generated via *Eventbrite*, for the 30 events the Festival ticket-managed, raised £2,870 (2020: £528 across 15 events). We received additional *Eventbrite* donations totalling £445 (2020: £135 from a total of £713 donation total) and £67 in *CAF* donations. A Board-run fundraising céilí added £506 to the coffers, whilst sponsorship and advertising garnered £3,750.

## CULTIVATING AND INSPIRING AUDIENCES

### Recommendation, re-attendance and quality ratings

In 2021 we changed our quality and recommendation monitoring, moving from a 5\* rating to a 10\* rating, as modelled below:

Experience	Poor		>		>		>		Excellent	
5* star count - used 2016-2020 incl.	1		2		3		4		5	
Recommendation likelihood	Very unlikely/		Quite unlikely		Might/ might not		Quite likely		Very likely/will	
10* star count - used from 2021	1	2	3	4	5	6	7	8	9	10
Recommendation likelihood	Absolutely would not/hated the experience									Telling people now/exceptionally positive experience
		>	>	>	>	>	>	>	>	>

Analysis reveals the following:

	2016	2017	2018	2019	2020	2021	5 year av
Attendance/recommendation	%	%	%	%	%	%	%
Attended before?	49.67	56.35	49	42.77	68.66	48.50	53.06
Will attend again?	93.56	95.3	98.9	97.55	96.52	99.33	97.52
Recommend the festival? 4*+	96.29	96.6	96.2	95.11	92.65	93.15	94.74
Quality? 4*+	94	96.6	95.13	93.96	96.46	92.54	94.94

### Recommendation rates

- experience welcoming, high-quality events (92.54%)
- that chime with or above expectations
- want to return (99.33%)
- will make and hear positive word-of-mouth recommendations (93.15%).



Even considering 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 that year's figures; to remain with a couple of % is sensational!

In 2021, 57% of audiences scored **#LIF2021** 10/10, with a further 19.7% and 15.82% awarding us 9/10 and 8/10 respectively, amassing 93.15% of the total scores. In 2020 72.57% gave the Festival a "5" for quality, up on 2019's 71%. As *Arts Council England* believe anything up to and including 6/10 is -effectively- underwhelming, it is important for us to stay in the high numbers, but it isn't as straight forward as doubling the 5\* figures as people do use a 5/5 vs 10/10 differently.

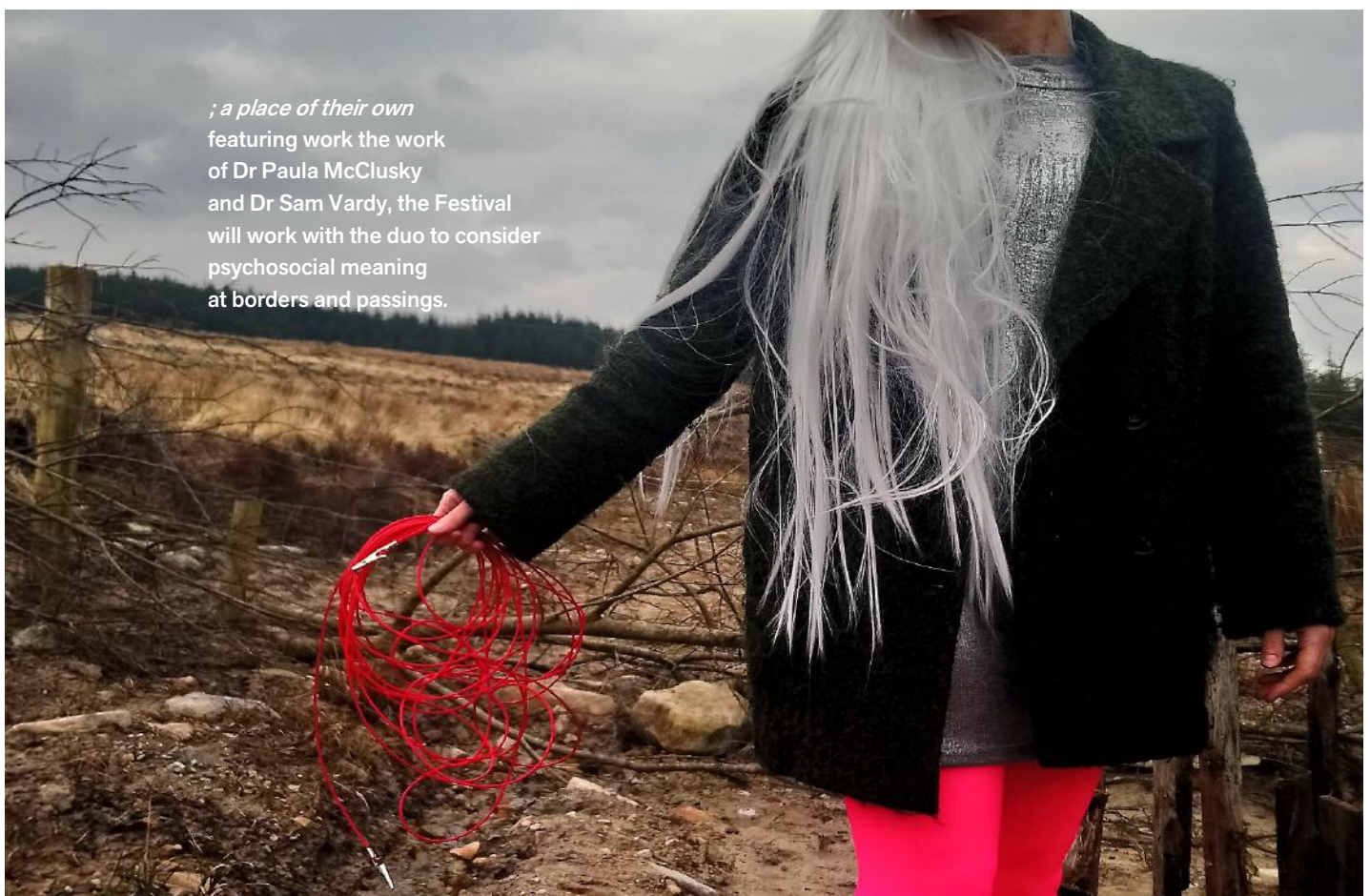
## Re-attendance

48.5% of **#LIF2021**'s audience had been to a Festival event before, with 99%+ stating they would want to attend one again (2020: 68.66% and 96.5%; 2019: 42.7% and 97.5%). In 2020 we put the repeat attendance variance down to a local audience, due to Covid, with less travel from afar. Where they were given at all and in the context of form processing, we believe "no" answers (for reattending) come from overseas visitors who clearly see their opportunity to reattend as limited.

## Context

To retain such positivity under Covid conditions is laudable, given the opportunity for 'keyboard warrior-ing' and the distance from perceived repercussion. Our ability to generate 393 surveys means we are more confident in this year's findings, compared to low figures last year, and seeing common sense explanations for variance is reassuring. People's relationship with eventing is altering; it could be argued that **#LIF2021**'s scores benefit from people who -starved of events- are excited and positive about their return and are therefore being generous. However, that they track with previous years is heartening.

What the figures suggest is we maintain an audience and grow new in roughly equal measure, and that those who are not coming back year-on-year may yet do so. It is probably also reflective of our local newspaper mailings hitting some 'warm' and some new areas *and* that people are more aware of looking for events they want (and our time in the cultural calendar), rather than waiting to be told.



*; a place of their own*  
featuring work the work  
of Dr Paula McClusky  
and Dr Sam Vardy, the Festival  
will work with the duo to consider  
psychosocial meaning  
at borders and passings.

# ANNUAL ENGAGEMENT AND MONITORING

## Notes on audience values

The events sector is still finding ways to calculate digital audiences against virtual ones, with funders and sponsors each have varying ways of handling the data. 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
- to maintain year-on-year figures, we are using principles adopted in 2020 to calculate total visits, which include ticketed attendances and head counts for in-person events + 1.25 metric for ticketed virtual attendances + total views to date for work we have made available online within the year (following peers at *Writing on the Wall*). Breakdowns are available and can be appraised as the sector demands
- ‘Views to date’ include ‘1 min views’ on *Facebook* and ‘3 min views’ on *YouTube*; the metrics they use to calculate ‘views/visits’.

When reading ***Participants and Audiences***, it is worth noting that *Arts Council England* defines audience engagement using event categories, such as ‘Workshops’, ‘Performances’, ‘Events’, etc, to determine ‘depth of engagement’ versus ‘passive exposure’. Our workshops and ‘other’ (e.g., walking tours, Cultural Connectedness) demonstrate deep/committed engagement rather than passive engagement, such as gallery counts where it is hard to evidence someone’s understanding/interaction from attendance alone (e.g., *#GlobalGreening*).

## Event and audience growth/developments

In previous years we have worked to contribute to multiple cultural calendars, including *#GlobalGreening* for St Patrick’s Day, *Derry City and Strabane District Council’s* young people’s festival: *Rewire*, Liverpool’s *River Festival* and *Liverpool Pride*, among others. This raises our profile; shows Irishness as connected with/sharing other communities and develops new audiences. However, C-19 impacts and audience ‘bandwidth’ for 2D and 3D space engagement (over 10 days) has affected our ability engage in other events in person. We did take part in *#IrishRoots* (by contributing programme) and *#BlackHistoryMonth* (by sharing our programme), but did little in the way of building new work with new partners, given that most were reduced/virtual.

We worked hard developing rich content for online spaces; recording and closed-captioning virtual events for later consumption and have built up strong ‘views to date’ figures as a result. As with our collaborations, these are important for reaching/developing new audiences and we have worked to ensure these are attractive, easy to access and well-framed. They show our multi-disciplinarity, committed collaborator status and dedication to creative opportunities, whilst providing year-round representation -rather than ‘pop-up’ functionality- demonstrating our day-to-day resonance with groups, organisations and missions.

When we fully return to ‘in-real-life’, we must rebuild our engagement to split and mitigate risk against reliance on an October spot. Bad weather, transport strikes, significant city or sporting events can detrimentally affect audience behaviours, by hampering our ability to penetrate the market with information and attract audiences (paid or unpaid). Reliance on one space in the calendar leaves us vulnerable; we have proven that spreading activity –atop Festival delivery- locates new audiences, provides opportunities and builds engagement. We will must sustain rich content online and, as such, this is where we are restricted by our capacity.

Total audiences for 2021 were 25,907 (before views to date; 2020: 23,323 inc. views to date) accounting for 10% over our anticipated audiences/planned activities. This difference is made up of late event cancellations; losses in in-real-life audiences (C-19 affected) and gains in *#GlobalGreening* buildings and presence. Even so, it presents an 11% increase on 2020’s total. We didn’t have a prediction for ‘views to date’, which has come out at 8,703. If we include this we would be 47% over-target on anticipated audiences/planned activities and 48% larger than last year.

Sell out events in 2021 included Tony Birtill's Irish Language event, *Obscured View, Samhain Céilí* and many of the walks and boat tours. This proves we can sell out, online and in-real-life.

In 'real' terms we drew 4,086 live attendances across 'live' and 'live-virtual' events, presenting a 44% growth on 2020's 1,794. This is just 12% of pre-Covid figures, which were many times higher due to audience confidence, involvement in *River Festivals, Liverpool Pride* and others. 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.

## PARTICIPANTS AND AUDIENCES

Participants and visitors*	2016		2017		2018		2019		2020		2021	
	Events	Exhibits	Events	Exhibits	Events	Exhibits	Events	Exhibits	Events	Exhibits	Events	Exhibits
Expected	3608	975	6495	1030	19625	760	28790	2180	1019	19670	4961	18550
Achieved	5569	3243	7252	1253	23309	923	32841	3419.4	9094	14229	4086	21832
Visitor total		8812		8505		24232		36260		23323		25918
% (actual vs expected)		192.28		113.02		118.87		117.08		112.73		110.24

\* All figures are derived from audience counters, ticket counts or extrapolations from automated door counts.

Audience attendances	2016		2017		2018		2019		2020		2021	
	No.	Aud.	No.	Aud.	No.	Aud.	No.	Aud.	No.	Aud.	No (live aspect)	Aud.
<b>W,P,E,O or X?</b>												
Workshops (W)	5	1046	17	436	13	566	17	301	8	803	12	129
Performance (P)	14	2124	31	5088	34	2829	12	863	14	3641	18	868
Event (E)	27	2052	16	2459	18	1675	12	4523	4	375	9	2865
Other (O)	7	347	1	100	10	18239	7	27154	2	4275	21	224
Exhibitions (X)	4	3243	3	1253	4	923	4	3419.4	3	14229	3	21832
Views to date (e.g., online premieres; illustrated posters, event films)	Not previously collected											8703
Total	57	8812	68	9336	79	24232	52	36260	31	23323	63	34621



A still from *Nochtaithe*,  
for the #LIF2021  
In:Visible Women day  
© National University of  
Ireland, Galway



## LIVE PROGRAMME BUILD

Live programme build	2016				2017				2018			
W, P, E, O or X?	No of each	% of live program	Visitors/p participant	% total audience	No of each	% of live program	Visitors/p participant	% total audience	No of each	% of live program	Visitors/p participant	% total audience
Workshops (céili, classes, family day, lecture)	5	9	1046	19	17	26	436	5	13	17	566	2
Performances (music, theatre, etc)	14	26	2124	38	31	48	5088	63	34	45	2829	12
Events (talks, music seisiúns)	27	51	2052	37	16	25	2459	30	18	24	1675	7
Other (River Festival, walking tours, boat tours)	7	13	347	6	1	2	100	1	10	13	18239	78
Total	53	100	5569	100	65	100	8083	100	75	100	23309	100
Live programme build	2019				2020				2021			
W, P, E, O or X?	No of each	% of live program	Visitors/p participant	% total audience	No of each	% of live program	Visitors/p participant	% total audience	No of each	% of live program	Visitors/p participant	% total audience
Workshops (céili, classes, family day, lecture)	17	35	301	1	8	29	803	9	12	20	129	3
Performances (music, theatre, etc)	12	25	863	3	14	50	3641	40	18	30	868	21
Events (talks, music seisiúns)	12	25	4523	14	4	14	375	4	9	15	2865	70
Other (River Festival, walking tours, boat tours)	7	15	27154	83	2	7	4275	47	21	35	224	5
Total	48	100	32841	100	28	100	9094	100	60	100	4086	100

## EXHIBITION FIGURES

**#LIF2021** 's 'exhibits' are classified as *#GlobalGreening*, Sophie Longwill's *Glass Skies* for *In the Window* (*Bluecoat Display Centre*) and Nuala Monaghan's *Irish Myth and Legend* at *The Reader*. Total exhibition figures for 2021 are 21,832. Generally, we err on the side of caution using conservative estimates across our figures.

2019 taught us: exhibitions in popular venues add large audience values e.g., Casey Orr's *Saturday Girl* at *Tate Liverpool* had 13,283 people through the doors, though we estimated a 15% engagement with the work, totalling 1,992. We have not been able to deliver such works in 2020-2021, due to Covid, but hope to when the public is permitted to return to cultural venues.

Actual exhibition figures are an extrapolation of building figures and/or official counts. 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 at the display from College Lane, which is a feature of this form of display, hence the title *In the Window*. *The Reader* gave us a visitor count

## 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. 18:63 (28.6%) of our events and exhibits were ethnicity driven, containing work specifically about ethnicity and identity or deliberately involving artists with non-white heritage (2020: 8:31 or 25.8%).

19:63 (30.2%) were female-led or centred (2020: 9:31 or 29%). Overall, this suggests that our programme build has a 29.36% focus on intersectional issues (2020: 27.4%), though this doesn't account for other intersectionalities such as Irish nationality versus British, non-binary sexuality or gender experience and it pays no consideration to class.

## TICKET PRICING AND AVERAGES

Average ticket price*	2016	2017	2018	2019	2020	2021
Total number of events	53	69	75	48	31	60
Number of paid events	27	34	43	19	2	20
% of events programme	50.9	49.3	57.3	39.6	6.5	33.3
Number of free events	26	35	32	29	29	40
% of events programme	49.1	50.7	42.7	60.4	93.5	66.7
<b>Average ticket price (F/C median totals, divided by number paid events)</b>	<b>£ 16.72</b>	<b>£ 7.35</b>	<b>£ 8.30</b>	<b>£ 9.96</b>	<b>£ 6.75</b>	<b>£ 8.43</b>
No. of tickets issued at paid events (including comps)	2714	1550	3784	*1158	170	709
Income if average ticket price was redeemed (gross income indicator, not accounting figure)	£45,378	£11,393	£31,407	£14,208	£1,148	£ 5,977
Income if average ticket price was redeemed against anticipated audience/anned activity						£17,872
Average across all events (including free events)	£ 3.17	£ 9.39	£ 9.04	£ 4.82	£ 4.59	£ 7.12

\* 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.

Nothing so clearly explains the year-on-year average ticket balances than the table above, but it is worth noting that financial figures provided are gross income *indicators*, not accounting figures.

*Liverpool Irish Festival* handled ticketing for 30 **#LIF2021** events, providing a net *Eventbrite* income of £2,870. In some regards this is not a useful figure as within that arrangement are box office splits with artists, as well as free but 'registration required' events. This means there are still 30 events being run by external parties, making and taking money against Festival events and this is hard for a one person team to reconcile or pattern spot within. Probably the best-selling event, overall was *Obscured View* though our most financially profitable, due to low-costs was probably the *Fundraising Céili*, which added £506 in donations/proceeds to the coffers.

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 are in sale, the better the promotional opportunities and chance of repositioning are, giving time for approaching new/alternate markets, if this is required. Team capacity, programme size and late funding decisions all contribute to spreading the work thinly and limit just how successful our promotion is.

