LIVERPOOL IRISH FESTIVAL

20–30 OCTOBER 2022

FESTIVAL REVIEW

Bringing Liverpool and Ireland closer together using arts and culture.

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Company Limited No.4800736. Registered Charity No.1100126

Liverpool Irish Festival
bringing Liverpool and Ireland closer together using arts and culture.

FESTIVAL REVIEW 2022

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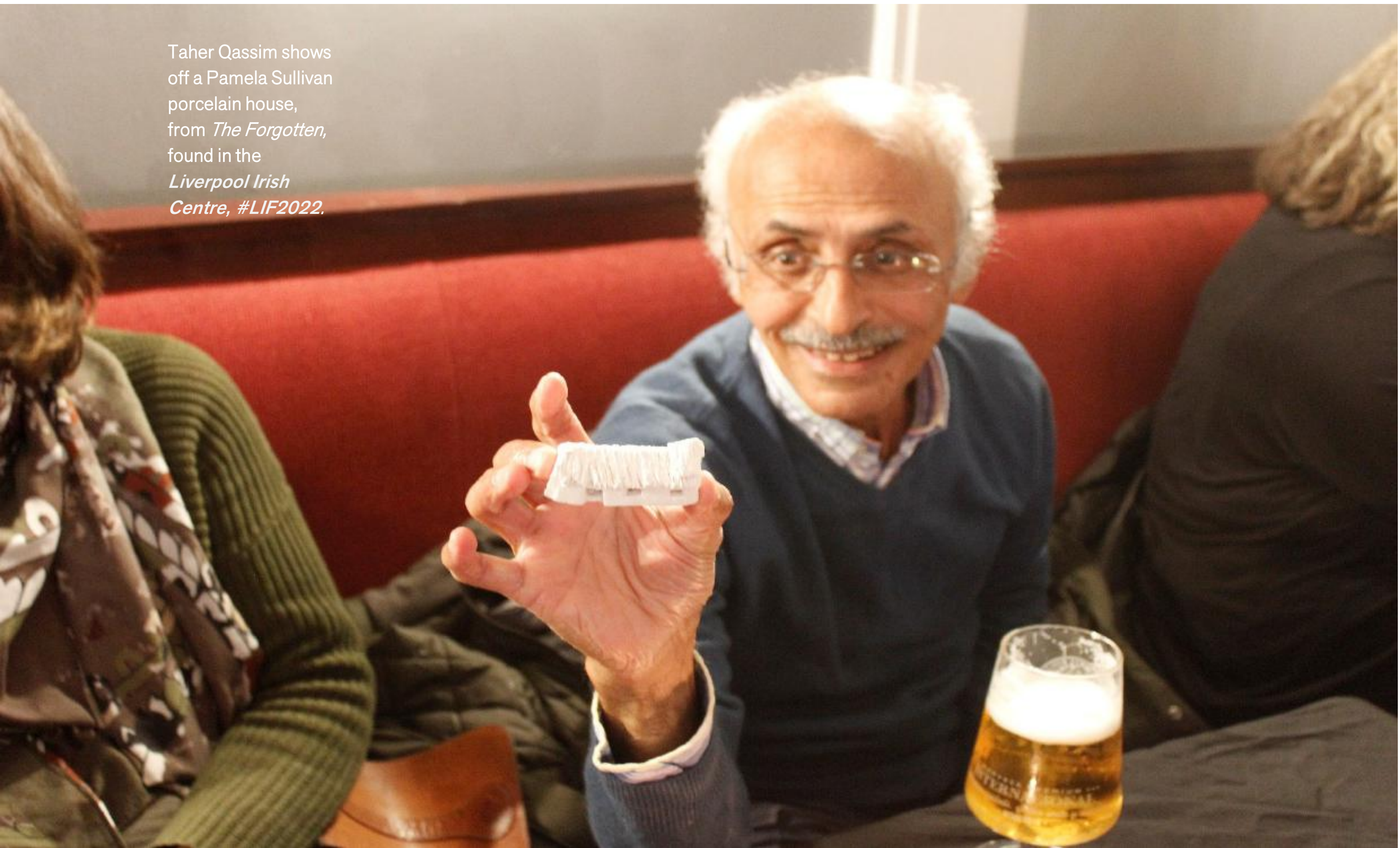
Liverpool Irish Festival is a member of ***Creative Organisations of Liverpool*** (***COoL***); a diverse collective of key arts organisations in Liverpool, championing the arts; changing perceptions; creating possibilities.



Taher Qassim shows off a Pamela Sullivan porcelain house, from *The Forgotten,* found in the ***Liverpool Irish Centre, #LIF2022.***

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OVERVIEW

Liverpool Irish Festival s 2022 theme was "hunger". Who would have known, when the theme was set in 2019, we'd be experiencing a cost-of-living crisis and war in Europe, just as we emerged from a global pandemic? As always, the Festival drew people in to discussion; shared new concepts and encouraged interaction; fighting isolation, embracing technological advances and acknowledging change. We advanced our four programme trails 1) *In:Visible Women*, 2) *Nook and Cranny Spaces* 3) *Family Days* 4) *Liverpool Irish Famine Trail,* deepening the programme.

Of 60 Festival events and 9 exhibits, over the year, 11 were live virtual events, with 2 wholly virtual (e.g., premieres). We had 0 late cancellations. The marginal decrease in total events from 63 to 60 reflects a surge in exhibitions from 3-9, taking extra resources. Combined they create a 2022 audience total of 39,243 (2021: 25,907) with an additional 1,689 (2021: 8,703) views-to-date for films and events accessible after the live feature, totalling 40,933 (2021: 34,621). This is a growth of 18%!

In 2018 we stated a desire to improve public realm, high-profile work, which improved in 2019 with *Tate Exchange* and ***Palm House/Art Arcadia*** residencies. Nevertheless, social distancing suspended progress during Covid, which produced more visual arts work, bringing more exhibitions in 2022.

Exhibits such as Martin McCoy's *Sweeney's Unquiet Islands* (***The Williamson***) and *Housing* at ***The Reader*** demonstrate we can explore exhibitions and curate a visual arts programme. Our continued partnership with ***Bluecoat Display Centre*** and ***Design and Craft Council of Ireland***, provided a physical, month-long exhibit. Combined, we developed 237 exhibition days, including *#GlobalGreening* (2021: 66; 2020: 87; 2019: 89).

The primary difficulty for us in public realm and exhibition terms is the long lead times needed by venues versus the Festival's continued 'project' status.

We have moderated *#GlobalGreening* visitor figures in recent years, to account for Covid, but we've calculated 2022 visits at 90% of our standard multiplier, resulting in a 19,702-visitor figure (2021: 21,281 (100%=35,468); 2020: 14,229; 2019: 21,728). This is down a little on 2022 because buildings that were already lit in support of the war of Ukraine are not counted in our count, though they would have gone green were it not for this.

For the third year, there was no *Liverpool City Council* sponsored *River Festival*, where we would normally gain 5-6k visitors. *Liverpool Pride* did run, with a staggering 12,000 audience. The Festival marched with a cohort of Irish services, estimating our banner to be seen by 5% of the attendees gives an additional figure of 600.

After success with ***National Lottery Heritage Funds*** in 2021, work began on the *Liverpool Irish Famine Trail,* releasing a book in summer 2022 and developing an incredible, voluntary History Research Group, who have undertaken 1,300 hours+ of volunteer time since they began. The project has support from international partners (e.g., ***Strokestown National Famine Museum and Trail***, *Great* and *Famine Voices Roadshow*). 2022 saw three attempts to gain additional funds for the ongoing development of the *Liverpool Irish Famine Trail*, the last being submitted on 16 Dec 2022, with results to follow in February 2023.

On HR management, we've sustained a volunteer Board (10), recruited a volunteer team of 13 (across front-of-house and *Liverpool Irish Famine Trail* roles); held two internships and sustained the History Research Group lead. Sadly, we've not been able to resource expanding the team to include Development, Content and Engagement Coordinators (to improve income, media exposure and artist monitoring, among other things). We will need to review this again in 2023.

We made funding applications totalling £947,265 (2021: £1,068,372), landing £110,380 (2021: £115,183) or 14% (2021: 10.78%) of our bids, to date with the potential for a further £223,751 to be granted. If these were successful, we'd hit a 35% success rate. Greater detail on this can be found in *Funding*.

Liverpool's October calendar remains competitive, with

- *Black History Month* throughout and *Liverpool Biennial* alternate years), followed closely by ***Homotopia*** and ***DaDaFest***

- increasing numbers of Hallowe'en events, with commercial venues diluting city event messages
- impacting football schedules
- and half-terms affecting local travel out of the city.

Events were on-sale by early September, with 30k 46-page (2021: 30k 36-page) newspapers with distributors by 19 Aug 2022, 2-weeks earlier than 2021. Advertising income rose a little, but has not returned to pre-Covid figures. Despite 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.

Beginning with a new PR and Comms lead in August meant we missed long leads in to printed press, but with so much news on changing Prime Ministers, war in Ukraine, cost-of-living crisis, we would have had difficulty even if we'd had a year lead. With a new consultant, in a short space of time, we achieved 4,500,638 (2021: almost 3m) in press reach and strong social media representation.

We generated 307 total surveys (2021: 359 hard copy, 33 digital=392 (2020: 72 survey and 50 poll=122; 2019: 490; 2018: 359; 2017: 342). Though lower than in 2021, this relates to the lower number of volunteers we were able to recruit. We continue to note how few people complete a whole survey -picking and choosing questions.

#LIF2022 audience's top descriptors of our work include "**fun**" (10.78%), "**interesting**" (9.5%) and "**inspiring**" versus…

- **2021:** "**fun**", "**entertaining**" and "**interesting**"
- **2022:** "**interesting**", "**informative**" and "**joy**".

We can directly name 123 (2021:174; 2020: 107) artists/contributors we worked with across the year; presenting work from tens more (dancers, musicians, filmmakers). The Festival developed 42 commissions (photo-stories, articles, podcasts, films and songs; 2021: 34; 2020: 31; 2019: 21); on a turnover of £104,457 (2021: £89,050; 2020: £104,184; 2019: £78,228). Significant to our turnover reporting in 2022 is the late 2021 ***National Lottery Heritage Fund*** award, predominantly spent in 2022, making it appear as though we have a heavy outflow to the year.

We continue to believe the Festival is unique in its field, remaining the only arts and culture *led* Irish festival in the world. 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 visitors. 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.

As ever, we thank everyone involved in creating *#LIF2022* 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, however they join us. We look forward to seeing them -and you- next year, 19-29 Oct 2023.

Emma Smith – Artistic Director and CEO
Liverpool Irish Festival

Left: Carol Maginn's *The Fifth Guest*, performed at ***Hope Street Theatre*** for *#LIF2022*.

2022 HEADLINE ACHIEVEMENTS

- Over 155k visits in 5 years at 313 events and exhibits
- ***#LIF2022*** showed work from 123 artists, creatives and speakers (2021: 174; 2020: 107; 2019: 143; 2018: 197; 2017: 126). In 5-years this means we have worked with almost 750 artists
- A press reach of 4,500,638 (2021: 2.97m; 2020: 6.27m; 2019: 23m)
- 94.91% (2021: 92.54%) of audiences rated the Festival as 8/10 or above, with an average score of 9.37 (2021: 9.18)
- 95.24% (2021: 93.15%) of visitors are quite or very likely to recommend the Festival, providing a revealing a 9.45:10 average score (2021: 9.3)
- Of our local audiences, we have representation from 77.5% of Liverpool's residential postcodes (31:40 residential post codes in Liverpool). Overall, 75% of audiences are local, 21% are national and 4% are international (2021: 68/28/4)
- 18% of our audience self-identity as disabled and 15.61% with an LGBTQI+ sexuality (2021: 16.82% and 7.63%)
- Partners are key. We worked with 84 this year (2021: 81; 2020: 61; 2018: 59; 2017: 55; 2016: 30), including partners, sponsors and funders
- 1 Jan-31 Dec 2022 we collected public income grants totalling £92,093 (2021:1 Jan—2 Dec 2021 we raised £115k in public grants), with £5,803 outstanding (due in 2023)
- Delivered a high quality 96-page book on the origins of the *Liverpool Irish Famine Trail*
- Receiving a nomination for the *LCR Culture and Creativity Awards* as an organisation recognised for our 'International Reach' and being listed by ***The Irish Post***'s *In Business* as among the top 50 influencers in Irish Business. We were also honoured to join the Irish Embassy's *ESAC* and present on behalf of the General Consul; additionally accompanying the Liverpool and Manchester Metro Mayors to Dublin on a friendship mission (March 2022).

ARTISTIC DIRECTOR AND CEO (AD&CEO) STATISTICS

Meetings, video and telephone calls

- 2022 308
- 2021 303
- 2020 257
- 2019 255
- 2018 276
- 2017 188

Email outputs

Emails (averages based on a 260-day year)

- 2022 6,219, 23.9 per day
- 2021 5,987, 23 per day
- 2020 4,788, 18.4 per day
- 2019 5,993, 22 per day
- 2018 6,427, 25 per day.

Time worked

31 Oct 2021-30 Oct 2022, the AD&CEO worked for 2043.49 (292 7-hour days). This is equivalent to 60x7-hour days more than an average 35-hour per week worker, based on a working year of 232 days (260, less 20 holidays and 8 bank holidays). In 2021this was1936.5 hours of work or 276.64 days; 41 days above average. This shows how tough the market has been in 2022, given that -all year- we have been trying to reduce rather than increase these hours.