Ticket selling in Liverpool remains lower than the local and national expectancy. Both of the City's music and theatre consultations (established to understand Liverpool's 'guest list' economy and difficulty in raising ticket income) were shelved at the outbreak of Covid. We know events that *should* sell sometimes don't during the Festival, such as *Kila* and *Mellowtone* gigs, though others have success. We can evidence that ticket buying is dropping (even removing 2020 from equations); a note consistent with peer feedback.

Liverpool is not a wealthy city and with many self-starters there is a guest list and friend community that circles the scene on 'comps'. Additionally, with so much free content available, many occupy their time and energy at free gatherings rather than in paid events. We must get paid activities listed with a couple of paydays ahead to help people spread the cost.

It is important to remember that our free events are a critical part of our public function, doing much to 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 surveys		2020 Facebook		2021		
Category	Av	No		%	No	%	No	No	%	No	%	No	%	Category	No	%	
Under 16	8	7	56	1.20	11	3.05	Did not collect data	5	1.57	0	0.00	0	0.00	Under 16	2	0.56	
16-19	18	10	175	1.72	25	6.93		20	6.29	0	0.00	0	0.00	17-24	22	6.15	
20-24	22	46	1012	7.92	95	26.32		30	9.43	0	0.00	0	0.00	25-34	57	15.92	
25-44	35	119	4106	20.48	52	14.40		70	22.01	2	2.78	2	2.78	35-44	54	15.08	
45-54	50	86	4257	14.80	75	20.78		51	16.04	16	22.22	16	22.22	45-54	57	15.92	
55-64	60	172	10234	29.60	90	24.93		44	13.84	27	37.50	27	37.50	55-64	80	22.35	
65+ (Life expectancy 81*)	73	139	10147	23.92	5	1.39		54	16.98	23	31.94	23	31.94	65-74	61	17.04	
								Added in 2021. Not monitored previously						75+	12	3.35	
Prefer not to say/PNTS/Le	37	2	73	0.34	8	2.22		44	13.84	4	5.56	4	5.56	PNTS	13	3.63	
Completions		581	51.7	100	361	100		318	100	72	100	72	100	358		100	
% answering question		95.87	Av. age		100			88.58		100		1.79		91.09			
Total form fillers		606			361			359		72		4018		393			
Average age of visitor		51.7			39.2		-	44.5		59.6		22.6		43.4	Average age		
* The Global Burden of Diseases, Injuries and Risk Factors Study, 2013 (GBD 2013)											41.12						

The above data paints a picture of those willing to complete surveys, with a small allowance in 2020 where we augmented the data with *Facebook* ages to bolster a lack of data-gathering. What it doesn't reveal is anyone who is bringing children and reporting for those under 16.

2021			2021 completed using av for	
Category	No	%	No	%
Under 16	2	0.56	158	30.74
17-24	22	6.15	22	4.28
25-34	57	15.92	57	11.09
35-44	54	15.08	54	10.51
45-54	57	15.92	57	11.09
55-64	80	22.35	80	15.56
65-74	61	17.04	61	11.87
75+	12	3.35	12	2.33
PNTS	13	3.63	13	2.53
<b>358</b>		<b>100</b>	<b>514</b>	<b>100</b>
91.09			93.62	
<b>393</b>			<b>549</b>	
<b>43.4</b>	<b>Average age</b>		<b>32.7</b>	

It suggests that since 2016 we have reduced the average age of a visitor from 51.7 to 43.4 years.

If we use data from those reporting that they attended events with individuals under 16, we add an additional 156 to the under 16s number (we adjusted for those who stated they attended with an under 16, but without specifying a number by adding 1). This brings the average age down to 32.7, which adjusts the average age since 2016 to 41.8.

We don't tend to make work specifically *for* children (e.g., in which they register and are recorded by their age). Events such as our *Family Céilís* and *Family Day* are for people of all ages, but are still led with the belief an adult bringing the child to the activity, therefore this is an area of data we miss that would bring this age down.



It is worth noting, if equal representation from each age category is represented, using 2021's age categories (i.e., 12.5% each), the average age of a visitor would be 41.5. This means we fall marginally on the older side that the possible base average if we use our survey data and much younger if we adopt the extrapolations based on reported visits with under 16s.

What the data in the above table shows is that since records began, the average age of a Festival survey completer is 43.9 years, or 41.8 if using the addition of the 'under 16 reporting' model.

## EQUALITY, DIVERSITY AND INCLUSION (THE CREATIVE CASE)

Inclusion goes beyond physical access or ethnicity tolerance. It begins with the belief people should be safe from oppression and supported to engage. Our 2019 inclusion statement and 2020 [Black Lives Matter statement](#), underpin our expectations, so that if anything falls short, we have leverage to demand change or evidence reasons not to return. In Mar-Apr 2021 we reviewed our [Artistic Policy](#) to ensure it rang true with a renewed intelligence around equality, diversity and inclusion (EDI). From our Board to our team, to our artists and our audiences, we must work smarter to include, represent and attract those from diverse backgrounds. We are still very white, though that whiteness is divided relatively equally by those identifying as British and Irish, with an average Board age membership of 49 (11 years lower than the national average of 60). We have a roughly even gender split, but have little to no non-binary representation.

In addition to our [Artistic Policy](#) update, we have reviewed all other policies which, subject to minor revisions, will be available from new year 2022. These embrace a more intersectional and progressive approach to our organisational work, rigour and outlook. We have undertaken this work with specific reference to *Arts Council England* who outline inclusion via "[The Creative Case](#)", a strategy to redress diversity by creating deeper inclusion and reducing barriers in ACE funded work. They state *The Creative Case* is not 'equal opportunities repackaged', but a fundamental change to diversity consideration, embedding diversity in organisational philosophy, conduct and content. We have acknowledged this and responded. As well as looking internally, we are working externally, actively engaging in [Creative Organisations of Liverpool's](#) EDI Taskgroup (formed Dec 2020) and as members of the [Baobab Foundation](#) (since Apr 2021). Our continued representation of Irishness via the *Cultural Connectedness Exchange Network* has led to 45 members, including artists and commissioners and is attended by the Irish Embassy and the Consul General.

*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 considerations. Ideally, they dovetail with existing strategies, which refresh to reflect the society we serve.

Ahead of the Festival's *National Portfolio Organisation (NPO)* application to *Arts Council England* in 2022, we have improved rigour in our EDI monitoring, not simply tokenistically, but at a programme, organisational intent and impact level. It may sound a simple task, but managing this data collection, allowing flexibility for non-standard and progressive responses - whilst meeting funder needs - is expansive for such a small team. Although we increased our survey completions, very few were completed in full. The audience data shown in this Festival Review is based on these findings.

With relation to artist contracts, where used, we have built inclusivity in and have worked to get monitoring data from artists, but this remains difficult. Our experience shows artists often have complex relationships with identity, which they address via their work, but feel is irrelevant or private in their relation with us as commissioners. Repeat direct requests to complete surveys have generated an 11.5% response rate. In 2022, we may need to start looking at monitoring as part of commissioning, to secure answers ahead of reporting rather than as part of reporting.

Our 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, but have been tricky during Covid as some of these groups have retreated for fear of societal recriminations.

In 12 months the Festival have worked on collective statements against racial violence, a city-run Arms Fair and an anti-LGBTQI speaker; we have supported peers against the secondary victimisation of hate crime victims. We have advocated to Liverpool's Community Cohesion Group for better signposting of hate crime on social media networks, to improve policing and community alliance and keep trying to generate programme that considers multiple heritages though with an Irish lens.

In 2020 the Festival wrote a letter to *Arts Council England* to consider their handling of 'White British' and 'White Irish', after *ACE* feedback in 2019 raised concern. Having stressed that 'Irish' has protected character status within inclusion frameworks, we reiterated that blindness towards such distinctions was 'othering' (more here: <http://www.otheringandbelonging.org/the-problem-of-othering/>; in previous reviews we have included much on 'Irish othering', so refer readers wanting more information to [this link \(scroll to last section\)](#)).

The *ACE* communiqués prompted us to establish the *Cultural Connectedness Exchange Network* in late 2020; meetings have continued throughout 2021, leading to a day at *#LIF2021* attended by c.15 people from across England, Wales and Ireland, including deep-dive discussions on 'diversity within Irishness', led by provocations from *#IamIrish*'s Lorraine Maher. The meetings also produced a group discussion between the Irish Embassy, *Leeds Irish Arts Foundation* and the Festival with the inclusion team at *Arts Council England*, who collectively acknowledged better training and comprehension around 'Irishness' was needed.

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 the 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 our representation of -and mission to celebrate- Irish arts and culture; but if we miss other groups most closely aligned (such as LGBTQI+, disabled or cross-class groups) with this we must consider why.

## Notes on data collection; entry and issues with identity data

Year-on-year (YOY) figures for ethnicity and nationality raise points to note. Prior experience shows asking people to specify 'ethnicity' and/or 'nationality' in freeform spaces result in variance and incompleteness e.g., "white", "black", "Scouse", "UK"; part answers. In 2018 we asked for 'Ethnicity' and 'City and country of birth' (to determine nationality ourselves), coding replies to data models, but this lacks nuance. In 2019, the questions read: 'Your city and country of birth (nationality)' and 'Your ethnicity/ethnicities', which still presented issues with comprehension.

Asked about 'ethnicity', many write "British" or "Irish" rather than "White" or "Asian", along with freeform answers such as "Scouse", "European" and "why does it matter?". Presenting box-check answers misses many combination answers. Similar issues present with 'sex', 'gender' and sexuality, with more people misunderstanding 'sexuality' for 'gender' than ever before.

Where a mark is entered with no intelligible answer, we attribute them as 'Prefer not to say'. Where an aspect of ethnicity is offered, we try to fairly attribute it, e.g., "Scouse" may not mean 'white', but would more than likely mean they identify as born or primarily raised in Britain and therefore their entry is attributed as 'Unknown ethnicity – British'.

'White British', 'White Irish', 'Anglo-Irish', 'British', 'Irish' and 'white other' audiences generate just under 60 % of our audience, compared with 83% in 2020 and 66% in 2019. We have seen fluctuations in our international audience and with freedom of choice, more people identifying as 'Anglo-Irish'/'Irish-British' and variants thereof.

Increased numbers ignore the question entirely (12%) and others do not fully understand 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 systemic class issues. Whilst mindful of this, we can do little about entries for freeform answers, as incorporating a well-populated selection structure would overcomplicate the question, alienate people not wholly reflected by one category and dominate the survey. As identity politics rise and generations blend, a flexibility around terms will need consideration (think "black Irish"/"Irish Black"/"Black and Irish", each holding distinct and discrete meanings).

Experience teaches us some funders do not necessarily instantly recognise 'white' artists and audiences (even when noted as Irish) as a category within protected characteristics. Although we have addressed this, given our understanding of white-on-white racism and Irishness as othering, it remains a sobering, hard-fought and ugly piece of learning. It continues to affirm our position as a representational voice and has energised work on overturning assumptions, increasing inclusion and working on our intersectionality. Our involvement in cultural dialogue with city and national networks, outlined above, indicates our commitment and influence.

## PLACE OF BIRTH VS RESIDENT NOW

Total audience	36260				23323				32012			
Year	2019				2020				2021			
Place of birth	N°	%	% - *	Tot aud n°	N°	%	% - *	Tot aud n°	N°	%	% - *	Tot aud n°
Local	160	44.57	45.98	16161	32	44.44	46.38	10366	134	34.10	41.74	10915
National	124	34.54	35.63	12524	24	33.33	34.78	7774	137	34.86	42.68	11159
International	64	17.83	18.39	6464	13	18.06	18.84	4211	50	12.72	15.58	4073
Not known	11	3.06	*	1111	3	4.17	*	972	72	18.32	*	5865
Survey count	359	100.00	100	36260	72	100.00	100	23323	393	100	100	32012
	348				69				321			
Local/interest group breakdowns												
Liverpool	114	31.75	56.44	11514	24	33.33	48.00	7774	114	29.01	63.33	9286
LCR	26	7.24	12.87	2626	8	11.11	16.00	2591	18	4.58	10.00	1466
Manchester	13	3.62	6.44	1313	2	2.78	4.00	648	11	2.80	6.11	896
ROI	37	10.31	18.32	3737	7	9.72	14.00	2268	24	6.11	13.33	1955
NI	12	3.34	5.94	1212	9	12.50	18.00	2915	13	3.31	7.22	1059
Totals and checks	202	56.27	100	20403	50	69.44	100	16197	180	45.80	100	14662
% of surveys represented	56.27	Checker		56.27	69.44	Checker		69.44	45.80	Checker		45.80

Total audience	36260				23323				32012			
Year	2019				2020				2021			
Resident at time of survey	N°	%		Tot aud n°	N°	%		Tot aud n°	N°	%		Tot aud n°
Local	252	70.19	76.36	25453	52	72.22	75.36	16844	218	55.47	67.91	17757
National	69	19.22	20.91	6969	15	20.83	21.74	4859	91	23.16	28.35	7412
International	9	2.51	2.73	909	2	2.78	2.90	648	12	3.05	3.74	977
Not known	29	8.08	*	2929	3	4.17	*	972	72	18.32	*	5865
Survey count	359	100	100	36260	72	100	100	23323	393	100	100	32012
	330				69				321			
Local/interest group breakdowns												
Liverpool	184	51.25	73.02	18585	41	56.94	69.49	13281	78	19.85	56.52	6354
LCR	40	11.14	15.87	4040	10	13.89	16.95	3239	38	9.67	27.54	3095
Manchester	12	3.34	4.76	1212	0	0.00	0.00	0	16	4.07	11.59	1303
ROI	8	2.23	3.17	808	1	1.39	1.69	324	4	1.02	2.90	326
NI	8	2.23	3.17	808	7	9.72	11.86	2268	2	0.51	1.45	163
Totals and checks	252	70.19	100	25453	59	81.94	100	19112	138	35.11	100	11241
% of surveys represented	70.19	Checker		70.19	81.94	Checker		81.94	35.11	Checker		35.11



What this shows us, is that people want to answer questions about where they were born and live less and less.

If we use the columns of figures that deduct the 'not knows', we can see that in 2021, we appear to have lost audiences with international and local places of birth, but gained national places of birth attendees.

With regards residency at time of the survey, we have decreased local attendances and increased national and international ones. As a headline, we would use this to suggest that in 2021 we gained 68% local, 28% national and 4% international audiences.

What is appreciable are the number of people attending born in the Republic of Ireland (ROI) and Northern Ireland (NI) versus those who attend from those locations. It should also be noted that simply because this indicates a place of birth, it may not suggest a nationality or ethnicity.

## ETHNICITY AND NATIONALITY – AUDIENCES

	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%
Ethnicity data - audience												
Asian or Asian British - Bangladeshi	0	0.00	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	2	0.58
Asian or Asian British - Indian	3	0.55	0	0.00	11	2.86	0	0.00	0	0.00	2	0.58
Asian or Asian British - or other Asian back	1	0.18	6	1.66	1	0.26	2	0.56	0	0.00	3	0.87
Black or Black British - African	2	0.37	0	0.00	0	0.00	2	0.56	0	0.00	1	0.29
Black or Black British - Caribbean	0	0.00	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	0	0.00
Chinese	4	0.74	0	0.00	1	0.26	1	0.28	0	0.00	0	0.00
Mixed - white and Asian	2	0.37	1	0.28	0	0.00	1	0.28	1	1.39	1	0.29
Mixed - white and Black African	0	0.00	0	0.00	1	0.26	2	0.56	0	0.00	1	0.29
Mixed - any other mixed backgrounds	5	0.92	0	0.00	3	0.78	4	1.11	1	1.39	10	2.91
White - British	364	67.28	70	19.34	103	26.75	76	21.17	19	26.39	133	38.66
White - Irish*	137	25.32	26	7.18	15	3.90	13	3.62	20	27.78	40	11.63
White - Anglo-Irish*	0	0.00	1	0.28	1	0.26	5	1.39	1	1.39	9	2.62
White - any other white backgrounds	5	0.92	9	2.49	75	19.48	50	13.93	3	4.17	18	5.23
Unknown ethnicity - Irish*	0	0.00	74	20.44	72	18.70	37	10.31	6	8.33	0	0.00
Unknown ethnicity - British	0	0.00	104	28.73	77	20.00	51	14.21	5	6.94	0	0.00
Unknown ethnicity - Anglo-Irish*	0	0.00	15	4.14	3	0.78	6	1.67	6	8.33	0	0.00
International mixed ethnicities	0	0.00	16	4.42	2	0.52	1	0.28	4	5.56	8	2.33
Irish Traveller, Roma, Sinti or other nomadic community (not collected until 2021)											1	0.29
I would prefer not to say	0	0.00	24	6.63	8	2.08	5	1.39	0	0.00	6	1.74
Other	18	3.33	0	0.00	11	2.86	21	5.85	0	0.00	109	31.69
Notknown/did not answer	0	0.00	14	3.87	0	0.00	78	21.73	5	6.94	0	0.00
Completions	541	100	362	100	385	100	359	100	72	100	344	100
Total feedback forms collected	609		362		490		359		72		393	
% answering question	88.83		97.13		78.57		79.27		100.00		100.88	
*All Irish referencing groups	137	25.32	116	32.04	91	23.64	61	16.99	33	45.83	158	14.24
*All Irish referencing groups %	25.32		32.04		23.64		16.99		45.83		45.93	
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	200	58.14
Other mixed ethnicities	17	19.14	25	25.74	20	25.45	38	10.58	7	7.00	28	8.14

## Analysis – audience and artist

Collecting intersectional data in 2020 has proven to be harder 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.

Just 20 of our 174 artists completed the survey, despite repeat requests, and sadly, no one with a global majority ethnicity completed it, even though we know we worked with a good cohort with Black African, Black Jamaican and other dual-heritage backgrounds. However, you are only as good as the data you can collect and process and we must do better.

*Black Lives Matter* has been an important educator, atop new GDPR regulations (2018-19) and contemporary dialogue around gender and sexuality. Asking for identity-linked data is 'loaded' and, ultimately, commonly off-putting. A key note to add is that in 2021 many (109) described themselves as 'other' in answer to ethnicity questioning. This is a data analysis issue rather than a common descriptor. Most often 'other' has had to be used when a partial answer was offered from which a full answer could not be selected from the categories.

This is not the whole picture though – many in our audience describe themselves as "Irish"; in good conscience we cannot assign such a description to 'White Irish'. Having processed everybody's forms putting these in as 'Other' we have only just recalled the 'Unknown ethnicity – Irish\*' category used in previous years. Consequently, we have added 'Other' to our 'Irish referencing groups' to try and give a picture of this, whilst also flagging an issue with people's ability to select ethnicity as different from 'nationality' or 'race'.

What we see is that we attract c.45% Irish or Irish related audiences, with a 'White British' audience of 39%. Our 'other mixed communities' are tracking low because of the inputting error, which included 'Irish' in with 'Other', rather than separating in to 'Unknown ethnicity- Irish'. We would also note that late performer cancellations for events at the *Kuumba Imaani Millennium Centre* and the *Pagoda Chinese Community Arts Centre* affected work we hoped to do in diverse communities and ultimately our figures here.

It is important to draw attention to our ability to attract Irish people under *The Creative Case*, as Irish nationality/Irishness as a protected characteristic within ethnicity and identity frameworks and this can be overlooked.

As with 2020, we have been unable to reach our Chinese Irish community members, who -having faced horrific racism throughout Covid-19- remain reluctant to engage beyond their well-known networks. We continue to try to improve this.

Work with Irish Black communities did happen, via *Black History Month* and *#IrishRoots*, but their events are not our data to capture so are not reflected here.

Exuberance,  
© Sophie Longwill



## ETHNICITY AND NATIONALITY– ARTISTS

Ethnicity data - audience	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%
Asian or Asian British - Bangladeshi	0	0.00	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	0	0.00	0	0.00	0	0.00
Asian or Asian British - Indian	3	1.85	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Asian or Asian British - or other Asian back	1	0.62	1	0.79	1	0.51	1	0.70	0	0.00	0	0.00
Black or Black British - African	2	1.23	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Black or Black British - Caribbean	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Black or Black British - other	0	0.00	0	0.00	4	2.04	0	0.00	0	0.00	0	0.00
Chinese	4	2.47	0	0.00	0	0.00	1	0.70	0	0.00	0	0.00
Mixed - white and Asian	2	1.23	0	0.00	0	0.00	2	1.40	0	0.00	0	0.00
Mixed - white and Black African	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Mixed - any other mixed backgrounds	1	0.62	1	0.79	1	0.51	0	0.00	0	0.00	0	0.00
White - British	49	30.25	55	43.31	73	37.24	0	0.00	1	10.00	0	0.00
White - Irish*	79	48.77	63	49.61	108	55.10	46	32.17	9	90.00	3	15.00
White - Anglo-Irish*	0	0.00	0	0.00	0	0.00	64	44.76	0	0.00	17	85.00
White - any other white backgrounds	3	1.85	7	5.51	3	1.53	17	11.89	0	0.00	0	0.00
Unknown ethnicity - Irish*	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Unknown ethnicity - British	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Unknown ethnicity - Anglo-Irish*	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
International mixed ethnicities	0	0.00	0	0.00	0	0.00	7	4.90	0	0.00	0	0.00
Irish Traveller, Roma, Sinti or other nomadic community (not collected until 2021)											0	0.00
I would prefer not to say	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00
Other	18	11.11	0	0.00	4	2.04	0	0.00	0	0.00	0	0.00
Notknown/did not answer	0	0.00	0	0.00	2	1.02	5	3.50	0	0.00	0	0.00
Completions	162	100	127	100	196	100	143	100	10	100	20	100
Total feedback forms collected	162		127		196		359		10		20	
%answering question	100		100		100		99.01		100.00		101.00	
*All Irish referencing groups	79	48.77	63	49.61	108	55.10	110	76.92	9	90.00	20	100
*All Irish referencing groups %	48.77		49.61		55.10		76.92		90.00		100	
Combined 'White British', 'White Irish', 'Anglo-Irish', 'British', 'Irish' and 'white other'	131	80.86	125	98.43	184	93.88	127	88.81	10	100	20	100.00
Other mixed ethnicities	13	13.00	2	2.00	6	6.00	11	7.69	0	0.00	0	0.00

Working with or attracting white people -Irish or not- is not done at the isolation and rejection of other marginalised groups, but references Ireland's and its diaspora's cultural cohesion. As identified, our artist's data does not substantiate that we know we worked with black artists from global majority ethnicities, but our audience figures do show a blended audience. We are dedicated to improving access for ethnic groups and will continue to push to change these figures a) so they represent our actual work and b) to recognise the work of global majority individuals in the arts sector.

## GENDER: AUDIENCES AND ARTISTS

In an increasingly intersectional world- understanding peoples' relationship with diversity in gender and sexuality categories - is becoming more nuanced and asking questions appropriately, to learn about how accessible we are, is ever-more important to us. Whilst 'Prefer not to says' feature, freeform answers teach us much about our audience. Despite ongoing developments in gender and sexuality language, many continue to 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 -positively- there is much to learn.



													At birth		Today	
Gender - audience	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%	2021	%	2021	%
(Cis) female	316	52.15	201	55.22	264	62.86	199	55.43	49	68.06	187	53.13	178	51.15		
(Cis) male	259	42.74	154	42.31	145	34.52	114	31.75	19	26.39	152	43.18	148	42.53		
Trans-female	1	0.17	0	0.00	1	0.24	0	0.00	0	0.00	0	0.00	0	0.00		
Trans-male	0	0.00	0	0.00	1	0.24	0	0.00	0	0.00	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	13	3.69	20	5.75		
Illegible	0	0.00	3	0.82	5	1.19	0	0.00	0	0.00	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	0	0.00	0	0.00		
Non-binary gender not listed	0	0.00	0	0.00	0	0.00	5	1.39	0	0.00	0	0.00	2	0.57		
<b>Completions</b>	<b>606</b>	<b>100</b>	<b>364</b>	<b>100</b>	<b>420</b>	<b>100</b>	<b>359</b>	<b>100</b>	<b>72</b>	<b>100</b>	<b>352</b>	<b>100</b>	<b>348</b>	<b>100</b>		
Total surveys	609		362		490		359		72		393		393			
%that gave an answer to this question	99.51		100.6		85.71		100		100		89.57		88.5			

													At birth		Today	
Gender - artists	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%	2021	%	2021	%
(Cis) female	50	37.88	61	48.03	50	37.88	59	16.43	4	40.00	9	45.00	8	40.00		
(Cis) male	82	62.12	66	51.97	82	62.12	83	23.12	5	50.00	9	45.00	10	50.00		
Trans-female	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00		
Trans-male	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00		
Prefer not to say/Unknown	0	0.00	0	0.00	0	0.00	1	0.28	1	10.00	2	10.00	2	10.00		
Illegible	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00		
Other (inc "both" and "no such thing")	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00						
Non-binary gender not listed	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00		
<b>Completions</b>	<b>132</b>	<b>100</b>	<b>127</b>	<b>100</b>	<b>132</b>	<b>100</b>	<b>359</b>	<b>39.8</b>	<b>10</b>	<b>100</b>	<b>20</b>	<b>100</b>	<b>20</b>	<b>100</b>		
Total surveys	132		127		196		359		10		20		20			
%that gave an answer to this question	100		100		67.35		100		100		100		100			

Slight increases in non-cisgendered/non-binary audiences are minimal, therefore difficult to learn from. They're difficult to track against national statistics as nothing has been monitored to date. 2021's census should address this. We worked with 174 artists, creatives and contributors in 2021. Anecdotally, our 20 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. As with ethnicity, low numbers of returns means that we are missing any nuance in our figures.

Linked with concerns about Irish recognition within protected characteristic frameworks, we are mindful that to develop intersectional diversity in audiences, we should collaborate (if we don't already) with *Black History Month*, *River Festival*, *Homotopia* and *Liverpool Pride*. Such work was affected deeply 2020-21 by Covid-19, cancelling multiple opportunities. Guided by 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 to generate tokenistic links to improve statistics but to genuinely ensure we provide an inclusive programme, reflective of modern society.

To contextualise our monitoring, the *Office of National Statistics (ONS)* believe that c.1.7% of England's population self-identify as LGBT today, though other sources –such as [The Kinsey Report](#)– believe this may be as high as 10%. We will update this with the 2021 census findings when are published, and use in the 2022 *Festival Review*. It feels positive to see that even within a low cohort of artists we are seeing diversity in sexuality.

Audience sexuality	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%
Bisexual	Not collected at this time		Not collected at this time		10	3.45	8	2.23	1	1.67	10	3.39
Confused					1	0.34	0	0.00	0	0.00	1	0.34
Provided gender not sexuality					15	5.17	18	5.01	3	5.00	55	18.64
Heterosexual/straight/H					205	70.69	170	47.35	53	88.33	180	61.02
Lesbian					5	1.72	2	0.56	0	0.00	4	1.36
Pan or 'other'					1	0.34	6	1.67	1	1.67	11	3.73
Prefer not to say/PNTS/-					5	1.72	15	4.18	1	1.67	30	10.17
Illegible/?/ N/A/Joke or other comment					36	12.41	14	3.90	1	1.67	0	0.00
Gay					12	4.14	6	1.67	0	0.00	4	1.36
Did not understand qu (e.g., answered 'male')											0	0.00
Not known/left no reply							120	33.43	12	16.67	98	24.94
<b>Totals</b>					<b>290</b>	<b>100</b>	<b>359</b>	<b>100.00</b>	<b>60</b>	<b>116.67</b>	<b>295</b>	<b>125</b>
Non-binary identifier total					29	10.00	22	6.13	2	3.33	30	7.63
PNTS/marked with intent to suppress answer or incorrect response (i.e., Female) or left no reply					56	19.31	167	46.52	5	8.33	183	46.56
Heterosexual					205	70.69	170	47.35	53	88.33	180	45.80
<b>Totals</b>					<b>290</b>	<b>100.00</b>	<b>359</b>	<b>100.00</b>	<b>72</b>	<b>100.00</b>	<b>393</b>	<b>100.00</b>

Artist and contributor sexuality	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%
Bisexual	0	0.00	0	0.00	0	0.00	1	0.70	0	0.00	2	10.00
Confused	0	0.00	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	13	65.00
Heterosexual/straight/H	54	94.74	73	90.12	157	95.73	88	61.54	9	90.00	1	5.00
Lesbian	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	1	5.00
LGBT - Lesbian, Gay, Bisexual, Transgender - offered on forms 2016-18	3	5.26	8	9.88	7	4.27			0	0.00		
Pan or 'other'	0	0.00	0	0.00	0	0.00	0	0.00	1	10.00	0	0.00
Prefer not to say/PNTS/-	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	3	100.00
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		
Did not understand qu (e.g., answered 'male')											0	0.00
Not known/left no reply	75	131.58	46	56.79	33	20.12	51	35.66	0	0.00		
<b>Totals</b>	<b>57</b>	<b>100</b>	<b>81</b>	<b>100.00</b>	<b>164</b>	<b>100</b>	<b>143</b>	<b>100.00</b>	<b>10</b>	<b>100</b>	<b>20</b>	<b>185.00</b>
Non-binary identifier total	0	0	8	9.88	7	4.27	4	2.80	1	10.00	3	15.00
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	16	80.00
Heterosexual	54	94.74	73	90.12	157	95.73	88	61.54	9	90.00	1	5.00
<b>Totals</b>	<b>129</b>	<b>226.32</b>	<b>127</b>	<b>156.79</b>	<b>197</b>	<b>120.12</b>	<b>143</b>	<b>100.00</b>	<b>10</b>	<b>100</b>	<b>20</b>	<b>100.00</b>

In 2019, the largest variance is in those opting to provide PNTS/spoiled answers, which rose 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. Audiences provided a 7.93% return non-binary identifiers in 2021, whilst artists come in at 15%. We suspect we are tracking somewhere between the two.

In 2021 we noticed that a high proportion of people did not understand the question 'What is your sexuality?' choosing to add 'gender' here, in spite of this being asked as 'at birth' and today' in closely located questions. It may be that this is a deliberate obfuscation of the question, but the regularity of it was surprising, so much so, we added an inputting category to show the numbers. As shown above, 25% of respondents did not understand.

## DISABILITY

Disability monitoring	2021		
		% of total answers	% of direct responses (321/355)
<b>Qu:</b> Do you have a disability or longterm health condition expected to last more than 12-months?	<b>355</b>		
Yes, I have a physical disability that others can see	3	0.85	0.93
Yes, I have a physical disability no one can see	17	4.79	5.30
Yes, I am neurodiverse	2	0.56	0.62
Yes, I have a physical disability and neurodiversity	0	0.00	0.00
Yes, I have a physical disability and neurodiversity, which is not visible	0	0.00	0.00
Yes [many simply answered this on the hard copy forms]	32	9.01	9.97
No	267	75.21	83.18
Prefer not to say	34	9.58	
	355	100	100.00
% of answering audience that indicate they have a disability		15.21	16.82

We have never monitored disability in our audiences before. In line with our survey revamp, to coordinate with *National Portfolio Organisation* baseline preparations, this is a question we have added. In our online form, we provided disability categories, but on the

paper survey we provided a freeform box. This led to many stating 'Yes' in response to "do you have a disability or long-term health condition expected to last more than 12-months?", without qualifying in what way they were disabled. Consequently, we had to add 'Yes' to our inputting categories in order to accept this information and not mis-assign disability statuses. The headline arising is: 16.82% of our audiences self-identify as having a disability ranging from neurodiversity to other invisible and visible physical disabilities.

## PAYMENT OF ARTISTS

Artist payments	2016		2017		2018		2019		2020		2021	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
Yes, by LIF	10.0	7.6	22.0	17.5	92.0	46.7	57.0	39.9	10.0	9.3	51.0	29.3
Yes, but by a partner							13.0	9.1	9.0	8.4	7.0	4.0
Yes, via a box office split/profit arrangement							6.0	4.2	8.0	7.5	30.0	17.2
No; support in kind							30.0	21.0	80.0	74.8	46.0	26.4
No, not at all	122.0	92.4	104.0	82.5	105.0	53.3	37.0	25.9	0.0	0.0	40.0	23.0
<b>Totals</b>	<b>132</b>	<b>100</b>	<b>126</b>	<b>100</b>	<b>197</b>	<b>100</b>	<b>143</b>	<b>100</b>	<b>107</b>	<b>100</b>	<b>174</b>	<b>100</b>

From 2019, the Festival has tracked the variety of ways artists are paid or provide services. As a commissioner the Festival

can pay artists directly, arrange for payment via partnership (e.g., by a venue) or agree tickets sale earnings, or splits thereof. As we work closely with artists, creatives and partners in various roles, sometimes people provide or receive in-kind payments for their time, via our promotional activities and platform in exchange for their time. This might happen for an author promoting their latest book, or playwright giving their script for free to a full production. It can be sharing experts to sit on panels in quid pro quo arrangements, such as with *Irish Community Care* providing a speaker for the dual-heritage day and the Festival assisting them on a university presentation. In this instance, there are no payments, but each partner received mutual gains.

Occasionally no payment is due because the Festival and individuals trade favours. For instance it would be improper for us to pay child dancers to perform, so we provide the platform for them to dance in public settings. Donated work/time is kept to a minimum, but people can -and do- volunteer performances (or time) in support of the Festival. If this benefits the community, or individual, we may proceed if all parties are agreeable. What is evident is that YOY we are working hard to pay artists and creatives for their work. It is not a way of calculating average artist fees.

You can see breakdown for the payment of artists in the table above. It should be noted that we have calculated the table based on whether fees were set up for the event and the number of artists we worked with for that event. Thus if there was a Festival funded £1,000 fee for an event and we worked with 4 artists it would be coded "Yes, by LIF" for 4 artists, but they may have varying earnings within that and material costs may go out of that fee.

Based on a rough calculation of fees paid out and known box office takings that went directly to artists, it looks as though the Festival paid for 91 artist working days. If we use the average of this number of days and artists, we can extrapolate we also arranged for 13 paid days to be paid by partners and 54 paid days to come from ticket sales not handled by the Festival. This means the Festival generated 157 paid artist days.

In addition to these we paid a PR and Comms Consultant £500, a web developer £600+.

## AUDIENCE POSTCODE ANALYSIS

Postcode analysis indicates market penetration, audience hotspots and travel time. It can show trends in visitor reach or dead-zones requiring targetting, though -as often as not- it creates anomalies if standardised testing cannot be completed. For instance, surveying at an L18 event strongly improves your chance of getting feedback from L18; not doing the same in L38 means you will not get data from here though L38 attendees of the *Family Day* (L3) may attend, but be missed due to the scale of the event.

In 2016 we secured feedback from 38 residential post codes in Liverpool of 40 (2018: 32:40; 2017: 30:40, with depreciating numbers in surveys YOY), which we have been chasing ever since. In 2021 we managed 28.. Even accounting for the fall in surveys, post code data demonstrates we draw audiences from 75-80% of Liverpool.

Areas to address include

- L5 - Anfield, Everton, Kirkdale, Vauxhall
- L10 - Aintree Village, Fazakerley
- L24 - Hale Speke
- L26 - Halewood
- L27 - Netherley
- L29 - Lunt and Sefton Village
- L30 - Bootle, Netherton
- L32 - Kirby
- L36 - Huyton, Roby, Tarbock
- L37 - Formby, Little Altcar, Great Altcar
- L38 - Ince Blundell, Hightown
- L40 - Burscough, Mawdesley, Scarisbrick, Rufford, Holmeswood.

A refresh of the survey in 2019 missed 'post code', though we did ask what city people resided in. Thus we extrapolated figures for 2019, using averages from the previous three years and local attendance figure for **#LIF2019**. With only 36 post codes collected in 2020, we again used an extrapolation method, but flag this as a note that these are not reliable figures on which to base have findings. In 2021 we succeeded in collecting 206 Liverpool post codes (from 393 surveys), mapped below.