General work

- Delivered 10 monthly Board reports
- Continued Festival representation at following network meetings: ***Creative Organisations of Liverpool*** and connected *Race Equality Action Group*; *Community Cohesion Forum*; *Festivals Forum* (recently co-

opted as co-Chair), ***Baobab***, *Liverpool Writes*, *Cultural Connectedness Exchange Network* (Chair), *Emigrant Support Advisory Committee*

- attended Liverpool City Region and Manchester Combined Authority Metro-Mayoral delegation to Dublin (follows brave and "impressive" application to ***UK Community Renewal Fund***
- exchange trip to Derry (5 days); receiving exchange visitors from Limerick and Derry (15 days total)
- worked on delivering Year 2 of our five-year *Business Plan* (linked here)
- website updates, including overseeing migration to new templates and new home screen design + enhanced content
- enewsletters and social media updates
- Festival collateral including 1 x 48-page newspaper; 1 x ***ACE*** aligned survey data processing/analysis; 5 x animated posters, 1 AO poster, 4 x posters
- 9 funding applications and one sponsorship, plus the management and liaison required for these
- 1 x 96-page book about the *Liverpool Irish Famine Trail.*

Events and exhibits

- 2022 60 events, 9 exhibits, generating 237 exhibition days
- 2021 60 events, 3 exhibits, generating 66 exhibition days
- 2020 48 events, 4 exhibits generating 68 exhibition days
- 2019 75 events, 4 exhibits generating 89 exhibition days.

FUNDING

- 2022 9 grant applications and one sponsorship totalling an ask amount of £947,265
- 2021 15 grant applications and one sponsorship totalling an ask amount of £1,068,372
- 2020 22 grant applications and one sponsorship totalling an ask amount of £393.7k.

Demonstrating our shift in ambition, time investment and energy, we're making more ambitious asks, approaching fewer small funds/funders. Using an 'ask to grant' calculation, we have increased our success rate from 10.78% last year, to 13.87%, but -it is important to note- these larger bids undergo considerably more scrutiny, time investment and care. We should also recognise how much the 2021 bids for the ***UK Community Renewal Fund*** bid (£627k to run 30 *Liverpool Irish Famine Trail* artist projects) and ***National Lottery Reaching Communities*** (£121k for 5-year Liverpool Irish Travellers photography project) skew the year-on-year figures.

An important ***Arts Council England*** milestone came this year, with our attempt to join the national portfolio, as outlined in our *Business Plan*. Sadly, our application was denied. In fact, no Irish organisations were accepted for multi-year funding, despite our conversations with the national funder about Irishness as a protected characteristic and our collaboration with ***Irish Film London*** and ***Hammersmith Irish Cultural Centre*** to ensure we elevated each other's pitches. This is hugely disappointing. At the time of writing, we're seeking ways to draw attention to this imbalance and the lack of support for Irish creativity in England, given that Irish people are known to be England's fifth largest migrant group. Letters have been shared with ***The Guardian***, ***The Irish Post*** and ***Irish In Britain*** to this effect. This said we were successful with

- an ***Arts Council England*** grant for £58,032 (with £5,803 yet to draw down)
- sustaining City Council *Cultural Arts Investment Programme* (*CAIP*) funding at £22,277, with a multi-year bid submitted for 2023-2026
- a slight uplift in Irish Government *Emigrant Support Funding* from £11.5k to £12,075
- and small business recovery funding of £2,667 (max available).

Heritage Funding was granted the previous year, though the majority of the drawdowns happened in 2022.

Ticket buying audiences continue to present concerns; 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, in part on account of the amount of free activity available. Net ticket income generated via ***Eventbrite***, for the 30 events the Festival ticket-managed, raised just over £2.5k (2020: £528 across 15 events). We received additional ***Eventbrite*** donations totalling £221 (2021: £445; 2020: £135 from a total of £713). Advertising garnered £1,850, up on Covid years, but still down on pre-Covid times.

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 2016-20	**1**		**2**		**3**		**4**		**5**	
Recommendation likelihood	Very unlikely/		Quite unlikely		Might/ might not		Quite likely		Very likely/will	
10* star count - used from	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
Recommendation likelihood	Absolutely would not/ hated the experience		>	>	>	>	>	>	Telling people now/ exceptionally positive	

Analysis reveals the following:

Attendance/ recommendation	**2016**	**2017**	**2018**	**2019**	**2020**	**2021**	**2022**	**5-year av.**
	%	**%**	**%**	**%**	**%**	**%**	**%**	**%**
Attended before?	49.67	56.35	49	42.77	68.66	48.50	**49.43**	51.67
Will attend again?	93.56	95.3	98.9	97.55	96.52	99.33	**99.15**	98.29
Recommend the Festival? 4*+/post-2021 8*+	96.29	96.6	96.2	95.11	92.65	93.15	**95.24**	94.47
Quality? 4*+/post-2021 8*+	94	96.6	95.13	93.96	96.46	92.54	**94.91**	94.60

Recommendation rates

At over 90%, our recommendation rates and rate for quality remain staggeringly high. Sustaining these through and across Covid is a significant achievement. Variations occur due to venue mix, weather conditions and staff/artist behaviours as well as programme, front-of-house experience, etc. To repeat high scores, we demonstrate that we work well with partners and audiences, create positive spaces and set expectations appropriately. We're confident audiences attending our shows

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

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 have surpassed that this year is sensational.

In 2022, 69% of audiences scored us 10/10 (2021: 57%), with a further 11% and 15% (2021: 19.7% and 15.82%) awarding 9/10 and 8/10 respectively, amassing 95% the total scores (2021: 93%). 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, which we are achieving.

We are extremely proud to say that of the artists working with us, 64% of them marked their experience with us as 10:10 with 95% rating us 8:10 or above. Just 4.73% marked us at 7:10, within nothing lower than that. 98% think there is an 8:10 or more chance they would recommend the Festival, with 69% saying 10:10. Given the complexity of artist liaison and the nature of the work we undertake often being emotive, over long periods of time and with funding always a consideration, we are extremely proud of these ratings.

Re-attendance

49% of 2022's audiences had been to a Festival event previously, marginally higher than 2021's 48.5%. Again, 99%+ stating they would like to attend again. This is positive.

Year	Attended event previously/Would attend again (%)
2022	49/99
2021	48.5/99
2020	69/97
2019	43/98

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 or a misunderstanding of the rate system.

As a breakdown, 51% of 2022's audiences are new. 25% have attended an event within 12-months; 6% in 1-2-years, 9% in 2-3-years, 5% in 3-4-years and 4% in over 5-years. This shows positive retention insofar as more people are coming back in 12-months and 1-2-years than in longer terms.

Having managed a 25%+ return rate on artists surveys, it is worth noting that 100% of artists who responded to our survey said they would like to work with us again.

Context

We generated 307 audience surveys in 2022 (and 32 artist surveys), combining hard-copy and online, but with a much smaller cohort of volunteers and in harder GDPR times. This is lower than 2021's 393 surveys (achieved with 2.5x-the-volunteers). We are taking percentages from the total answers and not all people answered all questions. Thus, the above audience statistics are based from answers ranging from 265-273 entries. Seeing common sense explanations for variance is reassuring and acknowledging how figures track with previous years is heartening. They show we keep and grow audiences in roughly equal measure. Those who are not coming back year-on-year may yet do so. We believe this to be reflective of our newspaper mailings hitting 'warm' and new areas *and* that people are more aware of our time in the cultural calendar.

ANNUAL ENGAGEMENT AND MONITORING

Notes on audience values

The events sector is still developing ways to calculate digital versus virtual audiences, with funders and sponsors handling data differently. 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 households watching one screen with more than one 'ticket holder'
- 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

Previously we've worked on multiple cultural calendar events, 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*. 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) is still affecting our ability engage in largescale events in person as some have not yet returned to market (e.g., *River Festival*). In some cases, where these are absent, gains were made in collaborations with exhibitors who can share work over longer-periods, growing larger audiences (e.g., *Arrivals/Departures* at ***Victoria Gallery & Museum***)

We've continued developing rich content for online; though this dropped on previous years due to a return to in-person eventing. However, 'view-to-date' visits do add a further 1,699 visits to our total. These are important for reaching/developing new audiences and we've worked to ensure these are attractive, easy to access and well-linked with our programme and literature. They expand our multi-disciplinarity, committed collaborator status and dedication to creative opportunities, whilst providing year-round documentation and representation.

Our ability to pivot to online does help us in future years by allowing us to reshare content. 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). We must remember that reliance

Festival Chair and founder, John Chandler, opens the 2022 Festival

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 audience

Year Total (inc. views-to-date)/without views-to-date

- 2022 40,933/39,243
- 2021 34,621/25,918
- 2020 23,323.

Sell out events included: The ***Pride of Sefton*** tours, history walking tours, *The Fifth Guest*, *Sweet Mother*, *The Forgotten* workshops and *An Buachaill Beo*, with the ***PK's*** seisiúns also being incredibly popular.

Our ***IndieCork*** audiences were upsettingly low and we found, across the programme, many people booked for events (free and paid) and did not show up, even for sold out shows. This was especially frustrating for the *Portrayal after Frederick Douglass* sessions.

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 4,739 (2021: 4,086) live attendances across 'live' and 'live-virtual' events, presenting a 16% growth. A further 34,504 attended exhibitions (including venue-based exhibitions and #GlobalGreening), with almost 1,689 follow up viewings/views-to-date. 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		2022	
	Events	Exhibits	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	4214	25860
Achieved	5569	3243	7252	1253	23309	923	32841	3419.35	9094	14229	4086	21832	4739	34504
Visitor total		**8812**		**8505**		**24232**		**36260.35**		**23323**		**25918**		**39243**
% (actual vs expected)		192.28		113.02		118.87		117.08		112.73		110.24		130.49

*All figures are derived from audience counters, ticket counts or extrapolations from automated door counts. Does not include follow up views/views to date.

Left: Caelainn Hogan, author of *Republic of Shame*, presented a great partnership opportunity between the Festival and *The Institute of Irish Studies* at ***University of Liverpool***, attracting Ambassador Fraser to the Festival and additional events.

LIVE PROGRAMME BUILD

Live programme build	2016				2017				2018				2019				2020				2021				2022			
W, P, E, O or X?	No of each	% of live programme	Visitors/participants	% total audience	No of each	% of live programme	Visitors/participants	% total audience	No of each	% of live programme	Visitors/participants	% total audience	No of each	% of live programme	Visitors/participants	% total audience	No of each	% of live programme	Visitors/participants	% total audience	No of each	% of live programme	Visitors/participants	% total audience	No of each	% of live programme	Visitors/participants	% total audience
W= Workshops (céilí, classes, family day, lecture)	5	9	1046	19	17	26	436	5	13	17	566	2	17	35	301	1	8	29	803	9	12	20	129	3	19	32	417	7
P= Performances (music, theatre, etc)	14	26	2124	38	31	48	5088	63	34	45	2829	12	12	25	863	3	14	50	3641	40	18	30	868	21	9	15	983	17
E= Events (talks, music seisiúns)	27	51	2052	37	16	25	2459	30	18	24	1675	7	12	25	4523	14	4	14	375	4	9	15	2865	70	11	19	2888	50
O= Other (River Festival, walking tours, boat tours)	7	13	347	6	1	2	100	1	10	13	18239	78	7	15	27154	83	2	7	4275	47	21	35	224	5	20	34	1477	26
Total	**53**	100	**5569**	100	**65**	100	**8083**	100	**75**	100	**23309**	100	**48**	100	**32841**	100	**28**	100	**9094**	100	**60**	100	**4086**	100	**59**	100	**5765**	100
NB The table above considers live programme only, including views to date associated with live programme. Exhibits are not counted here.																												

EXHIBITION FIGURES

#LIF2022's 'exhibits' are classified as

- *#GlobalGreening*
- *Life, Love and Laments;* a digital exhibition we curated in collaboration with ***Irish Community Care*** and ***Pride of Romani*** for ***Museum of Liverpool***
- Laura Matikaite's ceramics for *In the Window* (***Bluecoat Display Centre***)
- Our ***Art Arcadia*** collaborative exchange: *Housing* at ***The Reader***
- Martin McCoy's *Sweeney's Unquiet Island's* at ***The Williamson***, which also featured some of the works from our 'guerrilla exhibition' by Pamela Sullivan, called *The Forgotten*
- *Arrivals/Departures* at ***Victoria Gallery & Museum,*** in collaboration with the *Institute of Irish Studies* at ***University of Liverpool***. Fion Gunn (the artist) and the Festival had a pre-existing relationship from *Tate Exchange* days, so this was a good collaboration to work through
- The return of the materials library to ***Liverpool Everyman***
- An online exhibit -*Times Past*- by Kieran Murray.

This makes a total of 9 exhibitions, with attendance figures totalling 34,504 + 663 in views-to-date.

Total exhibition figures for 2021 were 21,832. Generally, we err on the side of caution using conservative estimates across our figures.

Exhibitions in popular venues can add large audience values. Casey Orr's *Saturday Girl* (2019) at ***Tate Liverpool*** had 13,283 people through the doors, though we estimated a 15% engagement with the work, totalling 1,992. Long lead times are usually needed for such displays and we've been unable to deliver such works in more recent years due to Covid. We had hoped national portfolio success would allow this, but we will need to review the aim in 2023 in line with recent news.