*Hold the Sausage*  
actor Chloe Muldoon  
in rehearsal mode,  
under Cal Freeman's  
direction





A= Attendee response no.																			
C= Visits extrapolated against attendee response										Extrapolations from 2016-18 only									
		2016			2017			2018			2019			2020			2021		
		339		5461	223		6017	249		14032	0		18601	0		13162	206		23593
Location		A	%	C	A	%	C	A	%	C	A	%	C	A	%	C	A	%	C
L1	City Centre	13	3.8	209	13	5.83	351	6	2.41	338	4.02	749	4.02	530	13	6.31	1489		
L2	City Centre	1	0.3	16	0	0.00	0	3	1.20	169	0.50	93	0.50	66	1	0.49	115		
L3	City Centre, Everton, Vauxhall	14	4.1	226	10	4.48	270	13	5.22	733	4.61	858	4.61	607	2	0.97	229		
L4	Anfield, Kirkdale, Walton	8	2.4	129	2	0.90	54	4	1.61	225	1.62	302	1.62	213	4	1.94	458		
L5	Anfield, Everton, Kirkdale, Vauxhall	5	1.5	81	3	1.35	81	0	0.00	0	0.94	175	0.94	124	0	0.00	0		
L6	Anfield, City Centre, Everton, Fairfield, Kensington, Tuebrook	8	2.4	129	5	2.24	135	4	1.61	225	2.07	385	2.07	272	2	0.97	229		
L7	City Centre, Edge Hill, Fairfield, Kensington	18	5.3	290	4	1.79	108	7	2.81	394	3.30	615	3.30	435	4	1.94	458		
L8	City Centre, Dingle, Toxteth	32	9.4	515	21	9.42	567	20	8.03	1127	8.96	1667	8.96	1180	34	16.50	3894		
L9	Aintree, Fazakerley, Orrell Park, Walton	3	0.9	48	4	1.79	108	7	2.81	394	1.83	340	1.83	241	5	2.43	573		
L10	Aintree Village, Fazakerley	2	0.6	32	1	0.45	27	0	0.00	0	0.35	64	0.35	46	0	0.00	0		
L11	Clubmoor, Croxteth, Gillmoss, Norris Green	7	2.1	113	2	0.90	54	1	0.40	56	1.12	209	1.12	148	3	1.46	344		
L12	Croxteth Park, West Derby	10	2.9	161	9	4.04	243	12	4.82	676	3.94	732	3.94	518	7	3.40	802		
L13	Clubmoor, Old Swan, Stoneycroft, Tuebrook	20	5.9	322	9	4.04	243	10	4.02	564	4.65	865	4.65	612	8	3.88	916		
L14	Broadgreen, Dovecot, Knotty Ash, Page Moss	4	1.2	64	4	1.79	108	4	1.61	225	1.53	284	1.53	201	6	2.91	687		
L15	Wavertree	19	5.6	306	16	7.17	432	16	6.43	902	6.40	1191	6.40	843	10	4.85	1145		
L16	Broadgreen, Bowring Park, Childwall	8	2.4	129	3	1.35	81	12	4.82	676	2.84	529	2.84	374	6	2.91	687		
L17	Aigburth, St Michael's Hamlet, Sefton Park	45	13.3	725	47	21.08	1268	36	14.46	2029	16.27	3026	16.27	2141	28	13.59	3207		
L18	Allerton, Mossley Hill	30	8.8	483	15	6.73	405	29	11.65	1634	9.07	1688	9.07	1194	23	11.17	2634		
L19	Garston, Grassendale, Aigburth,	9	2.7	145	10	4.48	270	5	2.01	282	3.05	567	3.05	401	5	2.43	573		
L20	Bootle, Orrell Park and Kirkdale	3	0.9	48	2	0.90	54	3	1.20	169	1.00	185	1.00	131	5	2.43	573		
L21	Ford, Litherland, Seaforth	5	1.5	81	1	0.45	27	1	0.40	56	0.77	144	0.77	102	3	1.46	344		
L22	Waterloo	4	1.2	64	6	2.69	162	7	2.81	394	2.23	414	2.23	293	6	2.91	687		
L23	Blundellsands, Brighton-le-Sands, Crosby, Little Crosby, Thornton	11	3.2	177	4	1.79	108	9	3.61	507	2.88	537	2.88	380	2	0.97	229		
L24	Hale, Speke	2	0.6	32	0	0.00	0	0	0.00	0	0.20	37	0.20	26	0	0.00	0		
L25	Belle Vale, Gateacre, Hunts Cross, Woolton, Halewood	9	2.7	145	11	4.93	297	7	2.81	394	3.47	645	3.47	456	11	5.34	1260		
L26	Halewood	2	0.6	32	4	1.79	108	2	0.80	113	1.06	198	1.06	140	0	0.00	0		
L27	Netherley	3	0.9	48	1	0.45	27	0	0.00	0	0.44	83	0.44	59	0	0.00	0		
L28	Stockbridge Village	1	0.3	16	0	0.00	0	1	0.40	56	0.23	43	0.23	31	2	0.97	229		
L29	Lunt, Sefton Village	0	0.0	0	0	0.00	0	0	0.00	0	0.00	0	0.00	0	0	0.00	0		
L30	Bootle, Netherton	5	1.5	81	3	1.35	81	10	4.02	564	2.28	424	2.28	300	0	0.00	0		
L31	Maghull, Lydiate, Melling, Waddicar	4	1.2	64	1	0.45	27	4	1.61	225	1.08	201	1.08	142	2	0.97	229		
L32	Kirkby	0	0.0	0	0	0.00	0	2	0.80	113	0.27	50	0.27	35	0	0.00	0		
L33	Kirkby	4	1.2	64	0	0.00	0	1	0.40	56	0.53	98	0.53	69	1	0.49	115		
L34	Prescot, Knowsley Village	3	0.9	48	0	0.00	0	0	0.00	0	0.29	55	0.29	39	3	1.46	344		
L35	Prescot, Whiston, Rainhill	3	0.9	48	5	2.24	135	4	1.61	225	1.58	294	1.58	208	4	1.94	458		
L36	Huyton, Roby, Tarbock	4	1.2	64	0	0.00	0	2	0.80	113	0.66	123	0.66	87	0	0.00	0		
L37	Formby, Little Altcar, Great Altcar	5	1.5	81	0	0.00	0	3	1.20	169	0.89	166	0.89	118	0	0.00	0		
L38	Ince Blundell, Hightown	2	0.6	32	0	0.00	0	0	0.00	0	0.20	37	0.20	26	0	0.00	0		
L39	Ormskirk, Aughton	11	3.2	177	5	2.24	135	4	1.61	225	2.36	440	2.36	311	6	2.91	687		
L40	Burscough, Mawdesley, Scarisbrick, Rufford, Holmeswood	2	0.6	32	2	0.90	54	0	0.00	0	0.50	92	0.50	65	0	0.00	0		
		339	100	5461	223	100	6017	249	100	14032	0	100	18601	0	100	13162	206	100	23593
Postcodes represented from		4	38		30			32									28		

Yellow highlights flag the lowest 10% attendance locations, whilst green highlights show the highest 5%.

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. In 2021 we added an additional 8.3k to the home distribution, but tried approaching areas where we didn't have attendances. Results to date are inconclusive.

The following table shows the national and international visitor locations and YOY changes, 2016-2021.

National and international visitor residency information + YOY changes												
All responses	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%
Bath or Bristol	4	0.73	0	0.00	2	0.47	1	0.31	Not collected/analysed		0	0.00
Belfast and NI	5	0.91	2	0.58	8	1.88	9	2.77			2	0.65
Birmingham and Leicester	1	0.18	0	0.00	1	0.23	12	3.69			0	0.00
Blackburn, Bolton Burnley and Chorley	1	0.18	3	0.87	2	0.47	3	0.92			2	0.65
Blackpool	2	0.37	0	0.00	0	0.00	0	0.00			2	0.65
Bradford, Halifax, Leeds, Sheffield and York	2	0.37	5	1.45	9	2.11	4	1.23			6	1.96
Chester and Wirral (inc Wallasey, Birkenhead, Cheshire etc)	99	18.10	56	16.18	86	20.19	31	9.54			33	10.78
Coventry and Derby; Grantham	1	0.18	2	0.58	2	0.47	0	0.00			1	0.33
Crewe	3	0.55	1	0.29	1	0.23	0	0.00			0	0.00
Dublin and ROI	2	0.37	5	1.45	0	0.00	8	2.46			4	1.31
Durham, Darlington and Hartlepool	0	0.00	2	0.58	1	0.23	1	0.31			0	0.00
Edinburgh, Glasgow and Scotland	3	0.55	1	0.29	0	0.00	5	1.54			3	0.98
Gloucester, Badsey and Oxford	1	0.18	0	0.00	0	0.00	2	0.62			2	0.65
Guildford and/or Woking	1	0.18	2	0.58	0	0.00	0	0.00			0	0.00
Inverness	2	0.37	0	0.00	0	0.00	0	0.00			0	0.00
Ipswich	0	0.00	1	0.29	0	0.00	0	0.00			0	0.00
Jersey	0	0.00	1	0.29	0	0.00	0	0.00			0	0.00
Lancaster, Kendal, Ulveston, Barrow-in-Furness and Colne	1	0.18	0	0.00	2	0.47	4	1.23			1	0.33
Liverpool	339	61.97	223	64.45	249	58.45	189	58.15			181	59.15
Wales, Llandudno, Powys, Prestatyn and C	10	1.83	3	0.87	4	0.94	4	1.23			5	1.63
London (all), Kent and Bucks	14	2.56	10	2.89	14	3.29	12	3.69			14	4.58
Manchester and Eccles	5	0.91	5	1.45	9	2.11	13	4.00			15	4.90
Northampton and Kettering	1	0.18	2	0.58	5	1.17	1	0.31			0	0.00
Norwich	1	0.18	0	0.00	0	0.00	0	0.00			1	0.33
Nottingham and Burton-on-Trent	2	0.37	0	0.00	0	0.00	0	0.00			1	0.33
Oldham, Burnley and Rochdale	1	0.18	1	0.29	1	0.23	2	0.62			0	0.00
Other international/Queensland Australia	1	0.18	11	3.18	7	1.64	1	0.31			8	2.61
Paisley	1	0.18	0	0.00	0	0.00	0	0.00			0	0.00
Plymouth and Lindford	1	0.18	0	0.00	0	0.00	2	0.62			0	0.00
Portsmouth, Southampton and Poole	1	0.18	0	0.00	0	0.00	2	0.62			1	0.33
Preston and Skemersdale	9	1.65	3	0.87	10	2.35	1	0.31			1	0.33
Shrewsbury and Shropshire	1	0.18	0	0.00	0	0.00	1	0.31			1	0.33
Southend-on-Sea, Clacton and Essex	1	0.18	0	0.00	0	0.00	2	0.62			0	0.00
Stockport	2	0.37	0	0.00	0	0.00	0	0.00			2	0.65
Stoke-on-Trent	1	0.18	0	0.00	1	0.23	0	0.00			1	0.33
Torquay and Melbourne	2	0.37	0	0.00	0	0.00	1	0.31			0	0.00
Warrington, St Helens, Widnes, Ormskirk, Knowsley	17	3.11	6	1.73	11	2.58	11	3.38			11	3.59
Wigan, Lancashire, Southport and Runcorn	9	1.65	1	0.29	1	0.23	3	0.92			8	2.61
Totals	547	100	346	100	426	100	325	100	0	0	306	100
Illegible/no answer left							34	9.47			87	22.14
Completions							359				393	
North West region	481	87.9	290	83.8	360	84.5	239	73.5			239	78.1
R.O.Ireland and International	3	0.5	16	4.6	7	1.6	9	2.8			12	3.9

## LIVES, TRAVEL AND OUT OF TOWN STAYS - INDICATORS

Partly in an attempt to satisfy Irish Government questions about Irish born people and to get a better sense of where people travel from to come to Festival events, in 2021 we asked the questions:

- What city and country were you born in?
- What city and country do you live in now?

Total audience	36260				23323				32312			
Year	2019				2020				2021			
Place of birth	N°	%	% - *	Tot aud n°	N°	%	% - *	Tot aud n°	N°	%	% - *	Tot aud n°
Local	160	44.57	45.98	16161	32	44.44	46.38	10366	134	34.10	41.74	11017
National	124	34.54	35.63	12524	24	33.33	34.78	7774	137	34.86	42.68	11264
International	64	17.83	18.39	6464	13	18.06	18.84	4211	50	12.72	15.58	4111
Not known	11	3.06		1111	3	4.17		972	72	18.32		5920
Survey count	359	100.00	100	36260	72	100.00	100	23323	393	100	100	32312
	348				69				321			
Local/interest group breakdowns												
Liverpool	114	31.75	56.44	11514	24	33.33	48.00	7774	114	29.01	63.33	9373
LCR	26	7.24	12.87	2626	8	11.11	16.00	2591	18	4.58	10.00	1480
Manchester	13	3.62	6.44	1313	2	2.78	4.00	648	11	2.80	6.11	904
ROI	37	10.31	18.32	3737	7	9.72	14.00	2268	24	6.11	13.33	1973
NI	12	3.34	5.94	1212	9	12.50	18.00	2915	13	3.31	7.22	1069
Totals and checks	202	56.27	100	20403	50	69.44	100	16197	180	45.80	100	14799
% of surveys represented	56.27	Checker		56.27	69.44	Checker		69.44	45.80	Checker		45.80
Total audience	36260				23323				32312			
Year	2019				2020				2021			
Resident at time of survey	N°	%		Tot aud n°	N°	%		Tot aud n°	N°	%		Tot aud n°
Local	252	70.19	76.36	25453	52	72.22	75.36	16844	218	55.47	67.91	17924
National	69	19.22	20.91	6969	15	20.83	21.74	4859	91	23.16	28.35	7482
International	9	2.51	2.73	909	2	2.78	2.90	648	12	3.05	3.74	987
Not known	29	8.08		2929	3	4.17		972	72	18.32		5920
Survey count	359	100	100	36260	72	100	100	23323	393	100	100	32312
	330				69				321			
Local/interest group breakdowns												
Liverpool	184	51.25	73.02	18585	41	56.94	69.49	13281	78	19.85	56.52	6413
LCR	40	11.14	15.87	4040	10	13.89	16.95	3239	38	9.67	27.54	3124
Manchester	12	3.34	4.76	1212	0	0.00	0.00	0	16	4.07	11.59	1316
ROI	8	2.23	3.17	808	1	1.39	1.69	324	4	1.02	2.90	329
NI	8	2.23	3.17	808	7	9.72	11.86	2268	2	0.51	1.45	164
Totals and checks	252	70.19	100	25453	59	81.94	100	19112	138	35.11	100	11346
% of surveys represented	70.19	Checker		70.19	81.94	Checker		81.94	35.11	Checker		35.11

Headlines for where people travel from to join us include (of those answering the questions) 68% being local. 28% travelling nationally and just under 4% being international visits. This lower international figure is unsurprising given Covid restrictions. Regional only breakdowns of the total audience showing Liverpool, Liverpool City Region (LCR), Manchester, Ireland (ROI) and Northern Irish (NI) visits are useful in thinking about marketing targets. What this tells us is (13.33+7.22) 20.55% of people attending (and willing to answer a survey) are born on the island of Ireland. This does not tell us that people have Irish heritage, solely that this particular cohort were born on the island.

We also asked:

- Was your Festival visit the main reason for you travelling in to Liverpool on the day(s) you attended? 45.6% said "yes", meaning many connect their Festival visit with additional activities, as we advise in our newspaper

- Did you book accommodation for your Festival visit? 10.61% said yes. This low number is expected given low international travel, high local attendance and Covid, which encouraged people to stay home and interact as little possible.

To answer the Irish Government's questions, we have developed a number of multipliers that use our total audience figure to identify the number of Irish born, Irish descended and Irish citizens benefitting from the Festival. Since 2017 we have used a 12.86% and 45.61% multiplier to calculate number the of Irish born and Irish descent (respectively), based on city demographics. Held against annual figures, they seem to hold up and for YOY consistency we have kept them the same.

This year, based on the evidence above, we have added a 4.35% multiplier to those who have Irish citizenship, using responses from those who say they reside on the island of Ireland at the time of completing a survey. This is likely to be much lower than the 'real' citizenship count, but when added to those claiming birth there and descent, it roughly tallies with our high percentage of Irish visitors.

Based on 2021's figures we will report that we have benefitted 4,452 Irish born, 16,137 of Irish descent, 1,505 Irish citizens and 12,527 others.

## 2021 indicators

Based on 10.61% of 23,689 visits booking accommodation (based on the survey returns) we would have generated 2,749 overnight stays.

Using overnight visits, based on out-of-town stays (national (28.35%) + international (3.74%) = 32.09%) of 25,907 live visits we would have generated 8,314 overnight stays. However, using the city multiplier of 0.4%, we would have generated 10,363 overnight stays.

Splitting the difference, to find the average, means an overnight stay rate of 9,338. Using the [Liverpool Hotels Update 2016](#) rate of £70.03 per night, over the year, the Festival may have encouraged a hotel income of £653,968 (2020: £154,262 ; 2019: £220,679 and 2018: £89,190).

## Travel imprints and carbon tracking

A matter affecting all small organisations -especially those aiming to apply for *Arts Council England's* National Portfolio status- is the climate emergency and how we address it. It can be difficult for micro-businesses, such as ours, to demonstrate change.

The Festival's three largest carbon drains are print, audience travel and hotels. In our print we always ensure we use *Forestry Commission* Assured recycled stock and, with regards travel, we entreated people to use public transport wherever possible, providing bus, train and walking information, as well as 'These Three Words' details to find main entrances, etc.