We assign *#GlobalGreening* to 'exhibition' rather than 'event' measurements, to account for engaged and passive audiences. It also means that, as this is a growing area of our work, we can understand its shifting pattern and manage how that makes our overall figures look in terms of peaks and troughs. We count *#GlobalGreening* using 0.39625% of local population multiplied by the buildings used and the number of nights they light for. In 2020-21 we reduced the figures by 40% to account for Covid-19 reductions in foot traffic; this year we are using 90%.

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 street rate from College Lane, which is a feature of this form of display, hence the title *In the Window*. For ***The Williamson*** we used just 25% of their total building figures, cross checked with the venue to make sure they felt this was sound. Though they felt we could go to somewhere close to 40%, we have been conservative.

TICKET PRICING AND AVERAGES

Average ticket price*	2016	2017	2018	2019	2020	2021	2022	5-yearr av.
Total number of events	53	69	75	48	31	60	69	56.6
Number of paid events	27	34	43	19	2	20	18	20
% of events programme	50.9	49.3	57.3	39.6	6.5	33.3	26.1	32.6
Number of free events	26	35	32	29	29	40	51	36
% of events programme	49.1	50.7	42.7	60.4	93.5	66.7	73.9	67.44
Average ticket price (F/C median totals, divided by number paid events)	£ 16.72	£ 7.35	£ 8.30	£ 9.96	£ 6.75	£ 8.43	£ 10.87	£8.86
No. of tickets issued at paid events (including comps)	2714	1550	3784	*1158	170	709	677	1068
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	£7,360	£12,019.99
Income if average ticket price was redeemed against anticipated audience/planned activity						£17,872	£7,665	£5,107.30
Average across all events (including free events)	£ 3.17	£ 9.39	£ 9.04	£ 4.82	£ 4.59	£ 7.12	£ 6.35	£6.38

* 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. 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 £2,858 (including ticket and donation income, plus ***Eventbrite*** fees). This is not necessarily 'income' as it includes all box office splits with artists, as well as free but 'registration required' events. This means there are still 30 events that are either unticketed and free or run by external parties, making and taking money against Festival events. This is hard for a one-person team to reconcile or pattern spot within. Of this total income, we believe £221.69 is donation income (roughly 7% down on 2020's £445). The ***Eventbrite*** event that secured the most ticket bookings was the Festival launch (175 tickets), but the one that took the most money (£871) was *Sweet Mother*, all proceeds from which went to ***Nwoko Arts***.

Ideally, we would always have a long run-in for tickets sales, going live with our programme from August on as many suitable channels as possible. The earlier we are on sale, the better the promotional opportunities and chance of repositioning are, giving time for approaching new/alternate markets, if necessary. Team capacity, programme size and late funding announcements contribute to our capacity, capability and successful promotion.

Ticket selling in Liverpool remains lower than our want and national expectancy. Both 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 (e.g., ***Kíla*** and ***Mellowtone*** gigs), though others have success. We can evidence that ticket buying is dropping; a note consistent with anecdotal peer feedback.

Liverpool is not a wealthy city. With many self-starters, a guest-list and friend community populate the box office scene on 'comps'. With free content available, many occupy their time and energy at free gatherings rather than paid events. We must get paid activities listed with two paydays ahead to help spread costs, especially in a cost-of-living crisis.

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. That said, expectation on free events is -worryingly- high. Despite providing 3 hours of entertainment, free party bags full of toys and sweets, parents still said that food would be welcome at the (already free) *Samhain Céilí*. These are hard times and whilst large commercial offerings (football, Christie Moore) may find audiences, our audiences are struggling.

AVERAGE AGE

Age - audience		2016			2017		2018	2019		2020 surveys		2020 Facebook		2021		2022	
Category	**Av**	**No**		**%**	**No**	**%**	**No**	**No**	**%**	**No**	**%**	**No**	**%**	**Category**	**%**	**No**	**%**
Under 16	8	7	56	1	11	3	Did not collect data	5	2	0	0	0	0	Under 16	0.56	6	2.14
16-19	18	10	175	2	25	7		20	6	0	0	0	0	17-24	6.15	13	4.63
20-24	22	46	1012	8	95	26		30	9	0	0	0	0	25-34	15.92	41	14.59
25-44	35	119	4106	20	52	14		70	22	2	3	2	3	35-44	15.08	39	13.88
45-54	50	86	4257	15	75	21		51	16	16	22	16	22	45-54	15.92	44	15.66
55-64	60	172	10234	30	90	25		44	14	27	38	27	38	55-64	22.35	72	25.62
65+ (Life expectancy 81*)	73	139	10147	24	5	1		54	17	23	32	23	32	65-74	17.04	45	16.01
								d in 2021. Not monitored previously						75+	3.35	16	5.69
Prefer not to say/PNTS/Le	37	2	73	0	8	2		44	14	4	5.56	4	5.56	PNTS	3.63	5	1.78
Completions		**581**	**51.7**	**100**	**361**	**100**		**318**	**100**	**72**	**100**	**72**	**100**	**358**	**100**	**281**	**100**
% answering question		95.87	**Av. age**		100			88.58		100		1.79		91.09		100.00	
Total form fillers		**606**			**361**			**359**		**72**		**4018**		**393**		**281**	
Average age of visitor		**51.7**			**39.2**		**Av age**	**44.5**		**59.6**		**22.6**		**43.4**	**Av**	**44.3**	
* *The Global Burden of Diseases, Injuries and Risk Factors Study*, 2013 (GBD 2013)										**41.12**				Blank answers are not idenified here.			

The above data reflects audience survey responses, with an allowance made 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.

It suggests that since 2016 we have reduced the average age of a visitor from 51.7 to 44.3 years, slightly up on 2020. Over 5-years the average age of a visitor is 42.5.

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

If equal representation from each age category was represented, using 2021's age categories (i.e., 12.5% each), the average age of a visitor would be 41.5. We fall just on the older side of that average. that the possible base average if we use our survey data; it would be very different if we used social media extrapolated data.

Total artists worked with:		123
Age - artists	**Number selecting this category**	**% of response cohort**
17-24	2	6.25
25-34	3	9.375
35-44	4	12.5
45-54	8	25
55-64	9	28.125
65-74	3	9.375
75+	3	9.375
Total respondents	**32**	**100**
% artists that responded		25.81
Av age of a Festival artist		52

In 2022, for the first time, we managed to get over 25% of our artists to complete monitoring forms, meaning that for the first time we can look at the average age of a Festival artist and begin to grow analysis in this -and other) area (s).

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 renewed intelligence around equality, diversity and inclusion (EDI) and throughout 2021/22 we have been working on a sector wide race equality manifesto, which is nearing completion. Throughout our organisation -trustee to volunteers- 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 non-binary representation.

In addition to our *Artistic Policy* update, we have reviewed all other policies which went live in Jan 2022. Embracing intersectional and progressive approaches to our organisation, work, rigour and outlook; we undertook this work with specific reference to ***Arts Council England***s "*Creative Case*", a strategy to redress diversity by creating deeper inclusion and reducing barriers in ***ACE*** funded work.

As well as looking internally, we are working externally, actively engaging in *Creative Organisations of Liverpool*'s EDI Task Group (formed Dec 2020) and as members of the *Baobab Foundation* (since Apr 2021). Our continued representation of Irishness via the *Cultural Connectedness Exchange Network* (*#CCEN*) has led to 53 named members (up from 45), including artists and commissioners and is attended by the Irish Embassy and the Consul General.

Our work with single and dual-heritage groups, specific audiences and key city partners, such as ***Writing on the Wall***, ***Pagoda Arts*** and ***Liverpool Pride*** are instrumental and a key ground to grow future work.

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)). Sadly, this did not help us -or any other Irish arts organisation- secure national portfolio status.

The ***ACE*** communiqués prompted us to establish the *Cultural Connectedness Exchange Network* in late 2020; meetings have continued throughout 2021, leading to a two workshop days at *#LIF2021* and *#LIF2022* attended by 15 and 18 people, respectively, from across England, Wales and Ireland, including deep-dive discussions on 'diversity within Irishness'. Working with people who experience racism was a feature of both and has led us to the statement "You are your ancestor's wildest dreams".

Our practices ensure we factor equality practices in all we do; contracting, trustee recruitment, programming, artists and audiences. For the size of our organisation, we believe we punch hard for our weight. 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 incompletion 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 question 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 having its own discrete identity within protected characteristics. Although we continue to advocate for Irishness, given our understanding of white-on-white racism and Irishness as othering, it remains a sobering, hard-fought and ugly piece of learning. Nevertheless, it affirms our position as a representational voice, energising work on overturning assumptions, increasing inclusion and working on intersectionality. Our involvement in cultural dialogue with city and national networks, outlined above, indicates our ongoing commitment and influence in this field.

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. Our *In:Visible Women* programme strand should also ensure greater female representation. The following indicates the total of events that have an association with either of these themes.

Year	Female visibility	Ethnicity/identity
• 2022	21/69 or 30% of total programme	26/69 or 38% of total programme
• 2021	19/63 or 30% of total programme	18/63 or 28.6% of total programme
• 2020	9/31 or 29% of total programme	8/31 or 25.8% of total programme

Combined programme figures

Intersectional programming combined figures (e.g., the two themes above combined and aggregated to reflect a % of total programme)

- 2022 38%
- 2021 29.36%
- 2020 27.4%

This shows we are improving our record, but it should be said that -particularly as language develops and definitions change- we might want to consider what we mean by ethnicity. In our thinking, this includes specifically Irish lives and narratives around identity, but if what we really want to do is consider 'non-white' programming and representation we will need a new data collection methodology. Additionally, 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.

Image below: Kieran Murray's photograph, shown in our online exhibit *Times Past* for #*LIF2022*.

PLACE OF BIRTH VS RESIDENT NOW

Total audience	36260				23323				34621				40933			
Year	2019				2020				2021				2022			
Place of birth	**Nº**	**%**	**% - ***	**Total aud nº**	**Nº**	**%**	**% - ***	**Total aud nº**	**Nº**	**%**	**% - ***	**Total aud nº**	**Nº**	**%**	**% - ***	**Total aud nº**
Local	160	45	46	16161	32	44	46	10366	134	34	42	11805	106	40	40	16435
National	124	35	36	12524	24	33	35	7774	137	35	43	12069	113	43	43	17520
International	64	18	18	6464	13	18	19	4211	50	13	16	4405	44	17	17	6822
Not known	11	3	*	1111	3	4	*	972	72	18	*	6343	1	0	*	155
Survey count	359	100	100	36260	72	100	100	23323	393	100	100	34621	264	100	100	40933
	348				69				321				263			
Local/interest group breakdowns																
Liverpool	114	32	56	11514	24	33	48	7774	114	29	63	10043	93	35	57	14419
LCR	26	7	13	2626	8	11	16	2591	18	5	10	1586	12	5	7	1861
Manchester	13	4	6	1313	2	3	4	648	11	3	6	969	8	3	5	1240
ROI	37	10	18	3737	7	10	14	2268	24	6	13	2114	32	12	20	4962
NI	12	3	6	1212	9	13	18	2915	13	3	7	1145	17	6	10	2636
Totals and checks	202	56	100	20403	50	69	100	16197	180	46	100	15857	162	61	100	25118
% of surveys represented	56	Cross-		56	69	Cross-		69	46	Cross-		46	61	Cross-		61

Total audience	36260				23323				34621				40933			
Year	2019				2020				2021				2022			
Resident at time of survey	**Nº**	**%**	**% - ***	**Total aud nº**	**Nº**	**%**		**Total aud nº**	**Nº**	**%**	**% - ***	**Total aud nº**	**Nº**	**%**	**% - ***	**Total aud nº**
Local	252	70	76	25453	52	72	75	16844	218	55	68	19205	198	75	75	30699
National	69	19	21	6969	15	21	22	4859	91	23	28	8017	56	21	21	8683
International	9	3	3	909	2	3	3	648	12	3	4	1057	10	4	4	1550
Not known	29	8	*	2929	3	4	*	972	72	18	*	6343	0	0	*	0
Survey count	359	100	100	36260	72	100	100	23323	393	100	100	34621	264	100	100	40933
	330				69				321				264			
Local/interest group breakdowns																
Liverpool	184	51	73	18585	41	57	69	13281	78	20	57	6871	164	62	75	25428
LCR	40	11	16	4040	10	14	17	3239	38	10	28	3348	34	13	16	5272
Manchester	12	3	5	1212	0	0	0	0	16	4	12	1410	9	3	4	1395
ROI	8	2	3	808	1	1	2	324	4	1	3	352	8	3	4	1240
NI	8	2	3	808	7	10	12	2268	2	1	1	176	3	1	1	465
Totals and checks	252	70	100	25453	59	82	100	19112	138	35	100	12157	218	83	100	33800
% of surveys represented	70	Cross-		70	82	Cross-		82	35	Cross-		35	83	Cross-		83

"Total audience number" is an extrapolation from survey data across total audience size.

Headlines for this year's figures show a near return to our c.75/20/5 local, national/international splits for where people are visiting from. It continues to show that not everyone wants to answer these questions, with just half answering where they were born.

What is appreciable are the number of people attending born in the Republic of Ireland (ROI) and Northern Ireland (NI; 18% of audiences) versus those who attend from those locations (4%). It is also pleasing to see that if our local audiences, 13% are from across Merseyside.

It should be noted that simply because these answers indicate a place of birth or residency, it may not suggest a nationality or ethnicity.

Total artists worked with	123	
Year	**2022**	
Place of birth	**Nº**	**% - ***
Local	14	44
National	11	34
International	7	22
Not known	0	*
Survey count	32	100
	32	
Local/interest group breakdowns		
Liverpool	12	46
LCR	2	8
Manchester	1	4
ROI	7	27
NI	4	15
Totals and checks	26	100
% of surveys represented	81	

Total artists	123	
Year	**2022**	
Resident at time of survey	**Nº**	**% - ***
Local	18	56
National	11	34
International	3	9
Not known	0	*
Survey count	32	100
	32	
Local/interest group breakdowns		
Liverpool	14	64
LCR	4	18
Manchester	1	5
ROI	3	14
NI	0	0
Totals and checks	22	100
% of surveys represented	69	

As with our age monitoring above, it has been hard to engage artists in monitoring. However, in 2022 we succeeded is gaining 25+% of replies and hope to continue this monitoring in future. What is shows is that our artists are 22% international at birth, but only 9% at residency, suggesting the people we work with come from abroad to lie locally. Thus, as you would expect for a Liverpool Irish Festival, we are working with diaspora artists.

The 75% gap in completions suggests no work with Northern Ireland We know some of the artists we worked with are Northern Irish, such as two of those worked with via ***Art Arcadia***. This in an important note about completions; data lack can create unreliable statistics.

Image below: Lead image used for *Sweeney's Unquiet Islands*, an exhibition by Martin McCoy and developed and brokered wholly by ***Liverpool Irish Festival*** for *#LIF2022*, at ***The Williamson***.

ETHNICITY AND NATIONALITY – AUDIENCES

Ethnicity

Ethnicity data - audience	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%	2022	%
Asian or Asian British - Bangladeshi	0	0.00	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	2	0.58	2	0.76
Asian or Asian British - Indian	3	1.85	0	0.00	0	0.00	0	0.00	0	0.00	2	0.58	2	0.76
Asian or Asian British - or other Asian back	1	0.62	1	0.79	1	0.51	1	0.70	0	0.00	3	0.87	1	0.38
Black or Black British - African	2	1.23	0	0.00	0	0.00	0	0.00	0	0.00	1	0.29	4	1.53
Black or Black British - Caribbean	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	2	0.76
Black or Black British - other	0	0.00	0	0.00	4	2.04	0	0.00	1	1.39	0	0.00	2	0.76
Chinese	4	2.47	0	0.00	0	0.00	1	0.70	0	0.00	0	0.00	0	0.00
Mixed - white and Asian	2	1.23	0	0.00	0	0.00	2	1.40	1	1.39	1	0.29	1	0.38
Mixed - white and Black African	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	1	0.29	0	0.00
Mixed - any other mixed backgrounds	1	0.62	1	0.79	1	0.51	0	0.00	1	1.39	10	2.91	6	2.29
White - British	49	30.25	55	43.31	73	37.24	0	0.00	19	26.39	133	38.66	98	37.40
White - Irish*	79	48.77	63	49.61	108	55.10	46	32.17	20	27.78	40	11.63	30	11.45
White - Anglo-Irish*	0	0.00	0	0.00	0	0.00	64	44.76	1	1.39	9	2.62	2	0.76
White - any other white backgrounds	3	1.85	7	5.51	3	1.53	17	11.89	3	4.17	18	5.23	9	3.44
Unknown ethnicity - Irish*	0	0.00	0	0.00	0	0.00	0	0.00	6	8.33	0	0.00	0	0.00
Unknown ethnicity - British	0	0.00	0	0.00	0	0.00	0	0.00	5	6.94	0	0.00	0	0.00
Unknown ethnicity - Anglo-Irish*	0	0.00	0	0.00	0	0.00	0	0.00	6	8.33	0	0.00	0	0.00
International mixed ethnicities	0	0.00	0	0.00	0	0.00	7	4.90	4	5.56	8	2.33	5	1.91
Irish Traveller, Roma, Sinti or other nomadic community (not collected until 2021)											1	0.29	0	0.00
I would prefer not to say	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	6	1.74	3	1.15
Other	18	11.11	0	0.00	4	2.04	0	0.00	0	0.00	109	31.69	95	36.26
Not known/did not answer	0	0.00	0	0.00	2	1.02	5	3.50	5	6.94	0	0.00	0	0.00
Completions	**162**	**100**	**127**	**100**	**196**	**100**	**143**	**100**	**72**	**100**	**344**	**100**	**262**	**100**
Total feedback forms collected	162		127		196		359		72		393		307	
%answering question	100		100		100		39.83		100		87.53		85.34	
*All Irish referencing groups	79	48.77	63	49.61	108	55.10	110	76.92	33	45.83	50	15	32	12
***All Irish referencing groups %**	**48.77**		**49.61**		**55.10**		**76.92**		**45.83**		**15**		**12**	
Combined 'White British', 'White Irish', 'Anglo-Irish', 'British', 'Irish' and 'white other'	149	91.98	125	98.43	184	93.88	127	88.81	60	83	201	58.43	139	53.05
Other mixed ethnicities	13	8.02	2	1.57	6	3.06	11	7.69	7	7.00	137	39.83	120	45.80

A key point to note from this table is the decrease in people identifying as 'Irish' being almost the same as the growth in 'other'. Those not providing an answer has lowered, in favour of people stating 'Prefer not to say'.

Nationality

Nationality descriptor (audience)	2022	% of answers
Anglo-Irish'/'British Irish'/'English and Irish'/'Irish and British'/'Irish and English'/'British'/'British/UK'/'Northern Irish'/'British European'/'English'/'Scottish'/'Welsh'/'Welsh/Irish'	201	69.31
Irish'	66	22.76
European	6	2.07
From somewhere outside Ireland, the UK or Europe	12	4.14
Mixed	2	0.69
Gave non-sensical answer/other	3	1.03
Total	**290**	**100**
% of answer completions	**94.46**	

Though we have screened for nationality historically, we have never formally reported on this previously. Starting now, we are going to do so, though it is worth noting that many people confuse ethnicity and nationality frequently, making figures indicative rather than precise. As you will see, people pick many variants, when permitted to self-complete a blank field, making it harder to analyse, especially when trying to compare 'Anglo-Irish' with 'English Irish', etc.

We have made no assumptions about Anglo-Irish/English British etc and combined all of these, only separating out those as 'Irish' that make no other distinction. There may well be Northern Irish people, who state Irishness among these, those 'Northern Irish' identifiers are brought in under British and UK answers. It's interesting to note more that 20% of visitors identify as Irish and almost 8% identify as being from outside UK or Ireland.

Analysis – audience and artist

Collecting intersectional data continues to prove complicated. The politicisation of data -of which we are a part- means people are increasingly aware of good and bad practices, but also fatigued by the process.

In 2022, 32/123 or 26% (2021: 20/174 or 11.5%) artists completed the survey, despite repeat requests. As 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'.

What we see is that we attract between 10-20% Irish or Irish related audiences, with a 'White British' audience of roughly 50%. 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'.

It's 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.

Image left: Laura Matikaite is young a Lithuanian-Irish ceramicist, whose work we selected for the annual *In the Window* exhibit during *#LIF2022*, held at ***Bluecoat Display Centre***.

ETHNICITY AND NATIONALITY– ARTISTS

Ethnicity data - artist	2021	%	2022	%
Asian or Asian British - Bangladeshi	0	0.00	0	0.00
Asian or Asian British - Pakistani	0	0.00	0	0.00
Asian or Asian British - Indian	0	0.00	0	0.00
Asian or Asian British - or other Asian b	0	0.00	0	0.00
Black or Black British - African	0	0.00	0	0.00
Black or Black British - Caribbean	0	0.00	1	3.13
Black or Black British - other	0	0.00	0	0.00
Chinese	0	0.00	0	0.00
Mixed - white and Asian	0	0.00	0	0.00
Mixed - white and Black African	0	0.00	1	3.13
Mixed - any other mixed backgrounds	0	0.00	0	0.00
White - British	0	0.00	8	25.00
White - Irish*	3	15.00	19	59.38
White - Anglo-Irish*	17	85.00	1	3.13
White - any other white backgrounds	0	0.00	1	3.13
Unknown ethnicity - Irish*	0	0.00	0	0.00
Unknown ethnicity - British	0	0.00	0	0.00
Unknown ethnicity - Anglo-Irish*	0	0.00	0	0.00
International mixed ethnicities	0	0.00	1	3.13
Irish Traveller, Roma, Sinti or other non	0	0.00	0	0.00
I would prefer not to say	0	0.00	0	0.00
Other	0	0.00	0	0.00
Notknown/did not answer	0	0.00	0	0.00
Completions	**20**	**100**	**32**	**100**
Total feedback forms collected	20		32	
% answering question	100.00		100.00	
*All Irish referencing groups	20	100	20	63
***All Irish referencing groups %**	**100**		**63**	
Combined 'White British', 'White Irish', 'Anglo-Irish', 'British', 'Irish' and 'white other'	20	100.00	29	90.63
Other mixed ethnicities	0	0.00	3	9.38

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

We also considered artist nationality breakdowns, offered in the chart below., but find that the combination of Irish, Anglo-Irish and British conflations makes the data hard to make strong analysis from.

Nationality descriptor (audience)	2022	% of answers
Anglo-Irish'/'British Irish'/'English and Irish'/'Irish and British'/'Irish and English'/'British'/'British/UK'/'Northern Irish'/'British European'/'English'/'Scottish'/'Welsh'/'Welsh/Irish'	15	46.88
Irish'	14	43.75
European	3	9.38
From somewhere outside Ireland, the UK or Europe	0	0.00
Mixed	0	0.00
Gave non-sensical answer/other	0	0.00
Total	**32**	**100**
% of answer completions	100.00	

GENDER: AUDIENCES AND ARTISTS

In an increasingly intersectional world understanding peoples' relationship with diversity in gender and sexuality categories is becoming more nuanced. Asking appropriate questions, 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 the two and -for some- neither is a topic for discussion/open reference. The politicisation of these terms has made analysis more difficult, but -positively- there is much to learn.

Our audience figures suggest heightened female engagement, probably accounted for by our *In:Visible Women* programme, but *may* indicate feedback bias. The tables below show our findings for audiences and artists.

											At birth		Today		At birth		Today	
Gender - audience	**2016**	**%**	**2017**	**%**	**2018**	**%**	**2019**	**%**	**2020**	**%**	**2021**	**%**	**2021**	**%**	**2022**	**%**	**2022**	**%**
(Cis) female	316	52.15	201	55.22	264	62.86	199	55.43	49	68.06	187	53.13	178	51.15	148	58.96	154	56.83
(Cis) male	259	42.74	154	42.31	145	34.52	114	31.75	19	26.39	152	43.18	148	42.53	95	37.85	103	38.01
Trans-female	1	0.17	0	0.00	1	0.24	0	0.00	0	0.00	0	0.00	0	0.00		0.00		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		0.00		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	8	3.19	11	4.06
Illegible	0	0.00	3	0.82	5	1.19	0	0.00	0	0.00	0	0.00	0	0.00		0.00		0.00
Other (inc "both" and "no such t	0	0.00	3	0.82	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00		0.00		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		0.00	3	1.11
Completions	**606**	**100**	**364**	**100**	**420**	**100**	**359**	**100**	**72**	**100**	**352**	**100**	**348**	**100**	**251**	**100**	**271**	**100**
Total surveys	609		362		490		359		72		393		393		307		307	
% that gave an answer to this qu	99.51		100.6		85.71		100		100		89.57		88.55		81.76		88.27	

	At birth		Today		At birth		Today	
Gender - artists	**2021**	**%**	**2021**	**%**	**2022**	**%**	**2022**	**%**
(Cis) female	9	45.00	8	40.00	19	59.38	19	59.38
(Cis) male	9	45.00	10	50.00	11	34.38	10	31.25
Trans-female	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
Prefer not to say/Unknown	2	10.00	2	10.00	2	6.25	3	9.38
Illegible	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
Non-binary gender not listed	0	0.00	0	0.00	0	0.00	0	0.00
Completions	**20**	**100**	**20**	**100**	**32**	**100**	**32**	**100**
Total artists	174		174		123		123	
% that gave an answer to this question	11.49		11.49		26.02		26.02	

Our artist figures (left and only collected in the past 2-years) show a higher percentage of female artists, probably accounting more for those that completed the monitoring than the reality over 123 artists. Even within the small number of completions, we see a minor shift in individuals claiming a sex at birth and what one would answer now. However, this is such a minimal data sample it would be difficult to argue with any great merit.

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.

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*. 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.

Reaching non-cisgendered communities -in line with our mission to include diaspora audiences and those who are sometimes isolated from their Irish (or Britishness) by their difference- has long been a preserve of the Festival, as evidenced in white paper work with Paul Dowling (Chicago, 2016-17) and supporting our LGBTQI+ communities against Franklin Graham's visit (2021). That we continue to have low non-binary figures is not in itself evidence for radical change, but a potential argument for considering artistically credible work that supports these groups, as long-term advocates of *The Creative Case* and a commitment to working with diaspora.

SEXUALITY – AUDIENCE AND ARTISTS

To contextualise our monitoring, the ***Office of National Statistics*** (*ONS,* 2018) stated 2.2% the UK's population self-identify as LGB today, though other sources –such as *The Kinsey Report*- believe this may be as high as 10%. We await he findings of the 2021 census for use in future Reviews.