Calculating total audience travel, across modes of transport and from local to global, does not yet have a set formula we can use, and other calculators for the different areas of our business can also be hard to find and collate in to something comparable, measurable and useful.

To make a start on this, we are using the following guides:

- the [UK Government GHG Conversion Factors for Company Reporting](#), calculates an overnight hotel stay in the UK as costing 13.9kg CO<sub>2</sub>e per night in emissions. This is a carbon footprint of 129.8kg CO<sub>2</sub>e.
- the [World Land Trusts](#) carbon calculator for small-car use, on the basis of 'local' being 10 miles and 'national' being 75 (all converted to KMs to calculate like-for-like). We have then used an average of a 1,000 mile/3195km journey to represent international travel and used the [Our World in Data](#) value of 150g per KM to calculate CO<sub>2</sub>e tonnage.



- a *Two Sides* article, which claims the production of a new newspaper can cost 0.49lbs/0.22226026kg in carbon. However, we believe it to be roughly 2/3 of this, as we already use recycled, *Forestry Commission Assured* stock. Despite multiple attempts to locate the printer carbon data, our broker has not been able to locate this, hence the estimation. Before the recycling reduction, this formula suggests a carbon emissions of 66.7 CO<sub>2</sub>e pa
- and *Saving Light Bulb's* halogen light value (124.1 kgs CO<sub>2</sub>e pa) is the basis for us estimating carbon emissions for one light's annual full-time usage values
- whilst *Energuide's* costings one computer used full time all year (175kgs CO<sub>2</sub>e pa) forms the basis of this calculation.

To find the offset price, we have used *World Land Trust's* £15 per tonne, which -combined- provides the following carbon data:

Carbon	2020				
	Total aud	x distance (KMs)	x T CO <sub>2</sub> e	x £15p tCO <sub>2</sub> e)	
Local	19205	309000.5848	44.329	£	665
National	8017	967599.0338	138.811	£	2,082
International	1057	3377527.332	506.6290998	£	7,599
Hotel stays	9338	0.0139	129.7982	£	1,947
Newspaper	30000	0.0022226026	66.6781	£	1,000
Computer	1	0.175	0.1750	£	2.63
Light	1	0.1241	0.1241	£	1.86
<b>Total</b>	<b>67616.20</b>	<b>4654126.97</b>	<b>886.25</b>	<b>£</b>	<b>13,294</b>

What this produces is a headline report that states the business of the Festival generates roughly 886 kgs CO<sub>2</sub>e of carbon emissions, which would cost £13,294 to offset, if that were even really a possibility. In short, this is roughly 10% of our annual budget, but a more costly figure to the earth. We need to reduce these imprints in 2022.

## PR FACTS FIGURES AND TRENDS

All the figures presented in this section report data from the day following the close of the previous year's to the closing day of the Festival we are reporting on (e.g., start of Nov to end of Oct).

### PRINT

How do you know about the Festival?	393	% surveys	% answers
By chance	9	2.29	3.06
Don't know	1	0.25	0.34
Direct email	23	5.85	7.82
Know to look/been coming for years	17	4.33	5.78
Brochure/newspaper/other Festival print	17	4.33	5.78
Partner Venue	32	8.14	10.88
Social Media	32	8.14	10.88
Word of mouth	126	32.06	42.86
Organisational website or Eventbrite posts	37	9.41	12.59
	294		
<b>Total completions as a %</b>	<b>75</b>	<b>75</b>	<b>100</b>

As in 2020, we determined personalised print (e.g., delivered to the home) was the way to proceed as footfall was down, venues were only slowly reopening and therefore people pick-up/poster views would be low.

It is not possible with so little data analysis on exact drop zones and

how this correlates with post code data for attendees to know the event conversion. This would be a complicated piece of work that would require considerable statistical skill.

What we do know -anecdotally- was that the newspaper we prepared was well thought of. Direct mail is a more expensive approach to our usual 'print and share via venue collections' approach.

When asked how people knew about the Festival (started in 2021 so no YOY data to compare) the majority indicated a friend or family member, which we have coded as 'word-of-mouth'. We hope this means the friend or family member knew *because* of the print, but this leaves it without a credit for the event conversion.

In fact, as you can see below, print allegedly accounts for less than 6% of attendances. However, if 42% of word-of-mouth attendees were contacted by friends or family as a direct result, print has to be seen as a major contributor.

As one of the highest outgoing costs for the Festival it is important that we can demonstrate its benefits; whilst event conversion is a benefit, it also operates as a gift to the community; a platform for artists; a slim income line\*; provides funder recognition and contributes to our annual reach figures. Compared to a programme, the newspaper has a much longer shelf-life, containing as it does stories, games and children's' activities, lasting beyond the dates of the Festival. This year we provided a 36pp paper to 28,000 homes (using Royal Mail's 'Door-to-door' service), with a further 2,000 going to venues. As in 2020 we amalgamated our programme brochure and newspaper to reduce duplication of print and economise costs (fiscal and green).

\* In the first year of selling space we covered the cost of printing the paper raising £3,000 (2019). Then Covid hit and we weren't able to sell space. This year we raised £1,250, which we hope we can continue to build on in future.

## DISTRIBUTION

Papers began landing around 10 Oct, two weeks ahead of the Festival start, but had been with the distributor (*Royal Mail*) since 30 Aug.

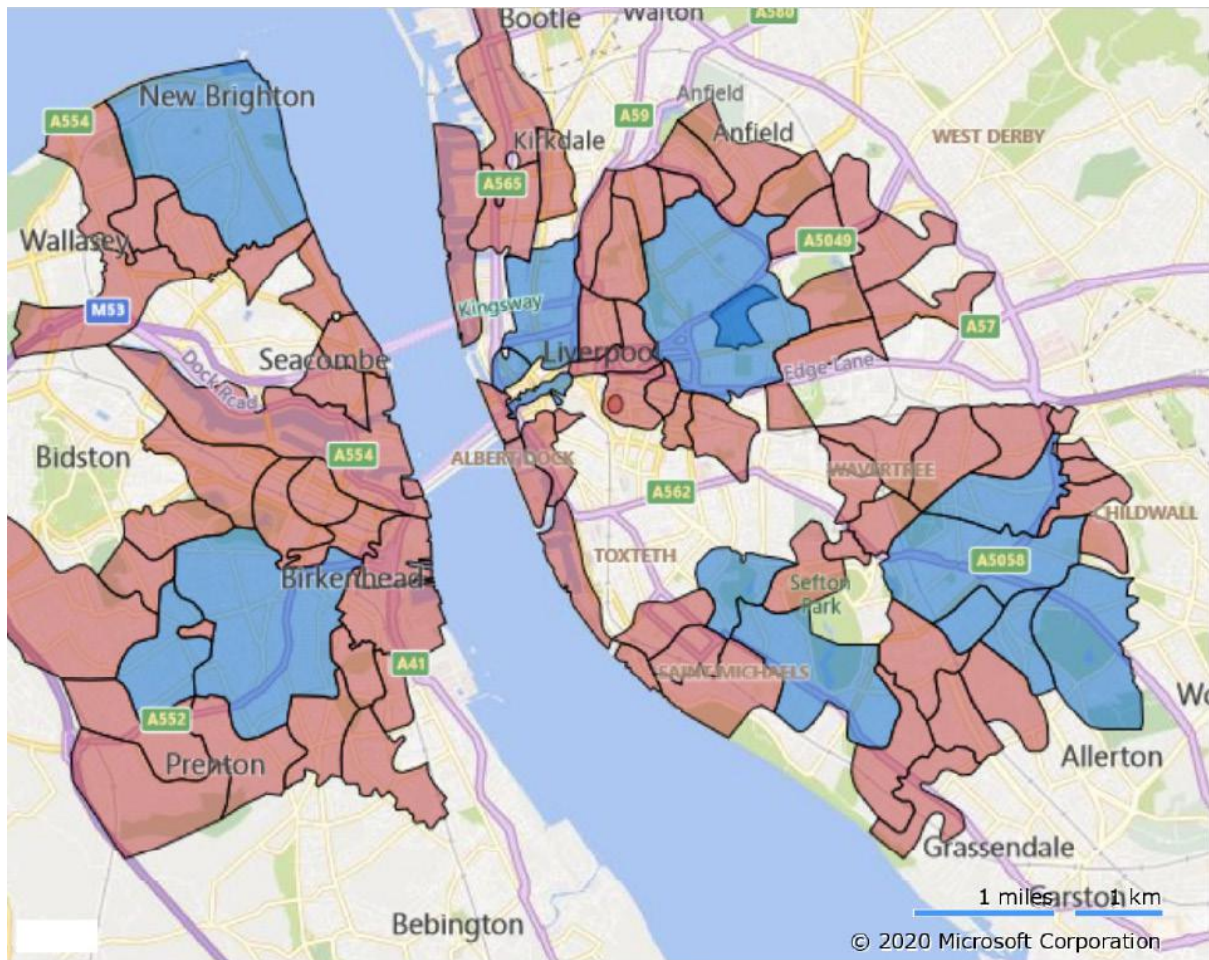
In addition to print, we increased social media posts (see *Social Media Growth Summary*), including event links, animated posters (no printed ones went out this year) and short animated trailers.

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/late-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.

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.

2021's distribution followed 2020's set up. Sadly, we have not had a distribution map for this year, so present 2010's for reference. We added several new post codes to this, but await the full list at the time of writing. The map indicates 2/3 of the areas we selected for full and partial code distribution, whilst the table below shows the post codes we approached:

Dist No.	128	Drop Date (W/C)	04/10/2021						
Leaflet Design No.	1	Leaflet Design							
Postcode Sector	Item Count	Postcode Sector	Item Count	Postcode Sector	Item Count	Postcode Sector	Item Count	Postcode Sector	Item Count
CH43 (2)	1,702	CH43 (5)	1,614	CH43 (6)	1,010	CH45 (7)	1,771	L10 (7)	700
L15 (6)	1,099	L15 (7)	1,141	L17 (0)	1,983	L17 (4)	577	L17 (8)	1,798
L17 (9)	750	L18 (0)	492	L18 (3)	1,296	L18 (6)	878	L24 (9)	867
L28 (1)	584	L3 (6)	1,407	L3 (9)	1,056	L30 (3)	1,195	L34 (0)	997
L38 (6)	284	L40 (8)	360	L5 (8)	700	L6 (5)	2,198	L8 (3)	1,247
Total Volume		27,706							



#### Map key:

Fully included sectors



Optionally included sectors



#### Key contrast:

## SOCIAL MEDIA GROWTH SUMMARY

Social media growth summary															
	Aug 2016	Dec 2016	YOY >	Dec 2017	YOY >	Dec 2018	YOY >	Nov-19	YOY >	Nov-20	YOY >	Dec-21	YOY >	Growth since records began %	Av growth PA (sign ups)
Channels/Time	Aug 2016	Dec 2016	YOY >	Dec 2017	YOY >	Dec 2018	YOY >	Nov-19	YOY >	Nov-20	YOY >	Dec-21	YOY >	Growth since records began %	Av growth PA (sign ups)
Facebook	3777	4007	6.09	4332	8.11	4598	6.14	4899	6.55	5190	5.94	5375	3.56	42.31	6.04
Twitter	3470	3656	5.36	3871	5.88	4035	4.24	4280	6.07	4526	5.75	4893	8.11	41.01	5.86
Instagram	132	185	40.15	266	43.78	397	49.25	605	52.39	763	26.12	1053	38.01	697.73	99.68
Website (not monitored until Dec)	7000	7642	9.17	12114	58.52	17449	44.04	16513	-5.36	17449	5.67	19628	12.49	180.40	25.77
Mailchimp	1727	1650	-4.46	1681	1.88	1588	-5.53	1952	22.92	2119	8.56	2367	11.70	37.06	5.29
Total reach	16106	17140	14.08	22264	29.89	28067	26.06	28249	0.65	30047	6.36	33316	10.88	142.64	142.64

NB This table accounts for followers and subscribers.

Analysis for individual channels is given below.

## Facebook

Facebook	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %	2021	YOY variance %
Likes	4018		4331	4598	106.2	4899	106.55	5190	4871.1	5375	103.56
Followers	NR		265	4549	1716.6	5139	112.97	5543	4906.6	5850	105.54
Minutes of video views	NR		1200	7742	645.2	5942	76.75	14932	19455.3	9417	63.07
Promoted posts	NR		1	2	200.0	4	200.00	70277	35138.5	2835	4.03

NR = Not recorded or reported.

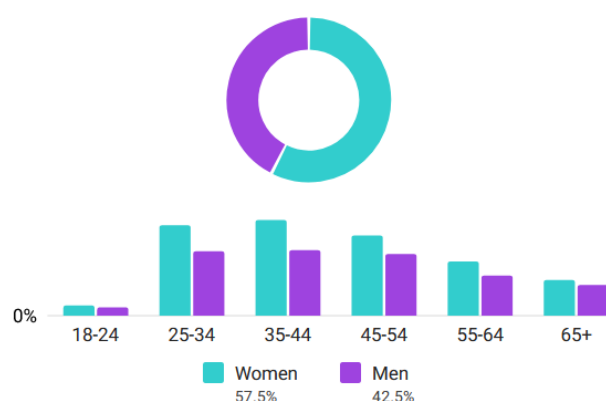
*Facebook* is our best channel for filtering events, stories and news to audiences, rather than contacting professionals or press. We really listened to our feedback in 2020 and across the year built more rich content, including using more handles and hashtags. A count of our post reach shows we have a 1 Nov 2020-31 Oct 2021 reach of 1,960,238; almost 2m compared with 2020's reach of 185,822. An interesting note is that in Oct 2020 we gained a reach of 231,514, a monumental increase on previous years (2020: 70,277; 2019 43,182) and our highest yet, but still only 11.5% of the annual reach. Given this is the highest activity point, it is surprising to see just how much we are pulling across the rest of the year.

Our *Facebook* audience has shifted slightly to 57.5% female and 42.5% men. Ages can be seen in the figure

Facebook Page likes ⓘ

5.4K

Age & gender ⓘ



below left. The top 10 cities in our follower list, taking up 43.6% of our followers are:

- Liverpool, 25.80%
- Dublin, Ireland, 5.20%
- London, 2.80%
- Belfast, 2.20%
- Manchester, 1.60%
- Newry, 1.30%
- Birkenhead, 1.20%
- Cork, Ireland, 1.20%
- Derry, 1%

It should be noted, *Facebook's Business Suite* is not intuitive and can be extremely labour-intensive. Ensuring that we include live handles

and hashtags is the way we have managed to gain this level of reach but it comes with significant time costs. In an ideal world, a content coordinator would handle this workload to invent and deliver creative campaigns that tell a story across the year, with a cohesive voice, using thorough monitoring to test, evaluate, plan and strategise our work. Doing so would allow us to understand event conversions and could provide monetised opportunities, in future, if we were able to prove our connection with audiences in such a way that allowed for affinity advertising, etc.

## Twitter

*Twitter* is a positive space for engaging with press and artists (a professional network), but less positive for audience interactions (compared with *Facebook*), such as event notifications. *Twitter* content must be fast, digestible and eye-catching. It needs using for headlines and weblinks. Opinion formers add to this feed, if not attendees.



Our impression rate was the highest growing of our monitors last year, but with almost 2m in reach *Facebook* is where we are really communicating most messages. In 2020 we made 270,098 *Tweet* Impressions (reach), just 13.5% of *Facebook's* reach rate. That said, this is an important audience, with whom we have a slightly different voice.

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									

NR = Not recorded or reported.

## Instagram

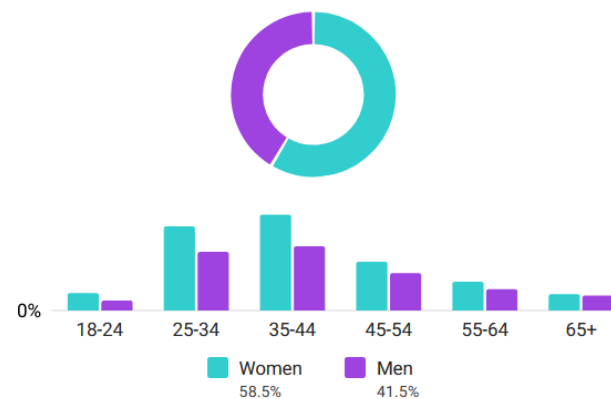
The Festival is still relatively new to *Instagram*, but it is clear '*Insta*' is developing at speed and people are using it more and more as an alternative to *Facebook* and *Twitter*. The Festival's ability to use this channel well is limited by the capacity and knowledge of its leadership. Ideally, a content coordinator would look at a strategy for developing campaigns for this channel and measuring successes to improve our interactions here.

That said, we've significantly grown our audience from 763 in 2020 to 1,052 today (38% YOY growth; 2018: 397). In future, we must think strategically about artist takeovers, picture stories, multi-panel posts, 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.

### Instagram followers ⓘ

1.1K

### Age & gender ⓘ



## Website

Website	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %	2021	YOY variance %
Users	NR	7642	12114	17449	144.0	16513	94.64	17449	18438.1	19628	112.49
New users	NR	NR	12027	17293	143.8	16530	95.59	17293	18091.2	19459	112.53
Sessions	NR	11753	17667	23000	130.2	21579	93.82	23000	24514.6	23948	104.12
No of sessions per user	NR	NR	1.46	1.32	90.4	1.31	99.24	1.32	1.3	1.22	92.42
Page views	NR	40426	53524	55401	103.5	52010	93.88	55401	59013.1	37652	67.96
Pages per session	NR	3.44	3.03	2.41	79.5	2.41	100.00	2.41	2.4	1.57	65.15
Bounce rate	NR	51	56.1	62.97	112.2	62.31	98.95	62.97	63.6	78.29	124.33
Returning visitor rate	NR	NR	16.3	13.6	83.4	12.7	93.38	13.6	14.6	10.9	80.15

NR = Not recorded or reported.