In 2019, the largest variance is in those opting to provide PNTS/spoiled answers, which rose from 19.23% to 46.52%. This is still high today at 43.65% in audience figures, who feel unwilling or unable to share this. In 2021 we noticed that a high proportion of people did not understand the question 'What is your sexuality?', supplying a gender, despite being asked their 'sex assigned at birth' and 'gender today' in closely located questions. It may be that this is a deliberate obfuscation of the question, but the regularity of it remains surprising, so much so, we added an inputting category to show the numbers. As shown16.94% of (audience) respondents mistook this.

Non-binary sexuality audiences rose marginally (8.79% vs 2021: 7.63) of total audiences or 16.61% of all those willing to supply an answer. This means we probably track somewhere between eh two rates and are much higher than the national average. Artists come in at 24.24%.

However, recognising this about our audience and artists enables us to evidence who we're missing and the concerns of our audience. It's clear some people do not understand why we collect this data and make jokes of it. A cohort of people do not understand 'sexuality' as distinct from 'gender', suggesting greater context/guidance may enable more precise answers. Our research shows we're better able to collect cleaner data if we supply the categories, but individuals feel better if they are allowed to self-identify. We will use this to inform surveys in future.

Audience sexuality	2018	%	2019	%	2020	%	2021	%	2022	%	5-year av. %
Bisexual	10	3.45	8	2.23	1	1.39	10	2.54	11	3.58	2.64
Confused	1	0.34	0	0.00	0	0.00	1	0.25	1	0.33	0.19
Answer shows particpant did not understand the question (e.g., answered fe/male)	15	5.17	18	5.01	3	4.17	55	13.99	52	16.94	9.06
Heterosexual/straight	205	70.69	170	47.35	53	73.61	180	45.80	146	47.56	57.00
Lesbian/Gay	5	1.72	2	0.56	0	0.00	4	1.02	6	1.95	1.05
Pan or Other	1	0.34	6	1.67	1	1.39	11	2.80	5	1.63	1.57
Prefer not to say	5	1.72	15	4.18	1	1.39	30	7.63	22	7.17	4.42
Illegible/?/ N/A/Joke or other comment	36	12.41	14	3.90	1	1.39	0	0.00		0.00	3.54
Homosexual/Gay	12	4.14	6	1.67	0	0.00	4	1.02	4	1.30	1.63
Not known/left no reply			120	33.43	12	16.67	98	24.94	60	19.54	18.91
Totals	**290**	**100**	**359**	**100**	**72**	**100**	**393**	**100**	**307**	**100**	100
Non-binary identifier total	29	10.00	22	6.13	2	2.78	30	7.63	27	8.79	7.07
PNTS/marked with intent to suppress answer or incorrect response (i.e., Female) or left no reply	56	19.31	167	46.52	17	23.61	183	46.56	134	43.65	35.93
Heterosexual	205	70.69	170	47.35	53	73.61	180	45.80	146	47.56	57.00
Totals	**290**	**100**	**359**	**100**	**72**	**100**	**393**	**100**	**307**	**100**	100.00
% of people willing to provide a sexuality	234	80.69	192	53.48	55	76.39	210	53.44	173	56.35	64.07
% of those people who identified a sexuality other that "heterosexual/straight"		12.39		11.46		3.64		14.29		15.61	**11.48**

Artist and contributor sexuality	2018	%	2019	%	2020	%	2021	%	2022	%	5-year av. %
Bisexual	0	0.00	1	0.70	0	0.00	2	10.00	6	18.75	5.89
Confused	0	0.00	0	0.00	0	0.00	0	0.00	0	0.00	0.00
Answer shows particpant did not understand the question (e.g., answered fe/male)	0	0.00	0	0.00	0	0.00	13	65.00	0	0.00	13.00
Heterosexual/straight/H	157	79.70	88	61.54	9	90.00	1	5.00	21	65.63	60.37
Lesbian	0	0.00	0	0.00	0	0.00	1	5.00	2	6.25	2.25
LGBT - Lesbian, Gay, Bisexual, Transgender - offered on forms 2016-18	7	3.55			0	0.00					0.71
Pan or 'other'	0	0.00	0	0.00	1	10.00	0	0.00	0	0.00	2.00
Prefer not to say/PNTS/-	0	0.00	0	0.00	0	0.00	3	15.00	3	9.38	4.88
Illegible/?/ N/A/Joke or other comment	0	0.00	0	0.00	0	0.00					0.00
Gay	0	0.00	3	2.10	0	0.00					0.42
Did not understand qu (e.g., answered 'male')							0	0.00	0	0.00	0.00
Not known/left no reply	33	16.75	51	35.66	0	0.00					10.48
Totals	**197**	**100**	**143**	**100**	**10**	**100**	**20**	**100**	**32**	**100.00**	**100.00**
Non-binary identifier total	7	3.55	4	2.80	1	10.00	3	15.00	8	25.00	11.27
PNTS/marked with intent to suppress answer or incorrect response (i.e., Female) or left no reply	33	16.75	51	35.66	0	0.00	16	80.00	3	9.38	121.75
Heterosexual	157	79.70	88	61.54	9	90.00	1	5.00	21	65.63	60.37
Totals	**197**	**100**	**143**	**100**	**72**	**100**	**20**	**100**	**32**	**100**	**193.40**
% of people willing to provide a sexuality	164	83.25	92	64.34	10	100.00	4	20.00	29	90.63	71.64
% of those people who identified a sexuality other that "heterosexual/straight"		4.27		4.35		10.00		75.00		27.59	**24.24**

It feels positive to see that even within a low cohort of artists we are seeing diversity in sexuality.

DISABILITY

Audiences

Disabilty monitoring	2021			2022		
Qu: Do you have a disability or long-term health condition expected to last more than 12-months?	**355**	% total answers	% of direct responses (321/ 355)	**307**	% total answers	% of direct responses (227/ 307)
Left blank	**0**	0.00	**0.00**	**80**	26.06	**36.04**
Yes, I have a physical disability that others can see	3	0.85	0.93	2	0.65	0.90
Yes, I have a physical disability no one can see	17	4.79	5.30	9	2.93	4.05
Yes, I am neurodiverse	2	0.56	0.62	4	1.30	1.80
Yes, I have a physical disablity and neurodiversity	0	0.00	0.00	0	0.00	0.00
Yes, I have a physical disability and neurodiversity, which is not visible	0	0.00	0.00	1	0.33	0.45
Yes [many simply answered this on the hard copy forms]	32	9.01	9.97	40	13.03	18.02
No	267	75.21	83.18	166	54.07	74.77
Prefer not to say	34	9.58		5	1.63	
	355	100	100	227	100	100
% of answering audience that indicate they have a disability		15.21	16.82		18.24	25.23

We began monitoring for disability in 2021, to assist *National Portfolio Organisation* baseline preparations. 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 free form answers ranged from chronic conditions to cancer; neurodiversity to migraines.

The headline arising is that 18.24% of audiences (2021: 16.82%) self-identify as having a disability ranging from neurodiversity to other invisible and visible physical disabilities, which is increased when taken as a percent of question respondents. 26% left this blank in 2022. This is lower than our artists, 25% of whom self-identify as living with a disability. Interestingly, the big difference in these two data cohorts is that artists self-identify more readily as having neurodivergent needs (16% vs 1.30% in 2022). It will be interesting to watch the progress of this in future years, across artists and audiences, given arts known links with neurodivergence and better systems of diagnosis today.

Artists

Disabilty monitoring	2021			2022		
Qu: Do you have a disability or long-term health condition expected to last more than 12-months?	0	% total answers	% of direct responses	32	% total answers	% of direct responses (32/123)
Left blank				0	0.00	0.00
Yes, I have a physical disability that others can see				0	0.00	0.00
Yes, I have a physical disability no one can see				1	3.13	0.84
Yes, I am neurodiverse				5	15.63	4.20
Yes, I have a physical disablity and neurodiversity				0	0.00	0.00
Yes, I have a physical disability and neurodiversity, which is not visible				2	6.25	1.68
Yes [many simply answered this on the hard copy forms]				0	0.00	0.00
No				20	62.50	16.81
Prefer not to say				4	12.50	
		0	0	123	100	24
% of answering artists that indicate they have a disability		0.00	0.00		25.00	6.72

PAYMENT OF ARTISTS

Artist payments	2016		2017		2018		2019		2020		2021		2022	
	No.	%	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	36.0	29.3
Yes, but by a partner							13.0	9.1	9.0	8.4	7.0	4.0	28.0	22.8
Yes, via a box office split/profit arrangement							6.0	4.2	8.0	7.5	30.0	17.2	6.0	4.9
No; support in kind							30.0	21.0	80.0	74.8	46.0	26.4	28.0	22.8
No, not at all	122.0	92.4	104.0	82.5	105.0	53.3	37.0	25.9	0.0	0.0	40.0	23.0	25.0	20.3
Totals	132	100	126	100	197	100	143	100	107	100	174	100	123	100

From 2019, the Festival has tracked the variety of ways artists are paid or provide services. As a commissioner, we can pay artists directly, arrange for payment via partnerships (e.g., via the venue or a lead commissioner or distributes fees) or agree tickets sale earnings/splits thereof. As we work closely with artists, creatives and partners in various roles, sometimes we trade in platform exposure, promotion/audience/programme sharing people for their time, space and expertise. This might happen for an author promoting their latest book, or playwright giving their script for free to support a full production. We share experts 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 receives mutual gains.

Occasionally no payment is due because the Festival can trade favours. For instance, it would be improper to pay child dancers, so we provide the platform for their school 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, such as our research volunteers. If this benefits the community, or individual, we may proceed if all parties are agreeable. What is evident is that year-on-year we are working hard to pay artists and creatives for their work, but totals waiver depending on the number of artists we work and the nature of the work. Percentage-wise we've stayed static for direct payments between 2021-2022. It is not a way of calculating average artist fees.

The table is 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.

AUDIENCE POSTCODE ANALYSIS

Postcode analysis indicates market penetration, audience hotspots and travel time. It can show trends in reach or dead-zones requiring targeting, 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 (2022: 31; 2021: 28:40; 2018: 32:40; 2017: 30:40), which we have been chasing ever since. Post code data demonstrates 75-80% of total audiences are from Liverpool. Areas to address in 2023 (i.e., those with no attendances) include

- L6 - Anfield, Everton, Kirkdale, Vauxhall
- L10 – Aintree Village, Fazakerley
- L27 – Netherley
- L28 - Stockbridge Village
- L29 – Lunt and Sefton Village
- L32, L33 – Kirby
- L34 – Prescott, Knowsley Village
- 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. Table follows on next page.

Festival via Margaret Bourke via a ***Department for International Trade*** presentation. We linked Niamh with Catherine Harvey (***BBC Radio 4*** programme maker, broadcaster and actor) to develop a public conversation about Irishness port-Brexit in England today for *#LIF2022*.

A = Attendee response no/ C = Visits extrapolated against attendee response and total audience count.																						
											Extrapolations from 2016-18 only											
		2016			2017			2018			2019			2020			2021			2022		
		339		5461	223		6017	249		14032	0		18601	0		13162	206		6871	149		25428
	Location	A	%	C	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	434	4	2.68	683
L2	City Centre	1	0.3	16	0	0.00	0	3	1.20	169		0.50	93		0.50	66	1	0.49	33	1	0.67	171
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	67	4	2.68	683
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	133	4	2.68	683
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	3	2.01	512
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	67	0	0.00	0
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	133	3	2.01	512
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	1134	19	12.75	3242
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	167	3	2.01	512
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	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	100	2	1.34	341
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	233	7	4.70	1195
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	267	7	4.70	1195
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	200	1	0.67	171
L15	Wavertree	19	5.6	306	16	7.17	432	16	6.43	902		6.40	1191		6.40	843	10	4.85	334	9	6.04	1536
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	200	3	2.01	512
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	934	25	16.78	4266
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	767	14	9.40	2389
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	167	8	5.37	1365
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	167	6	4.03	1024
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	100	1	0.67	171
L22	Waterloo	4	1.2	64	6	2.69	162	7	2.81	394		2.23	414		2.23	293	6	2.91	200	1	0.67	171
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	67	2	1.34	341
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	1	0.67	171
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	367	4	2.68	683
L26	Halewood	2	0.6	32	4	1.79	108	2	0.80	113		1.06	198		1.06	140	0	0.00	0	2	1.34	341
L27	Netherley	3	0.9	48	1	0.45	27	0	0.00	0		0.44	83		0.44	59	0	0.00	0	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	67	0	0.00	0
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	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	2	1.34	341
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	67	1	0.67	171
L32	Kirkby	0	0.0	0	0	0.00	0	2	0.80	113		0.27	50		0.27	35	0	0.00	0	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	33	0	0.00	0
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	100	0	0.00	0
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	133	2	1.34	341
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	2	1.34	341
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	2	1.34	341
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	1	0.67	171
L39	Ormskirk, Aughton	11	3.2	177	5	2.24	135	4	1.61	225		2.36	440		2.36	311	6	2.91	200	5	3.36	853
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	0	0.00	0
		339	100	5461	223	100	6017	249	100	14032	0	100	18601	0	100	13162	206	100	6871	149	100	25428
Postcodes represented from 40		38			30			32									28			31		

Yellow highlights flag the lowest % attendance locations, whilst green highlights show the highest 5%. It is an oddity that there are no visits from L6, given the amount of work we do in the ***Liverpool Irish Centre***. This is worth us tracking as it may be that the Irish Centre does not service the local neighbourhood and could be an area of mutual concern.