For consistency, web activity is monitored from the day after the preceding year's festival, to the last day of this year's, capturing a full annual cycle. Originally constructed in 2016, the website went through a full refresh in 2021 including a move to a new template with improved security and features. This involved considerable upgrades and consultation for a site that doesn't look considerably different, retaining the brand aesthetics and navigation we have become used to, but providing seamless integration for users.

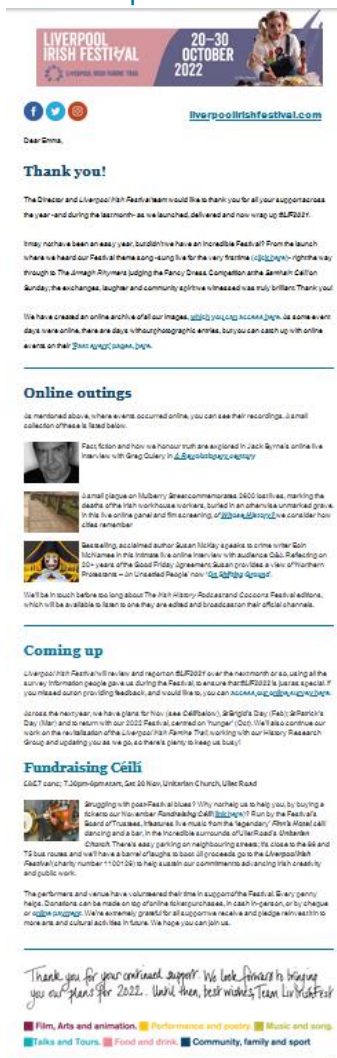
The figures show we are growing users and new users year on year, which is positive.

We have a high bounce rate (78%), which suggests that people are a) finding exactly what they need, quickly or b) we are not doing enough to convert users to staying on the site. This is possible, especially with event registrations which often take users to *Eventbrite*, or a partner venue site. This suggests our bounce rate may also be on the higher-than-average side, but with the standard bounce rate in the 25-50% range it warrants review.

It could also be argued that, in our case, there are a lot of direct routes in to the site. Three social media channels, newsletters, *Eventbrite*, partner sites linking directly to specific event pages, etc, so it is *possible* we are 'hyper-directional'. Even so, this means we are not inspiring users to look around. A dedicated content coordinator would analyse this to better understand the bounce rate and create a strategy to improve it if required.

We believe our analytics show that that increased use of social media has reduced some need for/frequency of website use, but it still requires populating and this takes time, effort and consideration to ensure that pages link, navigation is clear and stories cross-sell to one another.

## Mailchimp



Our *Mailchimp* data appears clean, with a relatively warm audience. 29% of users are deemed 'high-engagers'.

We sent 16 mailings in the review period, one more than the previous year.

The table below details opens, open rates, clicks and click rates, alongside industry standards. It is surprising, given the move to social media, that we continue to see take up and use of the newsletter, but the comparatively slow growth is indicative of the market.

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 'unsubscribe'. New (Festival) subscribers have not yet been mailed this year..

Industry statistics, as supplied by *Mailchimp*

(<https://mailchimp.com/resources/email-marketing-benchmarks/> accessed 10 Dec 2021) show that we run slightly under the industry standards for open rate, but over for click rate.

Our two most opened posts were "2021 Festival events announced; plus local activities and updates" and "Liverpool's Famine Trail wins approval, plus news and updates", both receiving open rates of c.28%. Following on from 2020's top scorers (St Brigid's Day film announcement (first of the year) and CARA mailing (Apr); 39% opens) we can hazard a guess that email subscribers like insider news and exclusives.

Someone who could focus on content would be able to target high engagers and create custom content for this audience, understanding the event conversions and how to cross-sell programme. This would correspond with web-work, dwell-time improvement and storytelling.

Event announcements are popular and certain story lines seem to have traction (e.g., *Liverpool Irish Famine Trail*), but this knowledge needs leveraging by someone with skill and capacity to do so.

If this was a well-serviced, well understood channel, it is believed this could be a platform to sell affinity space (advertising), given metrics are available. The channel work needs to work 'smarter' with regards ticketing pre-sales and, ideally, we would refresh the template to ensure it is as responsive as possible.

Mailchimp	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %	2021	YOY variance %
Followers	1727		1681	1588	94.47	1952	122.92	2119	108.56	2367	111.70
Opens	Not reported							7354	No YOY	8192	111.40
Open rate (%)								30.92	No YOY	24.19	78.24
Industry standard								Unknown	No YOY	26.27	0.00
More or less than standard								Unknown	No YOY	-2.08	0.00
Clicks								1035	No YOY	878	84.83
Click rate (%)								4.35	No YOY	3.41	78.24
Industry standard								Unknown	No YOY	2.95	0.00
More or less than standard								Unknown	No YOY	0.46	0.00
eNewsletters sent	13		13	11	84.62	14	127.27	13	92.86	16	123.08
High engagers								Unknown	No YOY	686	Unknown

## PRESS ACHIEVED

Date	Headline	Publication	Value	Circulation	Url
05/11/2021	CULTURAL CELEBRATION: How the Liverpool Irish Festival brought best of Irish arts to the city	The Irish Post	£ 2,144	80000	<a href="https://www.irishpost.com/entertainment/cultural-celebration-how-the-liverpool-irish-festival-brought-best-of-irish-arts-to-the-city-223387">https://www.irishpost.com/entertainment/cultural-celebration-how-the-liverpool-irish-festival-brought-best-of-irish-arts-to-the-city-223387</a>
30/10/2021	Poignant reminders of how Irish refugees fleeing from starvation poured into Liverpool	Liverpool Echo (Web)	£ 23,421	872556	<a href="https://www.liverpoolecho.co.uk/news/liverpool-news/poignant-reminders-how-irish-refugees-21990548">https://www.liverpoolecho.co.uk/news/liverpool-news/poignant-reminders-how-irish-refugees-21990548</a>
26/10/2021	Artists and creatives share thoughts ahead of Liverpool Irish Festival	Explore Liverpool (Web)	£ 212	7571.43	<a href="https://www.explore-liverpool.com/artists-and-creatives-share-thoughts-ahead-of-liverpool-irish-festival/">https://www.explore-liverpool.com/artists-and-creatives-share-thoughts-ahead-of-liverpool-irish-festival/</a>
26/10/2021	From Here to There	The Best Of UK (Web)	£ 883	32899	<a href="https://www.thebestof.co.uk/local/liverpool/events/feature/from-here-to-there/">https://www.thebestof.co.uk/local/liverpool/events/feature/from-here-to-there/</a>
23/10/2021	British Theatre Guide	British Theatre Guide (Web)	£ 166	6193	<a href="https://www.britishtheatre-guide.info/news/remarkable-doctor-s-story-13787">https://www.britishtheatre-guide.info/news/remarkable-doctor-s-story-13787</a>
22/10/2021	17 things happening across Liverpool this weekend (22-24 October)	The Guide Liverpool (Web)	£ 108	4021	<a href="https://theguideliverpool.com/17-things-happening-across-liverpool-this-weekend-22-24-october/">https://theguideliverpool.com/17-things-happening-across-liverpool-this-weekend-22-24-october/</a>
20/10/2021	October Half Term in Liverpool	Explore Liverpool (Web)	£ 212	7571.43	<a href="https://www.explore-liverpool.com/october-half-term-in-liverpool/">https://www.explore-liverpool.com/october-half-term-in-liverpool/</a>

20/10/2021	As she prepares to open her no filter exhibition in Liverpool, photographer Laura McCann says "it's enough to be yourself"	Great British Life (Web)	£ 120	4285.71	<a href="https://www.greatbritishlife.co.uk/people/liverpool-photographer-laura-mccann-no-filter-exhibition-8428230">https://www.greatbritishlife.co.uk/people/liverpool-photographer-laura-mccann-no-filter-exhibition-8428230</a>
18/10/2021	Liverpool Irish festival starts this weekend	BBC Radio Merseyside	£ 600	300000	
15/10/2021	Not to be missed ..	Liverpool Echo	£ 804	38474	
28/09/2021	Liverpool Irish festival programme launched	BBC Radio Merseyside	£ 600	300000	
28/09/2021	Liverpool Irish Festival returns to celebrate the city's links with Ireland	Art in Liverpool (Web)	£ 47	1757	<a href="https://www.artinliverpool.com/news/liverpool-irish-festival-returns-to-celebrate-the-citys-links-with-ireland/">https://www.artinliverpool.com/news/liverpool-irish-festival-returns-to-celebrate-the-citys-links-with-ireland/</a>
23/09/2021	ArtsGroupie Collaborates with Liverpool Irish Festival and Autumn/Winter Walk tours	Purple Revolver (Web)	£ 90	558	<a href="http://www.purplerevolver.com/style/creative-review/128735-artsgroupie-collaborates-with-liverpool-irish-festival-and-autumnwinter-walk-tours.html">http://www.purplerevolver.com/style/creative-review/128735-artsgroupie-collaborates-with-liverpool-irish-festival-and-autumnwinter-walk-tours.html</a>
22/09/2021	Liverpool Irish Festival 2021 celebrates culture and community	Arts City Liverpool (Web)	£ 5	178.57	<a href="https://www.artscityliverpool.com/single-post/liverpool-irish-festival-2021-celebrates-culture-and-community">https://www.artscityliverpool.com/single-post/liverpool-irish-festival-2021-celebrates-culture-and-community</a>
21/09/2021	Liverpool Irish Festival returns for ten days of music, art and performance celebrating Liverpool's links with Ireland	Explore Liverpool (Web)	£ 212	7571.43	<a href="https://www.explore-liverpool.com/liverpool-irish-festival-returns-for-ten-days-of-music-art-and-performance-celebrating-liverpools-links-with-ireland/">https://www.explore-liverpool.com/liverpool-irish-festival-returns-for-ten-days-of-music-art-and-performance-celebrating-liverpools-links-with-ireland/</a>
21/09/2021	18 things happening in Liverpool	The Guide Liverpool (Web)	£ 108	4021	<a href="https://theguideliverpool.com/katherine-jenkins-to-play-liverpool-philharmonic-hall-this-november/">https://theguideliverpool.com/katherine-jenkins-to-play-liverpool-philharmonic-hall-this-november/</a>
21/09/2021	Liverpool Irish Festival is back and you can see the full programme here	The Guide Liverpool (Web)	£ 108	4021	<a href="https://theguideliverpool.com/liverpool-irish-festival-is-back-and-you-can-see-the-full-programme-here/">https://theguideliverpool.com/liverpool-irish-festival-is-back-and-you-can-see-the-full-programme-here/</a>
20/09/2021	Liverpool Irish Festival announce recruitment of ArtsGroupie CIC as History Research Group leader	Explore Liverpool (Web)	£ 212	7571.43	<a href="https://www.explore-liverpool.com/liverpool-irish-festival-announce-recruitment-of-artsgroupie-cic-as-history-research-group-leader/">https://www.explore-liverpool.com/liverpool-irish-festival-announce-recruitment-of-artsgroupie-cic-as-history-research-group-leader/</a>
02/09/2021	Crafts guide	Crafts Magazine	£ 5,332	12000	



12/08/2021	History Research Group Lead, Liverpool Irish Festival	Art in Liverpool (Web)	£ 47	1757	<a href="https://www.artinliverpool.com/jobs/history-research-group-lead-liverpool-irish-festival/">https://www.artinliverpool.com/jobs/history-research-group-lead-liverpool-irish-festival/</a>
			<b>£ 35,430</b>	<b>1693007</b>	
On average, £ values against reach = £2.68 or 2.68%. In yellow boxes we have either worked out value as a multiplier or reach or reverse engineered the reach by the cost, where information was lacking. For radio listeners, we have valued reach at £0.20 given the short life span, but to produce a value.					

Modified from PR and Social Media report, © Laura Marie Brown, 2021.

## Notes on press achieved

Laura Brown has used *Kantar* – a data and marketing insights agency- to generate the above information about *Liverpool Irish Festival*, which we have added to (in pale yellow highlights). *Kantar* calculates 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.

The reach and value figures Laura was able to gain are a lot lower than in 2020 (£95,891 and 6,274,942 respectively), due to the Festival's late booking for PR and Consultancy, which had the consequence of only being able to book 5 days (rather than 10) consultancy. This is -in part- a response to late decisions with funding awards (*ACE* grant turn around moved from 3-4 months notice, Irish Government funding decision didn't land until Aug) and Festival capacity. To counter the shortfall, we sought, bought and secured additional advertising (some free), which adds to the combination total, as follows:

In-house gains					
Date	Headline	Publication	Value	Circulation	Url
12/10/2021 - 31/10/21	Elonex digital poster displays	Liverpool ONE screens	£ 5,640	1200000	No link
11/10/2021	Samhain family feature	Primary Times	£ 1,200	40000	Print
25/10/2021	Culture, creativity and even and early Christmas cracker!	Culture Liverpool newsletter	£ 1,538	9615	<a href="https://mailchi.mp/liverpool/culture-creativity-and-even-an-early-christmas-cracker?e=07df230ac1">https://mailchi.mp/liverpool/culture-creativity-and-even-an-early-christmas-cracker?e=07df230ac1</a>
18/10/2021	Uncover Liverpool   Arts Bulletin	Uncover Liverpool	£ 160	1000	<a href="https://mailchi.mp/uncovliverpool.com/bulletin18oct2021-2787654?e=9fe624dc42">https://mailchi.mp/uncovliverpool.com/bulletin18oct2021-2787654?e=9fe624dc42</a>
01/10/2021	Liverpool Irish Festival (Page 52)	Bido Lito	£ 69	23000	Print
01/10/2021	Liverpool Irish Festival (web)	Bido Lito	£ 72	2400	<a href="https://bidolito.co.uk/preview-liverpool-irish-festival-2021/">https://bidolito.co.uk/preview-liverpool-irish-festival-2021/</a>
<b>Additional gains</b>	6		£ 8,679	1276015	
<b>Total</b>	<b>26</b>		<b>£ 44,110</b>	<b>2969022</b>	

The headline takeaway is that 2021's press reach was 2,969,022, drawing a value of £44,110 vs £106,070 and 5,031,918 in 2020, so almost half. That said, we did manage 26 press items, which in 2020 was 33, so proportionately we achieved more pieces than the reach lends credit to.

This is not solely to do with the PR and Consultant time; because we lost the long-lead article time we refocused on social media and we do see the benefit of that approach in the statistics there. There is less press around arts and culture generally, due to the pressure for click-bait and the number of channels available. The learning is to ensure a press campaign is arranged and agreed early, with a commissioned deliverer booked and briefed, to communicate the theme of the festival and get early buy-in from press stakeholders.

## TESTIMONIALS

### DESCRIPTORS

Since 2016 we have asked what three words best describe the Festival. We process these as 'descriptors'.

	2016			2017			2018			2019			2020			2021		
	Total descriptors		1690	Total descriptors		934	Total descriptors		1023	Total descriptors		724	Total descriptors		216	Total descriptors		708
	Top entries	X used	% total	Top entries	X use	% total	Top entries	X used	% total	Top entries	es	% total	Top entries	X used	% total	Top entries	X used	% total
1	Fun	265	15.68	Fun	70	7.49	Fun	89	8.70	Fun	71	9.81	Interesting	13	6.02	Fun	78	11.02
2	Interesting	159	9.41	Interesting	39	4.18	Interesting	40	3.91	Entertaining	23	3.18	Informative	11	5.09	Entertaining	41	5.79
3	Informative	135	7.99	Informative	28	3.00	Good	33	3.23	*joy*	23	3.18	*joy*	7	3.24	Interesting	37	5.23
4	Entertaining	120	7.10	Entertaining	27	2.89	Informative	28	2.74	Great	22	3.04	Fun	6	2.78	Educ...	26	3.67
5	Good	111	6.57	Excellent	25	2.68	Cult...	27	2.64	Irish	21	2.90	Friendly	5	2.31	Stimul	24	3.39
6	Lively	102	6.04	Lively	17	1.82	Enjoy	26	2.54	Good	22	3.04	Inclusive	4	1.85	Friendly	22	3.11
7	Educ...	100	5.92	Inspir...	16	1.71	Entertaining	26	2.54	Cultural	20	2.76	Cultural	3	1.39	*joy* (inc. enjoy)	21	2.97
8	Excellent	92	5.44	Great	16	1.71	Great	26	2.54	Inclusive	18	2.49	Inspir...	3	1.39	Inspir...	19	2.68
9	Friendly	86	5.09	Music	15	1.61	Very...	23	2.25	Interesting	17	2.35	Variety	3	1.39	Great	15	2.12
10	Music	71	4.20	Friendly	14	1.50	Inclusive	22	2.15	Music	17	2.35	Excellent	3	1.39	Irish	15	2.12
11	Inspir...	69	4.08	Good	13	1.39	Diverse	18	1.76	Friendly	16	2.21	Educ...	3	1.39	Informative	14	1.98
12	Cultural	61	3.61	Cultur...	13	1.39	Friendly	17	1.66	Inspir...	16	2.21	Vari...	3	1.39	Inclusive	12	1.69
13	Brilliant	60	3.55	Very good	12	1.28	Irish	17	1.66	Informative	14	1.93	Great	2	0.93	Cultural	12	1.69
14	Fab	45	2.66	Inclusive	11	1.18	Lively	14	1.37	Divers...	11	1.52	Entertaining	2	0.93	Livel...	12	1.69
15	Inclusive	33	1.95	Educ...	10	1.07	Inspir...	14	1.37	Variety	10	1.38	Fascinating	3	1.39	Engaging	11	1.55
16	Thought provoking	15	0.89	Thought provoking	9	0.96	Fab...	14	1.37	Brilliant	9	1.24	Music	2	0.93	Fab	10	1.41
17	Lovely	12	0.71	Diverse	9	0.96	Music	13	1.27	Engaging	9	1.24	Divers...	2	0.93	Variety	8	1.13
18	Very good	8	0.47	Lovely	7	0.75	Amazing	12	1.17	Excellent	8	1.10	Brilliant	2	0.93	Excellent	8	1.13
19				Engag...	7	0.11	Brill...	12	0.11	Educ...	6	0.15	Engaging	2	0.47	Vari	8	1.13
20				Amazing	7	0.07	Vari...(variety, varied)	16	0.16	Thought provoking	5	0.07	Thought provoking	2	0.09	Music	8	0.11
21				Stimul...	7	0.75	Excellent	11	1.08				Irish	1	0.05	Thought provoking	8	0.11
																Communit...	8	0.11
	<b>Totals</b>	<b>1544</b>	<b>91</b>	<b>Totals</b>	<b>372</b>	<b>39</b>	<b>Totals</b>	<b>498</b>	<b>46</b>	<b>Totals</b>	<b>358</b>	<b>48</b>	<b>Totals</b>	<b>82</b>	<b>36</b>	<b>Totals</b>	<b>417</b>	<b>56</b>
	2016's top 3			2016's top 3			2017's top 3			2018's top 3			2019's top 3			2020'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'.