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. Below we can see we are improving our regional reach and ROI visits, with a small improvement in Northern Irish visits too.

	National and international visitor residency information + YOY changes														
	All responses	2016	%	2017	%	2018	%	2019	%	2020	%	2021	%	2022	%
1	Bath or Bristol	4	0.73	0	0.00	2	0.47	1	0.31			0	0.00	0	0.00
2	Belfast and NI	5	0.91	2	0.58	8	1.88	9	2.77			2	0.65	3	1.14
3	Birmingham and Leicester	1	0.18	0	0.00	1	0.23	12	3.69			0	0.00	1	0.38
4	Blackburn, Bolton Burnley and Chorley	1	0.18	3	0.87	2	0.47	3	0.92			2	0.65	1	0.38
5	Blackpool	2	0.37	0	0.00	0	0.00	0	0.00			2	0.65		0.00
6	Bradford, Halifax, Leeds, Sheffield and Yor	2	0.37	5	1.45	9	2.11	4	1.23			6	1.96	4	1.52
7	Chester and Wirral (inc Wallasey, Birkenhead, Cheshire etc)	99	18.10	56	16.18	86	20.19	31	9.54			33	10.78	26	9.85
8	Coventry and Derby; Grantham	1	0.18	2	0.58	2	0.47	0	0.00			1	0.33		0.00
9	Crewe	3	0.55	1	0.29	1	0.23	0	0.00			0	0.00		0.00
10	Dublin and ROI	2	0.37	5	1.45	0	0.00	8	2.46			4	1.31	8	3.03
11	Durham, Darlington and Hartlepoole	0	0.00	2	0.58	1	0.23	1	0.31			0	0.00		0.00
12	Edinburgh, Glasgow and Scotland	3	0.55	1	0.29	0	0.00	5	1.54			3	0.98	1	0.38
13	Gloucester, Badsey, Oxford and Cambridge	1	0.18	0	0.00	0	0.00	2	0.62			2	0.65	2	0.76
14	Guildford and/or Woking	1	0.18	2	0.58	0	0.00	0	0.00			0	0.00		0.00
15	Inverness	2	0.37	0	0.00	0	0.00	0	0.00			0	0.00		0.00
16	Ipswich	0	0.00	1	0.29	0	0.00	0	0.00			0	0.00		0.00
17	Jersey	0	0.00	1	0.29	0	0.00	0	0.00			0	0.00		0.00
18	Lancaster, Kendal, Ulveston, Barrow-in-Furness, Colne, Cockermouth (Cumbria)	1	0.18	0	0.00	2	0.47	4	1.23			1	0.33	3	1.14
19	Liverpool, Merseyside +England/UK answ	339	61.97	223	64.45	249	58.45	189	58.15	Not collected/analysed		181	59.15	171	64.77
20	Wales, Llandudno, Powys, Prestatyn and C	10	1.83	3	0.87	4	0.94	4	1.23			5	1.63	5	1.89
21	London (all), Kent, Bucks, Herts commuter	14	2.56	10	2.89	14	3.29	12	3.69			14	4.58	10	3.79
22	Manchester and Eccles	5	0.91	5	1.45	9	2.11	13	4.00			15	4.90	9	3.41
23	Northampton and Kettering	1	0.18	2	0.58	5	1.17	1	0.31			0	0.00		0.00
24	Norwich	1	0.18	0	0.00	0	0.00	0	0.00			1	0.33		0.00
25	Nottingham and Burton-on-Trent	2	0.37	0	0.00	0	0.00	0	0.00			1	0.33	1	0.38
26	Oldham, Burnley and Rochdale	1	0.18	1	0.29	1	0.23	2	0.62			0	0.00		0.00
27	Other international/Queensland Australia	1	0.18	11	3.18	7	1.64	1	0.31			8	2.61	3	1.14
28	Paisley	1	0.18	0	0.00	0	0.00	0	0.00			0	0.00		0.00
29	Plymouth and Lindford	1	0.18	0	0.00	0	0.00	2	0.62			0	0.00		0.00
30	Portsmouth, Southampton and Poole + Br	1	0.18	0	0.00	0	0.00	2	0.62			1	0.33	1	0.38
31	Preston and Skemersdale	9	1.65	3	0.87	10	2.35	1	0.31			1	0.33		0.00
32	Shrewsbury and Shropshire	1	0.18	0	0.00	0	0.00	1	0.31			1	0.33		0.00
33	Southend-on-Sea, Clacton and Essex	1	0.18	0	0.00	0	0.00	2	0.62			0	0.00		0.00
34	Stockport	2	0.37	0	0.00	0	0.00	0	0.00			2	0.65	1	0.38
35	Stoke-on-Trent	1	0.18	0	0.00	1	0.23	0	0.00			1	0.33		0.00
36	Torquay and Melbourne	2	0.37	0	0.00	0	0.00	1	0.31			0	0.00		0.00
37	Warrington, St Helens, Widnes, Ormskirk, Knowsley	17	3.11	6	1.73	11	2.58	11	3.38			11	3.59	7	2.65
38	Wigan, Lancashire, Southport and Runcorn	9	1.65	1	0.29	1	0.23	3	0.92			8	2.61	7	2.65
	Totals	547	100	346	100	426	100	325	100	0	0	306	100	264	100
	Illegible/no answer left							34	9.47			87	22.14	43	14.01
	Completions							359				393		307	
	North West region	481	**87.9**	290	**83.8**	360	**84.5**	239	**73.5**			239	**78.1**	215	**81.4**
	R.O.Ireland and International	3	**0.5**	16	**4.6**	7	**1.6**	9	**2.8**			12	**3.9**	11	**4.2**

LIVES, TRAVEL AND OUT OF TOWN STAYS - INDICATORS

Partly in an to 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 board in?
- What city and country do you live in now?

Total audience	36260			23323			34621			40933		
Year	2019			2020			2021			2022		
Place of birth	**Nº**	**% - ***	**Total aud nº**	**Nº**	**% - ***	**Total aud nº**	**Nº**	**% - ***	**Total aud nº**	**Nº**	**% - ***	**Total aud nº**
Local	160	46	16161	32	46	10366	134	42	11805	106	40	16435
National	124	36	12524	24	35	7774	137	43	12069	113	43	17520
International	64	18	6464	13	19	4211	50	16	4405	44	17	6822
Not known	11	*	1111	3	*	972	72	*	6343	1	*	155
Survey count	359	100	36260	72	100	23323	393	100	34621	264	100	40933
	348			69			321			263		
Local/interest group breakdowns												
Liverpool	114	56	11514	24	48	7774	114	63	10043	93	57	14419
LCR	26	13	2626	8	16	2591	18	10	1586	12	7	1861
Manchester	13	6	1313	2	4	648	11	6	969	8	5	1240
ROI	37	18	3737	7	14	2268	24	13	2114	32	20	4962
NI	12	6	1212	9	18	2915	13	7	1145	17	10	2636
Totals and checks	202	100	20403	50	100	16197	180	100	15857	162	100	25118
% of surveys represented	56	Cross	56	69	Cross	69	46	Cross	46	61	Cross	61

Total audience	36260			23323			34621			40933		
Year	2019			2020			2021			2022		
Resident at time of survey	**Nº**	**% - ***	**Total aud nº**	**Nº**		**Total aud nº**	**Nº**	**% - ***	**Total aud nº**	**Nº**	**% - ***	**Total aud nº**
Local	252	76	25453	52	75	16844	218	68	19205	198	75	30699
National	69	21	6969	15	22	4859	91	28	8017	56	21	8683
International	9	3	909	2	3	648	12	4	1057	10	4	1550
Not known	29	*	2929	3	*	972	72	*	6343	0	*	0
Survey count	359	100	36260	72	100	23323	393	100	34621	264	100	40933
	330			69			321			264		
Local/interest group breakdowns												
Liverpool	184	73	18585	41	69	13281	78	57	6871	164	75	25428
LCR	40	16	4040	10	17	3239	38	28	3348	34	16	5272
Manchester	12	5	1212	0	0	0	16	12	1410	9	4	1395
ROI	8	3	808	1	2	324	4	3	352	8	4	1240
NI	8	3	808	7	12	2268	2	1	176	3	1	465
Totals and checks	252	100	25453	59	100	19112	138	100	12157	218	100	33800
% of surveys represented	70	Cross	70	82	Cross	82	35	Cross	35	83	Cross	83

"Total audience number" is an extrapolation from survey data across total audience size.

In 2022, percentage visits from people born in ROI or NI went up (30%; 2021: 20.55%), slightly reducing local and regional visits, whilst those from those resident in either place came down a little. This does not tell us that people *have* Irish heritage, solely that this cohort was born on the island.

Headlines for where people travel from to join us include (of those answering the questions) 75% (2021: 68%) being local. 21% (2021: 28%) travelling nationally and 4% international visits (static). This lower international figure is unsurprising given Covid-recovery. 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.

We also asked:

- Was your Festival visit the main reason for you travelling in to Liverpool on the day(s) you attended? 62.09% of audiences who responded to the questions "yes" (2021: 45.6%), meaning many connect their Festival visit with additional activities, as we advised in our newspaper. That said, it might mean we need to encourage people to do more with their travel, to ensure people are maximising environmental concerns.

- Did you book accommodation for your Festival visit? 8.29% (2021: 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, but we also believe -anecdotally, we are encouraging people to stay with friends.

Irish born/descended/citizens benefitting from the Festival

Multiplier/ %	12.86	45.61	4.35
	Born	Descended	Citizens
2016	1133	4019	383
2017	1201	4258	406
2018	3116	11052	1054
2019	4663	16538	1577
2020	1830	6490	619
2021	4452	15791	1506
2022	5264	18669	1781
5 year total	19325	68540	6537

To answer the Irish Government's questions, we have developed a set 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.

In 2021, based on the evidence above, we 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 that the 'real' citizenship count, but when added to those claiming birth there and descent, it roughly tallies with our high percentage of Irish visitors.

2022 indicators

In 2022, survey returns showed 8.29% of respondents booked accommodation for their stay (2021: 10.61%). With live event and exhibitions totalling 39,038, we extrapolate 2,407 overnight stays (2021: 2,749).

Using overnight visits, based on out-of-town stays

National: 21.21% (2021: 28.35%) +

International: 3.79% (2021: 3.74%) =

25% (2021: 32.09%).

If using this figure, we would have generated 9,760 overnight stays (2021: 8,314). Using the city multiplier of 0.4%, we would have generated 156 overnight stays, which suggests substantial variance in city scores against total visits versus our targeted ask.

Splitting the difference, to find the average, means an overnight stay figure of 4,108 (2021: 9,338, but this was based on an erroneous figure that identified 40% not 0.4% of live visits in 2021). Using the *Liverpool Hotels Update 2016* rate of £70.03 per night, over the year, the Festival may have encouraged a hotel income of £287,990 (2021: £653,968 based on erroneous formula; 2020: £154,262 ; 2019: £220,679 and 2018: £89,190).

Travel imprints and carbon tracking

A matter affecting all organisations -especially those securing ***Arts Council England*** funding- is the climate emergency and addressing its needs. 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 ensure we use ***Forestry Commission*** assured recycled stock and, with regards travel, we entreat 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_2e per night in emissions, creating a total load of 129.8kg CO_2e.
- the *World Land Trust*'s carbon calculator for small-car use, based on '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_2e 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 emission of 66.7 CO_2e pa
- and *Saving Light Bulb*'s halogen light value (124.1kgs CO_2e 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_2e pa) forms the basis of this calculation.

To find the offset price, we have used *World Land Trust*'s £15 per tonne (as researched in 2021). In 2022 we have added a cost per visitor to help determine whether we are increasing/decreasing our carbon generation in line with our scale, generating the following carbon data:

Carbon	2021				2022			
	Total aud	x distance (KMs)	x TCO_2e	x £15p tCO_2e)	Total aud	x distance (KMs)	x TCO_2e	x £15p tCO_2e)
Travel								
Local	19205	30900079	44.33	£ 665	30699	493953.54	44.33	£ 665
National	8017	967599.69	138.81	£ 2,082	8683	1047997.30	138.81	£ 2,082
International	1057	3377529.62	506.63	£ 7,599	1550	4953768.77	743.07	£ 11,146
Hotel stays	9338	0.01	129.80	£ 1,947	4108	0.01	57.10	£ 857
Newspaper	30000	0.00	66.68	£ 1,000	30000	0.00	66.68	£ 1,000
Computer	1	0.18	0.18	£ 2.63	1	0.18	0.18	£ 2.63
Light	1	0.12	0.12	£ 1.86	1	0.12	0.12	£ 1.86
Total	67616.22	4654130.12	886.25	£ 13,294	75040.55	6495719.63	1049.98	£ 15,750
Per person engaged	28278			**£ 0.47**	40933			**£ 0.38**

What this produces is a headline report that states the business of the Festival generates roughly 1049kgs CO_2e of carbon emissions (2021: 886), which would cost almost £16k to offset, if that were even a real 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. As painful as this is to see, it is good to see our reduction per head from £0.47 to £0.38.

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).

HOW ARE PEOPLE FINDING OUT ABOUT US?

	2021			2022		
How do you know about the Festival?	393	% surveys	% answers	308	% surveys	% answers
By chance (BC)	9	2.29	3.06	2	0.65	0.92
Don't know (DK)	1	0.25	0.34	1	0.32	0.46
Direct email (D)	23	5.85	7.82	12	3.90	5.50
Know to look/been coming for years (K)	17	4.33	5.78	11	3.57	5.05
Brochure/newspaper/other Festival print (P)	17	4.33	5.78	18	5.84	8.26
Partner Venue (PV)	32	8.14	10.88	25	8.12	11.47
Social Media (SM)	32	8.14	10.88	30	9.74	13.76
Word of mouth (W)	126	32.06	42.86	69	22.40	31.65
Organisational website or Eventbrite posts ()	37	9.41	12.59	50	16.23	22.94
	294			218		
Total completions as a %	75	75	100	71	71	100

Since 2020, we've determined personalised print (e.g., delivered to the home) as a key driver for our marketing activity. This was based on people being locked down, venue closures and a reticence to create physical touch moments. Monitoring shows our print attracts 5.84% of our audience, where as word of mouth brings over 22%! 'Press' did not create a single 'press' answer.

Direct mail assures us of direct provision and community contact, but it creates a carbon impact and may not be the root to everyone in future. Instead, perhaps a post code to homes and a 10k production of newspapers to go in to venues would be more suitable, and reduce costs, carbon emissions and waste or open other means of engaging people in the stories and function the newspaper provides. What we do know -anecdotally- is the newspaper is well thought of. Direct mail is a more expensive approach to our usual 'print and share via venue collections' approach. We might also consider that dropping the number of newspapers may affect ability to leverage sponsorship funds.

Being on view in partner venues is a significant lead for visitors and our presence on Eventbrite and 'the internet' drives considerable interest. Differentiating between our website and 'online/internet' might help us understand our own traffic better, but this would require providing a multiple choice on the survey.

It is not possible -with so little data analysis on exact drop zones and how distribution 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.

When asked how people knew about the Festival, the majority 'word-of-mouth'. We *hope* this means the friend or family member knew *because* of the print, but we cannot assume this correlation.

As one of the highest outgoing costs for the Festival it's vital we demonstrate benefits; whilst event conversion is a benefit, the newspapers also serve as a gift to the community; a platform for artists; a slim income line*; provides funder recognition and contributes to 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 -as in 2021- we provided a 48pp (2021: 36pp) paper to 28,000 homes (using Royal Mail's 'Door-to-door' service), with a further 2,000 going to venues.

* In the first year of selling space we covered the cost of printing the paper raising £3,000 (2019). Then Covid hit and we couldn't sell space. This year we raised £1,850 (2021: £1,250), which we hope we can continue to build on in future.

DISTRIBUTION

Papers began landing around 26 Sept (2021:10 Oct), three weeks ahead of the Festival, but were with the distributor (*Royal Mail*) a month in advance. In addition to print, we increased social media posts (see *Social Media Growth Summar*y), including event links, animated posters, printed posters 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 several pay packets to stagger ticket buying over.

There are definite advantages to brochures, newspapers, leaflets and posters as they reach non-digital audiences and we must be sure we're doing all we can to meet accessibility issues as well as finding new audiences. One very angry return deemed the newspaper was in too small a font, but we are printing in the same or larger font than national agencies. It was the only written complaint received on this – physically or virtually. Understanding the new newspaper's value and distribution, in the climate of the time, will be important, so addressing costs and best opportunities early is advisable.

Every year ***Royal Mail*** changes the way in which its door-to-door service works and how they present the book we have made, making it difficult to present year-on-year comparisons, e.g., in 2020 bookings produced a map; 2021 and 2022's bookings did not. Consequently, we are simply presenting the post code choices made this year as a reference for the future.

- CH 43 5
- CH 43 6
- L 1 1
- L 1 6
- L 10 7
- L 15 6
- L 15 7
- L 17 4
- L 17 8
- L 17 9
- L 18 3
- L 18 6
- L 24 9
- L 28 1
- L 3 6
- L 3 9
- L 30 3
- L 32 5
- L 32 8
- L 34 0
- L 37 3
- L 38 6
- L 40 8
- L 5 8
- L 6 5
- L 8 3.

SOCIAL MEDIA GROWTH SUMMARY

Social media growth summary																
Channels/Time	Aug 2016	Dec 2016	YOY >	Dec 2017	YOY >	Dec 2018	YOY >	Nov-19	YOY >	Nov-20	YOY >	Dec-21	YOY >	Dec-22	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	6157	14.55	**42.31**	6.04
Twitter	3470	3656	5.36	3871	5.88	4035	4.24	4280	6.07	4526	5.75	4893	8.11	5049	3.19	**41.01**	5.86
Instagram	132	185	40.15	266	43.78	397	49.25	605	52.39	763	26.12	1053	38.01	1245	18.23	**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	20000	1.90	**180.40**	25.77
Mailchimp	1727	1650	-4.46	1681	1.88	1588	-5.53	1952	22.92	2119	8.56	2367	11.70	2375	0.34	**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	34826	4.53	142.64	142.64

NB This table accounts for followers and subscribers.

Analysis for individual channels is given below.

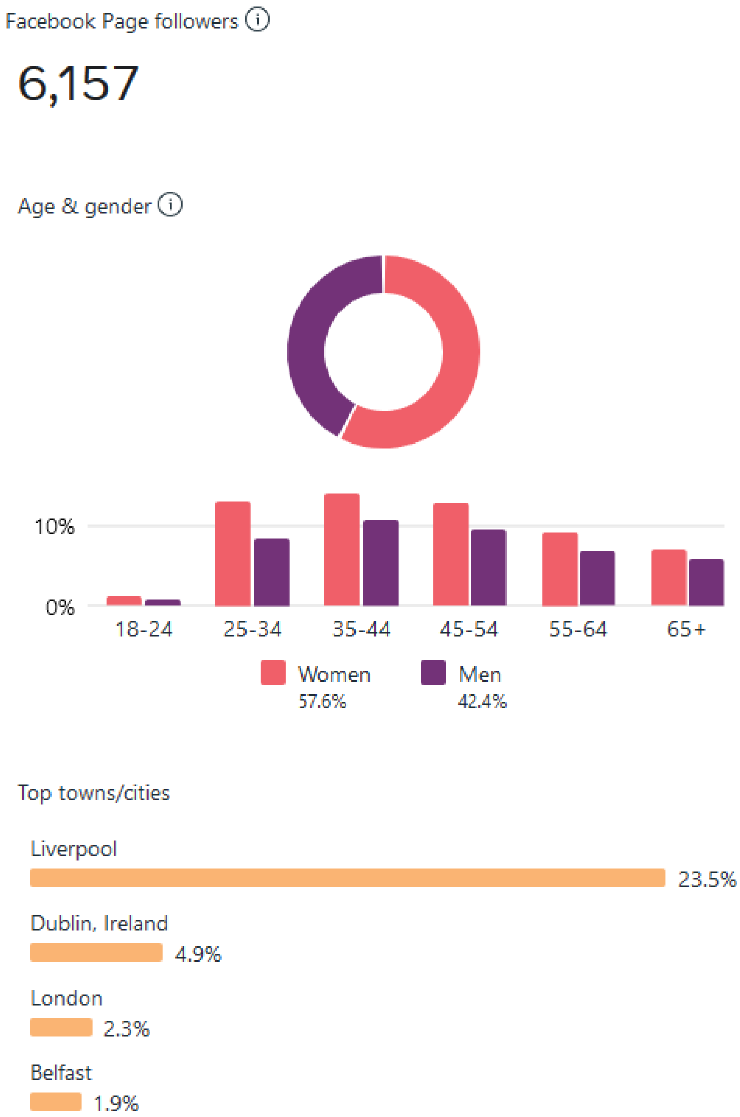
Facebook

Facebook	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %	2021	YOY variance %	2022	YOY variance %
Likes	4018		4331	4598	106.2	4899	106.55	5190	4871.1	5375	103.56	5700	106.05
Followers	NR		265	4549	1716.6	5139	112.97	5543	4906.6	5850	105.54	6154	105.20
Minutes of video views	NR		1200	7742	645.2	5942	76.75	14932	19455.3	9417	63.07	1257	13.35
Facebook page reach												117726	NR
Promoted posts (paid reach)	NR		1	2	200.0	4	200.00	70277	35138.5	2835	4.03	2284	80.56

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 continued to build more rich content over the year, but had fewer Facebook premiers this year as we returned to live work, but have maintained using partner handles and hashtags.

A 2021 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. Reviewing these figures in 2022, the author cannot be certain how these were derived. Looking again this year, impressions/reach -extracted from the ***Meta*** *Business Suite* shows impressions of 117,726 1/10 of the 2021 figures. Though this cannot be correct, we cannot explain the anomaly, but will now work from 2022 onwards.



Our ***Facebook*** audience has remained largely static in terms of gender and age, with the top four cities visiting our posts remaining the same though figures have shifted slightly (2021: Liverpool, 25.80%; Dublin, Ireland, 5.20%, London, 2.80%; Belfast, 2.20%).

Facebook's ***Meta*** *Business Suite* remains unintuitive and extremely labour-intensive. Ensuring the inclusion of live handles and hashtags improves level of reach, but comes with significant time costs. Ideally, a content coordinator would programme this workload to create and deliver creative campaigns that story tell 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. It would also allow for more robust monitoring, as changes in configuration could be looked at more frequently meaning large data gaps/errors would be spotted and rectified earlier. An annual deep-dive is not enough for genuine improvement, responsiveness and delivery.

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, making itself useful for headlines and weblinks. Opinion formers add to this feed, if not attendees.

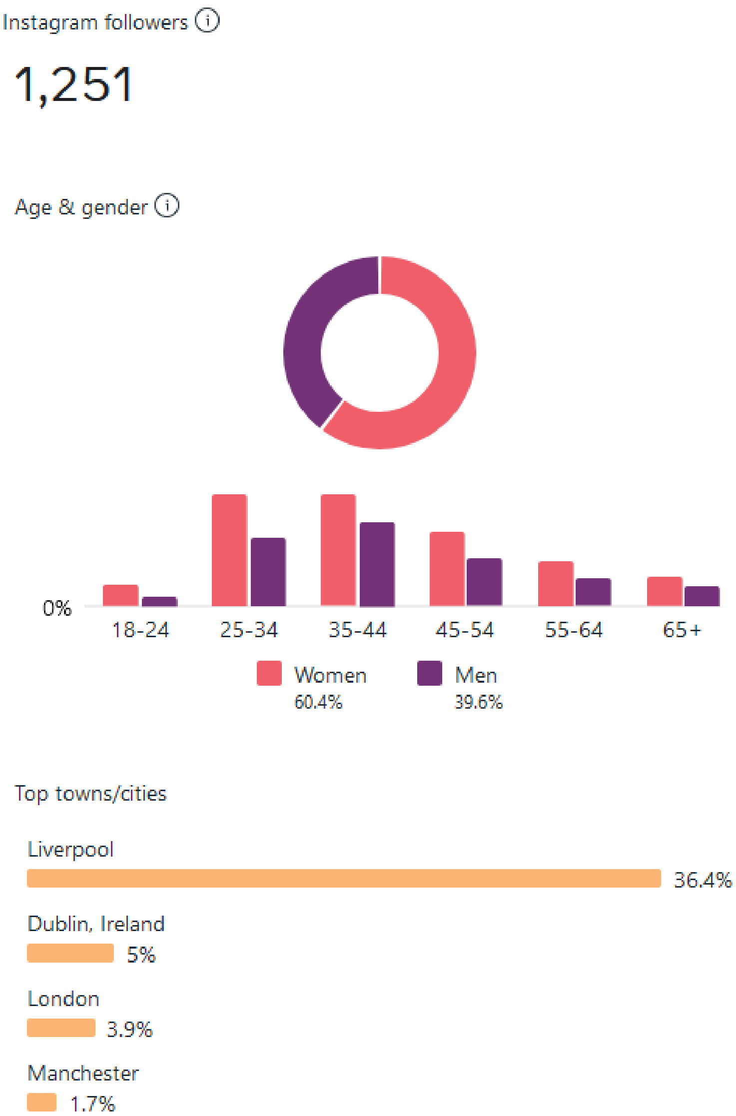
Whilst it looks as though our impression rate is down on 2021 (279,098 vs 2022:149,152) it is worth noting that our profile visits are up dramatically. A reason our mentions might be down is we worked with fewer individual artists and partner venues were harder to get sharing posts in 2022 than 2021 when people were still more focussed on online deliver following Covid. In all other metrics we are up.

Elon Musk's ***Twitter*** takeover has impacted who uses this, pushing more people to other channels. This may be worth noting for future benchmarking and for splitting risk across channels (e.g., ***LinkedIn***, ***Instagram***, ***TikTok***, ***Twitch*** etc), but this needs dedicated personnel, strategic planning and resource investment.

Twitter	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %	2021	YOY variance %	2022	YOY variance %
Followers	3660		3871	4035	104.24	4280	106.07	4526	4266.92	4893	108.11	5047	103.15
Mentions (Nov-Oct inc.)	68		404	660	163.37	569	86.21	671	778.31	856	127.57	602	70.33
Profile visits	1396		4133	5023	121.53	5367	106.85	3805	3561.12	16693	438.71	19051	114.13
Following			1423	1483	104.22	1644	110.86	1840	1659.81	1951	106.03	2064	105.79
Total tweets made (cumulative)			2925	3060	104.62	3378	110.39	3727	3376.15	3999	107.30	4194	104.88
Likes awarded/engagement			911	959	105.27	1551	161.73	992	613.36	955	96.27		0.00
Tweet impressions	63800		1467758	170500	267.24	302364	177.34	288007	95.25	279098	96.91	149152	53.44

NR = Not recorded or reported.