As in previous years, there is slight fluctuation in the top descriptors, but it is fair to say they are positive and address engaging atmospheres and rich content. We are fun, enjoyable and informative.

No negative descriptors appear as none ranked. Previous audiences used a more varied description base and some avoid 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 trying circumstances and damage to public confidence.

## 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?'.

256/393 said they would like to 'tell us something' and 139 left 'suggestions for work'. We have included every comment –except “no” and “n/a” - left in each section. They are unexpurgated post data inputting.

## Audience feedback

- You guys have done a great job
- Enjoy it every year. Love events at the Irish Centre. Very welcoming
- Kids enjoyed it
- Always a nice crowd and someone to tell you what is going on. Kids loved their goody bags and Irish story book.
- Lovely day for familys
- Great afternoon for the family
- Great service. My daughter said 'Thank you for a lovely time'. Dancing and entertaining fab :)
- Loved how friendly this place is. My little girl love coming here. Great credit this place is
- Great craic at the Irish Centre as always :)
- Enjoyed Museum Saturday and Irish Centre Sunday
- Music was good
- Music was lovely. Great atmosphere. Lovely venue in the Liverpool Irish Centre
- We enjoy the festival every year
- Brilliant
- Great work by the Liverpool Irish Centre
- Great - very inclusive
- First event. Great for kids
- \*Family friendly. \*Good entertainments
- Different and entertaining. Music brilliant
- It is very good. I like the Irish music
- A marvellous display of Gaelic insanity.
- We have loved the family events
- We attended the family Halloween ceili on Sun 31st Oct. It was fantastic - what a lovely family event with wonderful Irish music and dancing.
- Fabby [heart]
- This festival gave us an understanding of the festival and the culture of the festivals
- I've really enjoyed the storytelling session today. The crafts look like fun. Thanks for running. Stunning venue!
- Thoroughly enjoyed Irish Myth and Legend. Personable and very engaging
- Enjoyed John McGahern, Estimable Dr Barry, Irish Myth and Legend
- Irish Myths and Legends storytelling sessions was excellent. Thank you - very enjoyable.
- It was good to come to the Reader as have not been since the renovation so was perfect reason to come
- I love today, really fun and lovely to hear the stories.
- Really enjoyed hearing about the Irish tales this morning in the Samhain session
- Today's storytelling Gods of Old was brilliant
- Very fun for my young son. He enjoyed play[ing] the music
- I thought it was lovely. So nice and the dancers were amazing
- Fantastic! Great for all ages. Lovely seeing young people involved in Irish culture.
- I probably need to look in to further. I just came upon it by chance
- Only saw last dance, but a nice surprise and enjoyable to watch
- Always enjoy it
- Very good Irish dancing
- Great the way it is
- Great line-up, fun for all the family
- Nice surprise
- Very impressed by the progress by age group [re young dancers]
- Very vibrant festival, something for everyone.

- I like the festival, I have been coming for last 5 years
- It was great to see.
- Delighted our daughter got a chance to get involved in a group dance!
- Fabulous live music
- Enjoyed the Irish dancing!
- Brilliant and much needed. Family day.
- I stumbled on it by chance while sheltering from the rain
- Very good. We liked the music and story and dance
- Brilliant opportunity for children to play their instruments
- Great to see such young children taking part, especially the music
- It's great. My kids enjoyed it.
- My grandson aged 6 loved the dancing and interaction with cast
- The play was fantastic.
- Bring more Mide Houlihan
- I know a few Irish people in Liverpool that did not know the event was on. Targeted advertising? FB-Insta?
- Fantastic
- We enjoyed the music
- Most enjoyable
- Brilliant!
- Love music
- Karen Turley was class!
- No
- Great acts. Great venue - needed to be longer
- It's been great
- Wonderful as always, but a definite lack of promotion this year \*understandably
- Loved Seafoam Green
- Really great festival, wasn't sure what to expect but such a good night with great artists. Loved the female representation in artists at District!
- A wonderful experience. "Off the cuff" decision to visit. 4 very talented artists
- Very talented musicians and friendly staff
- Its great. Amazing arts and venue
- Thank you
- Excellent event, but Covid protocol not followed in seating arrangements [Philharmonic Music Room]
- I absolutely adored Geraldine's performance
- Really love crowd and a brilliant performance
- I didn't see any advertising
- This show was amazing
- Love the festival
- Love it all - gets better every year!
- How can I help?
- I have really enjoyed the work of the festival and looking forward to seeing more
- Great opportunity to see local theatre
- It is very good but should reflect more of N.Ireland
- Lovely hall - little too warm when dancing
- I would like to know more!
- I think it's great Liverpool holds a festival to celebrate our close connections with Ireland
- Really good fun! Loved the dancing. Singing was excellent
- Really enjoyed it!
- Great fun. Great vibe. Great organised chaotic dancing!
- Good, fun, night. Everyone friendly
- Interval too long. More ceilidh [Fundraising Céilí]
- Lovely ceili event. Great venue
- I have loved the céili
- I love it!
- Love coming to the music and plays
- Enjoy coming each year to many different music and plays and other events
- Geraldine football monologue excellent
- Really fun, great band, too long an interval
- I'd like to learn to be a caller
- Lovely venue. 50p coke - wow!!
- Great venue and cheap drinks
- Yes - lively céilí
- Poorly advertised
- The paper - \*events were not easily accessible for me - I love the Irish Festival. I'm sure it will grow.



- Enjoyed it. Loved watching the dancer's enjoyment
- I liked it :)
- It's great - keep it up!
- No
- It's been brilliant - lots of different kinds of events - loved the poetry evening and live music events
- Very good festival but more live music would be good
- Keep it going - it's very enjoyable
- It was beautifully played and I enjoyed
- Absolutely fantastic play
- The Esteemed Dr Barry was great!
- This event were well written and expertly handled by all
- Really good :)
- Wish I had seen more advertising
- Dr Barry was a really well written, directed and performed play. Fantastic performances
- I really really enjoyed the play Dr Barry
- Terrific play and performances!
- Like a lot of music and dance events
- Dr Barry was excellent
- Haven't seen it yet
- This is the only show I've seen, but looking forward to it
- I'm pleased that it keeps going with energy - although I'm personally less able to attend as many events as I'd like. Would be delighted to include Liverpool Network Theatre Group again - we have been part of several past festivals.
- Most enjoyable play by Carol Maginn
- Great to See the Esteemed Dr Barry this evening at a wonderful -and very appropriate- venue
- I haven't seen much publicity advertising the festival
- Absolutely amazing
- Excellent
- Fabulous show in unique venue
- Wonderful show
- Thanks it was great
- Never been to a play with no sets before. Still felt immersed
- Thoroughly enjoyed The Esteemed Dr Barry
- More events at LMI!
- Regretted not going to more events
- Dr Barry was great!
- First time attending and also visiting Liverpool. We really enjoyed the play and the festival during our stay.
- Wonderful, inclusive and very eclectic
- I am very happy that the festival is an ongoing part of Liverpool cultur[e]
- Very interesting walking history tour. Wife's family from Scotland Road
- It's lovely to have it in Liverpool. I love seeing streets and building in a whole new way on the tour and it's made me want to get a [...] on Irish history in Liverpool (read Greg's book!)
- Enjoyed it!
- Only heard about this on a bus ad! Would be great to see it advertised on TV
- Very interesting content but could have been better advertised before the event
- I didn't know there was a festival!
- I enjoyed Professor Shovlin's lecture (good sound system etc)
- Really enjoying festival events
- More historical to help keep the bonds alive
- It's a pity it is not well attended. Maybe wider marketing to local organisations. I think a wide variety of people of all ages would enjoy it.
- It's my first time at the festival
- I'm really enjoying this performance Matt McGinn and Charlie Keogh - but it seemed a bit rude that no one was here to introduce them [Charlie didn't introduce himself; Matt did do so afterwards]
- Loved it. Market it more next time.
- Very enjoyable, great few nights out and always a warm welcome from everyone involved.
- It's good?
- Fabulous and necessary in a city like Liverpool
- Frank was great!

- Enjoyed Frank's talk a lot. Very accessible for the non-expert
- Enjoyed Scotland Road walk and Shovlin talk
- This is my first time going to an Irish festival talk and I thoroughly enjoyed it. Very insightful and well-organised.
- Enjoyed tonight's talk on John McGahern
- -Really enjoy it every year. -Great mix of events planned
- Really enjoyed Frank's talk!
- I have much enjoyed today's lecture/launch
- Brilliant to keep the connection alive
- It was amazing! Loved every minute!
- Enjoyed Old Sailors
- High point of autumn in Liverpool. Never disappointing.
- Looking forward to tonight's performance [seisiun]
- We are looking forward to seeing Maz O'Connor perform at the Royal Court
- Always look forward to seeing what's on.
- Try to come to something every year!
- Love coming every year to different shows that I would not normally see
- Enjoyed for last 7 or 8 years different variations of Irish culture
- Up for the weekend from London. Great to be here for the launch - loved it. Looking forward to the Wife of Michael Cleary. Will visit PKs later, Museum, Irish Trail + McGrath lecture tomorrow then home.
- Good that it's come back with vigour after covid.
- Fantastic
- Great!!! UNITE IRELAND
- I had a really nice time
- Warm friendly Irish welcome
- It's my first one
- I always come to some of the event every year
- Great music! Cheap drinks
- Fantastic
- All well thanks. Bathrooms are clean! Tick
- Really enjoying it. Found out about it when we booked to see The Old Time Sailors
- Always fabulous
- Via the Old Time Sailors band
- Old Time Sailors - fantastic!
- The Liverpool Irish Centre says closed on Google!! We were scared to get here and be Billy no mates!!
- I'm enjoying it already
- I am enjoying the atmosphere
- Good idea
- Just arrived. Already having a fab time :)
- Always my favourite
- Good music, cheap drinks, good fun, nice staff
- It's great to have an Irish Festival in Liverpool as a newcomer to Liverpool from Ireland
- It's not big enough
- Coming again
- That it feels very profound to be part of and I'm very keen to continue these conversations. [Redacted for GDPR] feel very encouraged and supported by LIF
- Emma you are doing a fantastic job!
- I didn't know much about it today but I'm so excited to hear more about it
- Excellent varied programme of high quality
- It's great
- Informative
- Boat trip was really good and fun and educational
- The boat trip was fantastic
- Excellent trip. Kathy and crew very knowledgeable and helpful
- Really enjoyed up to now
- More advertising
- I didn't know about it.
- Needs more advertising
- Brilliant
- Very good festival this year with good events
- Because I am interested in my Irish background, and being a regular visitor to Liverpool; I was interested in the Irish Festival. I found it to be topical and entertaining.
- Keep it going ! Great to celebrate our rich heritage and Irish culture.

- its great
- I think its great to be back in the room with folk- particularly in the context of the last 19 months, and the theme of connection!
- Exciting want 2 link in more
- well organised, easy to find information and felt welcomed
- Think it's a great idea, keeps the Liverpool Irish connection alive
- I think it's great that Liverpool holds a great festival each year with our proud Irish heritage.
- Watching from home.
- The festival and events have been outstanding!
- Only attended one event so far - it was excellent
- I love it.
- I have supported the festival for many years and it continues to inspire me
- getting better each year mega educational
- First time seeing
- I attended the short film about the commemoration plaque installed for victims of the Irish Famine. I was disappointed that I only learnt about this plaque and the people involved and also how it was organised to put chalk marks in

the pavement. I thought I was going to learn about the famine, its causes and its consequences.

- This was my first experience.
- I attended 2600 event.
- no my first time engaging looking forward to next year
- This is my first time engaging with the festival.
- Great mix of speakers
- Enjoying it so far.
- Fun
- It's been an excellent event. Keep going forward
- Fabulous, I did the two walks with Greg Quiry and found them really illuminating. Knowledgeable guide, helped by his assistants, the guest appearance of 'Michael Whitty' livened it up.
- Love the variety of events but more live music please
- I love it
- Me and my friends had a wonderful time attending your ceili at the church. It was a very joyous occasion and was very good for all our wellbeing after a time of not being able to dance.

## Audience work suggestions

- More concerts
- More Irish plays. Not sure if this is possible.
- Keep the good work up
- We would have preferred daytime for kids
- No all is good
- Filling in forms is a bit weird at events
- Activities in schools in Liverpool
- I'd love to see more plays (social, comedy, etc)
- Can you fix the weather next time? I'd be interested in a storytelling workshop - like a craft workshop but [carving] Irish folk tales of our own.
- I would love to come back to this session.
- From what I have seen/read it all sounds great :)
- -More at the Irish Centre. -Universities. - Links to sporting organisations, GAA, John Mitchels, Wolfe Tones, Liverpool Irish Rovers
- More singers
- Just more of it!
- Irish poetry?
- Great to see people playing music, telling stories
- Advertise locally/better Possibly on radio
- Chairs
- More of the same
- See before (bring more Mide Houlihan)
- Same again
- Advertise it more mainstream - I didn't know about it!

- More multicultural Irish music
- Check out Motel Sundown
- Could do with more online promotion. Heard through word of mouth
- More promo
- Slightly too loud for the venue size
- More advertising. Venue is only 30mins train journey in.
- More
- More avant-garde/experimental music like this
- Advertise more
- Keep doing what you're doing!
- More of this
- No, not that I can think of
- More of everything + a whole month of it please.
- More Halloween themed events
- Events and performance space for music, dancing, history, education and cultural teaching space
- More Irish music?
- Maybe it could be given a bit more advertising as I had never heard of it before
- Easier to navigate website
- More storytelling and drama
- Different table layout to let the dance floor be wider
- Trad music sessions please
- Bigger wine glasses :) and a rosé option
- Bigger wine glasses and more red wine option!
- More ceilidhs
- \*More ceili event organised throughout city venues \*Broader outreach to student groups and younger people \*Learn how to call ceili beginner workshops
- Please do it again
- More more more of everything
- More ceilidh events would be great
- Plenty more of all forms of Irishness
- Would like to see John Walsh, Cream of the Barley again
- This questionnaire is too long and intrusive
- History. Comedy. Tour. More ceilidhs.
- More marketing and advertising
- Better advertising. Hard to find out about different events
- Better advertised, particularly on local radio
- Sessions in a pub or something like the "Irish Sea Sessional". I realise Covid has limited things
- More live music
- See previous answer (more live music)
- They were good actor and actress
- I would recommend better marketing on social media (haven't seen this advertised anywhere)
- Big Moggie by John B... next year maybe....
- W.B.Yeats: if any good, one his shorter plays or an adaptation
- A healthy variety of music, drama, storytelling, poetry, art history and politics - participatory + easily affordable events as well as professional tickets ones
- Even more incorporating local schools
- All seems grand to me
- I would like to see more of it advertised around and for it to grow in scale
- More music
- Used to be sessions during the day in pubs
- More live history events + more trad please!
- Grand Central Hall is a beautiful venue, but very cold
- I found the sound system not as clear in Central Hall on 24/10/21, BUT I enjoyed the input of MRS BARNARD [Teresa Hill]
- Mary Whallopers (band), Duke Special, Emma Ní Fhíoruisce, Grainne Holland
- More musicians
- I would like to hear a talk about The Irish Post
- Wine
- More Irish feature films
- More feature films
- Maybe the relation of Irish history to other parts of the world? E.g., Palestine/Kashmir
- No, all great.
- More musical events like tonight
- Festival does a good job of programming.
- More theatre and cinema rather than just film programme online - as great as that is!



- More stories with music [...] like tonight.  
Excellent performance
- Dance, Liverpool artists :)
- All ok
- More sturdy tables
- Perfect!
- More dance ;)
- Get the Old Time Sailors back
- I'd love the Saw Doctors to play
- More advertising
- Visual arts/painting. Contemporary  
ambient soundscapes
- Music, theatre, young voices. Voices that  
welcome all, not just people already well  
known to Irish community
- More trad music would be good - bring  
back the Irish Sea Sessions
- Visual arts
- Poetry evening
- Include one play or workshop; of either  
Behan or James Joyce.
- More from people like Tony and maybe  
tasters of beginners Gaelic lessons from  
the Irish centre
- bring back food & drink events
- NO- I think the organisers do a great job of  
serving up surprises and innovative stuff
- Not right now
- come more north
- please include Colm Toibin
- Carry on as good as you are
- Outdoor performances / plays
- Advertise also, in Scotland and Wales.
- I hope that you will still do virtual events!
- Maybe explore the journey of the famine  
victims from Ireland to Liverpool
- go city wide plus more freebies or reduced
- Liverpool Irish women who were in  
Cumann Na mBhan or similar
- I would like to listen to a lecture about the  
Irish famine itself.
- My impressions were that it was limited to a  
very traditional/nationalist view of Ireland. I  
would like to see awareness of the variety  
of the "Irish" population who came to  
Liverpool. My own great-grandfather  
moved to Liverpool about 1875. He was

born in Co. Armagh and was a very devout and religious man, a Protestant. He settled in the Toxteth area and drove trams. In fact he drove the first electric tram in the city. But what I saw did not seem to reflect or acknowledge his heritage. With regard to the famine there is little recognition of the wider impact of the famine. The area where I live in Co Armagh was a poor area and suffered dreadfully during the famine with infection and death rates on a par with the West of Ireland. Protestants and Roman Catholics were affected. Most of the landlords and the Protestant clergy provided/obtained funds for relief, with much of the money coming from churches in England. In the Lurgan workhouse more Protestants died than Roman Catholics. Lord Brownlow, a major landowner, died from famine fever.

- I particularly enjoy the history around us theme.
- Having those sessions of informal conversation and Q&A with authors, political commentators, people in NI public life are very interesting and would be very welcome on next year's calendar again
- More poetry/fiction readings and discussions
- I hope Covid will be over and we'll be able to see a live play.
- Incorporate more local schools
- More Poetry sessions. An exhibition of Irish artists or who have Irish heritage. Looking at different types of Art, textiles, wool, basketmakers, wood craft people etc. Keeping Irish crafts going....
- Keep the walks,
- More live music - and sessions from Irish musicians
- Loads of live folk music
- I would like to see more ceili's and opened out to different groups in Liverpool such as students. It would be good to see them also organised in different venues across the city centre too which might increase diversity.

## Responding to feedback

Amidst the array of feedback, we believe the overwhelming response is positive. Primarily people want more of the same, though there are some specific suggestions, such as more trad, bigger *Philharmonicevents*, etc. One person seemed to believe we took a narrow view of Irish history and people, though this feels very targeted at one event and life view rather than a Festival overview.

As in 2016-2019 the oft used call for "more marketing" / "more advertising" is repeated here. This is a frequent 'go to' by audiences and is very difficult to understand fully. 'More' suggests they know of some, but do they know the extent to which we have advertised and the barriers to generating 'more' (e.g., money, related venues, space, green credentials)? Is it that these individuals want more of a particular form of advertising and if so, which one? With 30,000 newspapers, 3m in press reach, 2m Facebook impressions, a dedicated website, digital posters in Liverpool ONE, four BBC Radio Merseyside interviews and a rolling programme of newsletters and other social media, the only marketing we did not pursue as in previous years was physical posters. This was done as a result of low public outings and money invested in newspapers. Admittedly, there is an ability to do more with press leads, but leveraging column inches is not necessarily what is meant here (though we will try!).

As in previous years we have a smattering of calls for more music (specifically trad), but with 6/11 of #LIF2021's nights programmed for music, it is unlikely we will increase the mix greatly. Nothing suggests it should become a music festival, so we remain confident that our positioning as an 'arts and culture led' multidisciplinary Festival continues to be well understood and valued, with people appreciating how the festival made them feel and acknowledging the diversity.

Calls for more history and Famine related focus will be met in future years with the Festival's development of the *Liverpool Irish Famine Trail*. In part, we wonder whether mention of this is what has given rise to the remarks; either way, we hope the coming of the Trail will satiate the interest of those that have requested more.

Suggestions will be incorporated in to our planning; consideration about size of print will be made in line with updated marketing priorities and specific event feedback will be given to the producers where the work is ongoing.



## NATIONAL PORTFOLIO QUESTION (NPO) ADDITIONS

Event named	Total time	% of total
Near this Place: 2600. Whose History?	3	2.4
#GlobalGreening	1	0.8
All	5	4.0
Armagh Rhymers	3	2.4
The Esteemed Dr Barry	16	12.7
Pride of Sefton boat tours	4	3.2
Jack Byrne	4	3.2
Fundraising (or Samhain) Céili	8	6.3
The Wife of Michael Cleary	8	6.3
Cultural Connectedness Exchange	1	0.8
Family Day	9	7.1
Irish History Podcast	3	2.4
The Curious Disappearance of Mr Foo	3	2.4
From Here	4	3.2
Launch	6	4.8
Matt McGinn: Lessons of War	4	3.2
Susan McKay	3	2.4
No	9	7.1
Golds of Old	2	1.6
Obscured View	9	7.1
PK's seisiún	2	1.6
Old Time Sailors	10	7.9
Samhain Céili	4	3.2
The Letters of John McGahern	8	6.3
Sophie Longwill: Glass Skies	1	0.8
Greg Quiry's walks	5	4.0
<b>TOTAL</b>	<b>135</b>	<b>107.1</b>
Minus 'No'	126	100.0

### NUMBER OF EVENTS ATTENDED

A new question the NPO format asked us to make included: "How many of our events have you attended in this calendar year (number only)?" For some reason a lot of people found this question confusing. On our survey it sat under the subheading "What brought you to the Festival". Other subheadings (same font size and set up) presented no such issues. To account for this, where entries other than numbers were entered, we have adjusted by adding '1' to the tally. Similarly, where people entered 'None' we have added one, to reflect that they were present at the event that they completed the survey. Of 334 responses to 393 surveys, we received an event count of 533, meaning survey completers people attend an average of 1.6 events each.

### NOTABLE EVENTS

Additionally, we asked survey fillers about "Notable events they'd like to mention", with the intention of them naming events in the Festival that had been of particular interest. Some completed it as if it was 'notable events they'd ever attended in their life', leading us to add framework to the analysis. Of the 154 total replies, 120 were in relation to #LIF2021 events, sometimes citing more than one event. 26 events made the count, which score as presented in the percentage run down in this list (see left), with *The Esteemed Dr Barry* being the single most cited event over the surveys in this category.

### MOTIVATIONS FOR ATTENDING – AUDIENCES AND ARTISTS

Another question *Arts Council England* requires us to ask is a two-part, multiple-choice question. It provides an *ACE* defined list of 17 choices, seen in the tables below. We asked "Which of the following describes your motivation

for visiting *Liverpool Irish Festival*/today? (Tick all that apply). And which of these was your main motivation? (Circle one only)". Very few people completed both parts of the question. Where only one answer was selected, the data inputter input the same answer in both sections.

What is notable is the number of people who use Festival events to be entertained and spend time with family and friends. Also high is the notion of 'enjoying the atmosphere'. It will be interesting to track this as Covid19 restrictions change and people become used to returning to the events scene. Over 26% of people come to learn something. There is some correlation with our top 5 descriptors (fun, entertaining, interesting educational and stimulating).

Motivation to attend a Festival event		2021 (393 total surveys)			
Replies to survey question (RTSQ)		364 RTSQ		112 RTSQ	
Category provided		Motivations	%	Primary motivator	%
To spend time with family/friends		169	46.43	20	17.86
For reflection		40	10.99	4	3.57
For special occasion		43	11.81	2	1.79
The Festival/Irishness is a part of who I am		72	19.78	17	15.18
For peace and quiet		12	3.30	0	0.00
To escape from everyday life		45	12.36	1	0.89
To be intellectually stimulated		100	27.47	9	8.04
For academic reasons		17	4.67	3	2.68
To be entertained		204	56.04	26	23.21
For professional reasons		31	8.52	4	3.57
To be inspired		83	22.80	2	1.79
To entertain my children		33	9.07	0	0.00
To do something new/out of the ordinary		66	18.13	4	3.57
To educate/stimulate my children		23	6.32	0	0.00
To learn something		97	26.65	12	10.71
To enjoy the atmosphere		139	38.19	7	6.25
Other		10	2.75	1	0.89
Av no. answers provided   Total		1184	3.25	112	1.00

Motivation to attend a Festival event - artists		2021 (20 total surveys)			
Replies to survey question (RTSQ)		20 RTSQ		20 RTSQ	
Category provided		Motivations	%	Primary motivator	%
To spend time with family/friends		0	0.00	0	0.00
For reflection		0	0.00	2	10.00
For special occasion		1	5.00	1	5.00
The Festival/Irishness is a part of who I am		3	15.00	5	25.00
For peace and quiet		0	0.00	0	0.00
To escape from everyday life		0	0.00	0	0.00
To be intellectually stimulated		1	5.00	1	5.00
For academic reasons		0	0.00	0	0.00
To be entertained		0	0.00	1	5.00
For professional reasons		10	50.00	5	25.00
To be inspired		0	0.00	0	0.00
To entertain my children		1	5.00	1	5.00
To do something new/out of the ordinary		0	0.00	0	0.00
To educate/stimulate my children		3	15.00	0	0.00
To learn something		0	0.00	0	0.00
To enjoy the atmosphere		2	10.00	2	10.00
Other		6	30.00	2	10.00
Av no. answers provided   % total		27	1.35	20	100.00

We have added yellow highlights to show the areas of strongest interest on the table below. The stronger the yellow, the higher the % interest in that category.

It's interesting to note that the artists breakdown their motivation slightly differently. The Festival would have expected to see 'professional reasons', topping out in the high 80%, but instead a handful of factors play a part, including identity markers and enjoyability factors. As with the audience, artists have more than one motivation for coming, though with such a low response rate, it is difficult to make any conclusive statements.

## SOCIAL MOBILITY – AUDIENCES AND ARTISTS

Hazarding a guess at the reasoning behind *Arts Council's* statutory questions, including "What was the occupation of your main household earner when you were about aged 14?" and "What is the occupation of your main household earner

today?" could misrepresent their data-assessing and comparative study capabilities. In-house, we have little to compare this against or details for how to analyse the data set. It is our understanding that these questions relate to ways of identifying social mobility and how people's class contributes to how and when they access arts and



culture. For the purposes of our own analysis, we cannot provide comparative analysis, or year-on-year data, so present it at this point, merely as a representation of what our audiences and artists told us about their lives at 14 and today.

Social mobility - audience	2021 (393 total surveys)			
Replies to survey question (RTSQ)	321 RTSQ		316 RTSQ	
Category provided	At age 14	%	Today	%
Modern professional & traditional professional occupations such as: teacher, nurse, physiotherapist, social worker, musician, police officer (sergeant or above), software designer, accountant, solicitor, medical practitioner, scientist, civil / mechanical engineer	93	28.97	129	40.82
Senior, middle or junior managers or administrators such as: finance manager, chief executive, large business owner, office manager, retail manager, bank manager, restaurant manager, warehouse manager	43	13.40	49	15.51
Clerical and intermediate occupations such as: secretary, personal assistant, call centre agent, clerical worker, nursery nurse	29	9.03	23	7.28
Technical and craft occupations such as: motor mechanic, plumber, printer, electrician, gardener, train driver	43	13.40	15	4.75
Routine, semi-routine manual and service occupations such as: postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant, HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff	72	22.43	14	4.43
Long-term unemployed (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year)	12	3.74	8	2.53
Small business owners who employed less than 25 people such as: corner shop owners, small plumbing companies, retail shop owner, single restaurant or cafe owner, taxi owner, garage owner	11	3.43	5	1.58
Other such as: retired, this question does not apply to me, I don't know	8	2.49	62	19.62
I prefer not to say	10	3.12	11	3.48
Av no answers provided   % total	321	100.00	316	100.00

Social mobility - artists	2021 (20 total surveys)			
Replies to survey question (RTSQ)	20 RTSQ		20 RTSQ	
Category provided	At age 14	%	Today	%
Modern professional & traditional professional occupations such as: teacher, nurse, physiotherapist, social worker, musician, police officer (sergeant or above), software designer, accountant, solicitor, medical practitioner, scientist, civil / mechanical engineer	3	15.00	11	55.00
Senior, middle or junior managers or administrators such as: finance manager, chief executive, large business owner, office manager, retail manager, bank manager, restaurant manager, warehouse manager	4	20.00	4	20.00
Clerical and intermediate occupations such as: secretary, personal assistant, call centre agent, clerical worker, nursery nurse	2	10.00	0	0.00
Technical and craft occupations such as: motor mechanic, plumber, printer, electrician, gardener, train driver	2	10.00	0	0.00
Routine, semi-routine manual and service occupations such as: postal worker, machine operative, security guard, caretaker, farm worker, catering assistant, sales assistant, HGV driver, cleaner, porter, packer, labourer, waiter/waitress, bar staff	4	20.00	1	5.00
Long-term unemployed (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year)	2	10.00	1	5.00
Small business owners who employed less than 25 people such as: corner shop owners, small plumbing companies, retail shop owner, single restaurant or cafe owner, taxi owner, garage owner	0	0.00	0	0.00
Other such as: retired, this question does not apply to me, I don't know	0	0.00	0	0.00
I prefer not to say	3	15.00	3	15.00
Av no answers provided   % total	20	100.00	20	100.00

## IRISH GOVERNMENT QUESTION ADDITIONS – AUDIENCES

For the first time we have modelled a data set around what people's relationship with the island of Ireland is, having asked "Do you have a connection with the island of Ireland? If so, would you like to tell us about it?" some people simply write 'Yes' or give 'muddy answers', such as 'family' or 'ancestry'. We have coded each of the answers to fall in to one of the following categories:

- No connection
- First Generation (1 or more parents)
- Second generation (1 or more grandparents)
- Third generation or beyond (great grandparents and 'ancestors'/'family')
- Partner/wife/husband, etc
- 'I used to live...'
- 'I was born in...'
- 'Live there...'
- 'Yes'.

We have coded as 'First generation' when someone term-checks a parent, 'Second generation' when term-checking a grandparent and 'Third generation or more' when someone says they have "family" or "ancestry". these when people have mentioned those words but offered no further qualifier. The other terms are fairly easy to identify, but can be muddy. 'Irish citizen' as an answer could mean that someone is a resident or that they have claim to citizenship via a parent, among other meanings. Where someone states they 'are' an Irish citizen with no qualifier, we have added 'First generation', as we think they would otherwise have said they were from Ireland or Northern Ireland. If they have provided detail, we have used that to code the answer. What it shows us is 16% of our survey completers identify as first generation Irish, whilst double that are 3<sup>rd</sup> generation or above, which we would expect. What is interesting is our 'from' % which is almost as high as our first-generation visitors and only slightly shy of our second-generation visitors. You can see these figures presented below. We have not presented the artist figures for this question here, as this is not requested by Irish Government or other funders.

Relationship with Ireland				
Coded	Meaning	Answers	% total answers	% of answers with + connection
	0 No connection	86	27.48	
1st	First Generation (1 or more parents)	36	11.50	15.86
2nd	Second generation (1 or more grandparents)	42	13.42	18.50
3rd or more	Third generation or beyond (great grandparents and 'ancestors'/'family')	71	22.68	31.28
Connected by partnership	Partner/wife/husband, etc	24	7.67	10.57
Ex-resident	'I used to live ...'	11	3.51	4.85
From	'I was born in ...'	33	10.54	14.54
Resident	'Live there ...'	6	1.92	2.64
Y	'Yes'.	4	1.28	1.76
Total answers given of 393 surveys		313	100	100
Minus 'No' answers		227		

## FOCUS FOR THE FUTURE

Based on feedback and findings, the recommendation of the 2021 Festival Review -in line with much of the *Business Plan*- is to execute the following five points:

### 1. Capacity, capacity, capacity

Unless the team grows, the Festival has hit its limit. It is already overstretched, overdelivering and overburdened.

The scale and needs of the Festival are not lessening. The skill the team requires is growing. For the Festival to truly reflect the wants of the audience and keep pace with a changing world it is vital to engage new team members. More of this is in the Business Plan so will not be gone over here, but needless to say we hope to engage Festival, Development and Content Coordinators and wish to expand the Board, increasing its diversity, capability and delivery functions.

### 2. Content is king

We are well regarded for our programme content, but need to improve our online content and work. We need to build capacity, comprehension and direction in this area, in order to make the best of customised content.

*Liverpool Irish Famine Trail*-and work on its development- will need to be considered in line with the Festival.

How we serve as custodians will be important, but how we integrate its content in to our year-round programme will be important, in order that the Festival does not become a function of the Trail.

### 3. More public realm

Our themes help us produce cohesive event programmes, but visual arts and public realm work remain deeply under-represented and developed. The development of the *Liverpool Irish Famine Trail* will add new public realm possibilities and cross-sells in coming years, but a focus on developing art for public spaces should be a priority of the Festival in 2022 and beyond.

### 4. Press and PR

For a tiny workforce we hit big in terms of our reach and reputation, but we need to move earlier and strategise more on long-lead times and campaign delivery. In 2022, we will run with the theme of 'Hunger' (think hunger for home, power, change, unity). Knowing this now means we can look at how we strategise, locate calendar events to link into and identify the story we want to tell.

### 5. Advocacy

In recent years we have become a representational voice for Irishness in Britain and for tolerance, humanity and care. Our work on the *Liverpool Irish Famine Trail*, with dual-heritage communities, *Boabab* and *COoL's* EDI group are unique to us and a part of how we chose to grow our EDI capability and reputation. In 2022, we should be mindful of this and reflect our stance more publicly in our programme, storytelling and interactions.

We need to improve our work with, by and for global majority people and be better at encouraging monitoring from these groups, particularly with our artists so we can advocate for better funding, representation and connectedness.



Sara Ryan, presented by  
*Unemployable Promotions*  
as part of #LIF2021's  
*From Here to There*

## THANKS

In trying times, we have prevailed, with peers, friends and partners at our sides; championed in unexpected places and kept afloat on choppy seas.

We would like to note Tony Birtill's passing, who gave 13 years of service to the Festival and many more to *Conragh na Gaeilge*, the *Liverpool Irish Centre* and many in the Irish community. Scíth a ligean.

We extend our thanks to all our partners and their staff; our venues, hosts and their teams; our volunteers and Board members; artists and collaborators.

We thank our networks and supporters, sponsors and friends. In addition, those who came before today's team and the many that we have met during and since this year's Festival.

Additional praise and thanks go to this year's funders, who continue to see us through Covid, political sea changes and an ever-changing society. Thank you.

## FESTIVAL FUNDERS AND SPONSOR



## 2021 PARTNERS