Instagram



The Festival is still relatively new to *Instagram*, but it is clear '*Insta*' is a channel engaging a younger audience and developing at speed. People are increasingly using it 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. As stated above, reaping the benefits of this channel requires more expertise that we have in-house., requiring a content/campaign coordinator.

That said, we've significantly grown our audience (2022:1,242; 2021: 1,052; 2020: 763). ***Instagram*** requires strategic thinking with regards 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.

Website

Google amended their analytics resources in 2021 without our knowledge. As we run analytics annually, we have lost a year of data. The figures presented below run a 'best guess' on three months of analytics run from Nov 2022-Jan 2023, multiplied by 5 to account for 4 quarters and double activity in the autumn (thus a multiplier of 5). This is a best guess for 2022's figures.

Website	2016	Reported in 2017	2017 (Using 2018 metrics)	2018	YOY variance %	2019	YOY variance %	2020	YOY variance %	2021	YOY variance %	2022	YOY variance %
Users	NR	7642	12114	17449	144.0	16513	94.64	17449	18438.1	19628	112.49	19440	99.04
New users	NR	NR	12027	17293	143.8	16530	95.59	17293	18091.2	19459	112.53	19445	99.93
Sessions	NR	11753	17667	23000	130.2	21579	93.82	23000	24514.6	23948	104.12	23145	96.65
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	1.19	97.54
Page views	NR	40426	53524	55401	103.5	52010	93.88	55401	59013.1	37652	67.96	36240	96.25
Pages per session	NR	3.44	3.03	2.41	79.5	2.41	100.00	2.41	2.4	1.57	65.15	1.57	100.00
Bounce rate	NR	51	56.1	62.97	112.2	62.31	98.95	62.97	63.6	78.29	124.33	81.23	103.76
Returning visitor rate	NR	NR	16.3	13.6	83.4	12.7	93.38	13.6	14.6	10.9	80.15	10	91.74

NR = Not recorded or reported.

For consistency, (usually) 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. Fully refreshed in 2021 (from the original site constructed in 2016 involving a move to a new template with improved security and features) 2022's developments saw the addition of a shop and a new homepage. This involved several upgrades and consultation. Whilst the site doesn't look considerably different (it retains the brand aesthetics and navigation we're accustomed to) it continues to provide seamless integration for users. Because the figures are notional, based on the change over from ***Google Analytics*** to ***Google Analytics' 4***.

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. It tells us our bounce rate is on the higher-than-average side (25-50%), for a second year running, but we have not had capacity to spend time/resources addressing this. It warrants review.

There are numerous direct routes in to the site. Three social media channels, enewsletters, ***Eventbrite***, partner sites linking directly to specific event pages, etc, so it is *possible* we are 'hyper-directional'. Even so, we're not converting visits to extended dwell time. A dedicated content coordinator would analyse and deliver responses to better understand the bounce rate and create a strategy to improve it if required.

Increased use of social media does reduce some need for (and the frequency of) website use; but the site requires populating, which takes time, effort and consideration to ensure that pages link, navigation is clear and stories cross-sell to one another. This needs more resource than we currently have.

Mailchimp

Our *Mailchimp* data appears clean, with a relatively warm audience. 31% (2021: 29%) of users are deemed 'high-engagers'.

We sent 15 mailings in the review period, one less than the previous year.

Given the continued growth in social media, we are surprised to see take-up and use of the enewsletter, 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 'unsubscribers'. At the time of writing, this import has not yet happened as capacity continues to be an issue and we are later than usual delivering this review. New email addresses have not yet been mailed.

Industry statistics, as supplied by *Mailchimp* (https://mailchimp.com/resources/email-marketing-benchmarks/ accessed 18 Jan 2022) show that we are running higher than the industry standard and better than last year.

Our two most opened posts were

- "Liverpool Irish Festival - what's on this week at #LIF2022", and
- "Irish Famine Memorial, Oglet and updates"

versus

- "2021 Festival events announced; plus local activities and updates", and
- "Liverpool's Famine Trail wins approval, plus news and updates", the previous year.

We have noticed an increase of opens in 2022, thought to be attributable to the use of emoticons in the titles and a revised template layout. Going from c.28% to >30%. Based on the readership patters we hazard a guess that subscribers like insider news and exclusives.

A content coordinator could focus on content that targeted high engagers and generated 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's believed this could be a platform for affinity space sales (advertising). The channel 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 %	2022	YOY variance %
Followers	1727		1681	1588	94.47	1952	122.92	2119	108.56	2367	111.70	2378	100.46
Opens	Not reported							7354	No YOY	8192	111.40	9225	112.61
Open rate (%)								30.92	No YOY	24.19	78.24	32.42	134.00
Industry standard								Unknown	No YOY	26.27	0.00	26.27	0.00
More or less than standard								Unknown	No YOY	-2.08	0.00	6.15	0.00
Clicks								1035	No YOY	878	84.83	1276	145.33
Click rate (%)								4.35	No YOY	3.41	78.24	6.49	190.43
Industry standard								Unknown	No YOY	2.95	0.00	2.95	100.00
More or less than standard								Unknown	No YOY	0.46	0.00	3.54	0.00
eNewsletters sent	13		13	11	84.62	14	127.27	13	92.86	16	123.08	15	93.75
High engagers								Unknown	No YOY	686	Unknown	737	107.39

PRESS ACHIEVED

In 2022, Laura Brown stepped down as PR and Marketing consultant and we recruited ***Anna Franks Marketing.*** As a result, year-on-year comparisons are slightly problematic as the two do not use the same data counting/membership systems.

Below, using previous evidence and some rounding figures (e.g., 500, used and highlighted in yellow below) we are looking to provide an approximation of what press was gained in 2022 versus previous years.

Poster counts use the same model as before (based on city population and calculations for *#GlobalGreening* street engagement) and print is always valued at 3x the known readership, as we have used in previous years. Press reach is always somewhat indicative and we would stress that point here, too.

Published	Media Title	Headline	Media Type	Estimated reader/ listener no.	Value based on social media value of £0.0047 per head	URL
			Total	4,500,638	£21,153.00	
Anna's reporting						
08-Sep	*Opening Nights*	Liverpool & North West Theatre Guide - Summary of Festival	Article	500	2.4	Link
17-Sep	*The Irish Post*	Philosophy, fun and traditional music	Article	201685	947.9	Link
22-Sep	*The Guide Liverpool*	National Museums Liverpool announces series of special events for Black History Month	Article	4021	18.9	Link
Oct	*Irish in Britain*		Listing	500	2.4	Link
03-Oct	*Liverpool Echo*	The new Sweet Mother begins its UK tour on Saturday, October 22 at the Brink, Parr Street Liverpool as part of Liverpool Irish Festival.	Article	38474	180.8	Link
03-Oct	*Liverpool Echo*	Sweet Mother play inspired by 'resilient' Toxteth women returns to Liverpool	Article	38474	180.8	Link
04-Oct	*Liverpool Community Radio*	Interview with Emma	Interview	500	2.4	106.7 FM / approx. 10 mins / media file in report
04-Oct	*Liverpool Echo*	Liverpool Irish Festival taking place this month with packed programme of events	Article	38474	180.8	Link
04-Oct	*Arts City Liverpool*	Liverpool Irish Festival celebrates its 20th anniversary this month with a packed programme of events at venues across the city.	Article	500	2.4	Link
05-Oct	*The Irish World*	2 page spread Interview with Carrie Barrett and Jaki McCarrick plus half page promo of full festival	Interview	126,000	592.2	Carries' Second Act / The Great Silence
05-Oct	*Culture Pool*	Liverpool Irish Festival	Listing	500	2.4	Link
05-Oct	*Baltic Creative*	Spotlight news article on website - Interview with Emma	Interview	500	2.4	Link
05-Oct	*The SWOOP*	Monthly What's on e-shot from One Fell Swoop - boutique marketing and publicity agency, working primarily with music, cultural events and the arts	Listing	500	2.4	E-shot
05-Oct	*The Irish Post*	'Hunger' theme for Liverpool Irish Festival 2022 - which returns this month	Article	201685	947.9	Link
10-Oct	*Uncover Liverpool*	Inclusion in What's On Eshot	Listing	476	2.2	E-shot

10-Oct	*Uncover Liverpool*	News item	Article	476	2.2	Link
11-Oct	*Mersey News Live*	Liverpool Irish Centre to host festival events later this month	Article	500	2.4	Link
12-Oct	*The Irish World*	2-page spread - Breaking the Silence Caelainn Hogan	Interview	126,000	592	Print
Oct	*Art in Liverpool*	Programme info	Launch listing	500	2	Link
Oct	*LCVS - Liverpool Irish Festival*	Programme info	Listing	500	2	Link
17-Oct	*The Irish Post*	'Irishness is a lens we can all look through' says CEO Emma Smith as Liverpool Irish Festival returns	Interview	201685	948	Link
Oct	*Metro*	Emailed Emma - check listings for w/c 17 Oct	Listing	123,000	578	No reference
18-Oct	*BBC Radio Merseyside*	Helen Jones - Interview with Emma - 9 mins	Interview	29,000	136	Media file in report
19-Oct	*Irish Radio Online*	Interview with John Chandler, Chair	Interview	500	2	Linked to Irish Tv - unable to cover TV interviews due to clash with ESP reception at the Embassy
20-Oct	*The Irish World*	2-page spread - Return to Liverpool	Article	126,000	592	Print
22-Oct	*Liverpool Echo*	Things to do with the kids in Liverpool and beyond this October half term	Listing	38,474	181	Link
22-Oct	*The Guide Liverpool*	8 free or low-cost things you can do with the kids this half-term across Liverpool	Listing	500	2	Link
24-Oct	*BBC Radio Merseyside*	Paul Beesley - Sat morning programme - Emma and Stephen Travers	Interview	36,143	170	With Stephen Travers
28-Oct	*Northern Ireland Screen*	DOGLEAP PRODUCTIONS' REROOT SCREENING AS PART OF LIVERPOOL IRISH FESTIVAL	Article	500	2	Link
Emma's (additional) reporting					0	
Dec-22	*The Irish Post, In Business*	Review of 2022 - 50 influencers who have made their mark this year	Influencer entry	240000	1128	
Jun-22	*BBC Radio 4*	Programme interview for Tongue and Talk: The Dialect Poets with Catherine Harvey	Interview	62399	293	Link
Jun-22	*Liverpool Airport*	Liverpool Irish Famine Trail book animated poster	Digital poster	10959	52	Media file available
Oct-22	Various sites across Liverpool	Physical posters		2760713	12975	Media files available
Sept/Out 2022	Liverpool Irish Festival newspaper	Newspaper - 46pp x 30k (standardised metric for print readership= x3)	Physical poster	90000	423	Link

Anna Franks has prepared a deep dive in to the work they undertook, which can be viewed here.

We would like to thank Laura Brown for many years of service and for leaving us well positioned on social media and within regional circles. We wish Laura well in all future endeavours and hope to reconnect in future. In the meantime, Anna Franks has served us well and -as a connection made via the Irish community and the Irish Embassy- we are very glad to have found such a fitting alternative consultant.

Notes on press achieved

Previous media lists have used *Kantar* – a data and marketing insights agency- to generate reach and value information. *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. We don't have access to this in 2022/23 so have used figures from previous rounds where we had them; located as much reach information online as possible and, where we understand reach is likely to be relatively small have simply used '500' as a guiding stick figure. At worst this adds an additional 6,500 to our figure and it is likely to be higher than this.

Having done so, we can see improved reach figures from 2022 to 2021, based on slightly higher press and print pieces (posters especially). A quick overview shows

Year	Reach	Value
2022	4,500,638	£21,153
2021	2,969,022	£44,110
2020	6,274,942	£95,891

Kantar collates specific prices values based on the difference between print, online, broadcast and other values – we have not been able to do that this year and have instead used a social media calculation of £0.0047 per reader/listener. This brings the value down a lot in year-on-year calculations, so will need to be reviewed in 2023. However, it does still present a value-added amount, which is beneficial for funders and advertisers to keep in mind.

Our learning from 2022 is: we should engage ***Anna Franks Marketing*** earlier in 2023 (e.g., April), to try and set up long-lead campaigns with press and reciprocity deals, which worked well with ***The Irish Post*** and ***The Irish World*** in 2022.

TESTIMONIALS

DESCRIPTORS

Since 2016 we have asked what three words best describe the Festival. We process these as 'descriptors'. In 2022 the top three words used to describe the Festival were: "**fun**", "**interesting**" and "**inspiring**". The table below shows the last 5 years:

	2018			2019			2020			2021			2022		
	Total descriptors		1023	Total		724	Total descriptors		216	Total descriptors		708	Total descriptors		547
	Top entries	X used	% total	Top entries	X use	% total	Top entries	X used	% total	Top entries	X used	% total	Top entries	X used	% total
1	Fun	89	8.70	Fun	71	9.81	Interesting	13	6.02	Fun	78	11.02	Fun	59	10.79
2	Interesting	40	3.91	Entertaining	23	3.18	Informative	11	5.09	Entertaining	41	5.79	Interesting	52	9.51
3	Good	33	3.23	*joy*	23	3.18	*joy*	7	3.24	Interesting	37	5.23	inspiring	30	5.48
4	Informative	28	2.74	Great	22	3.04	Fun	6	2.78	Educat…	26	3.67	Friendly	27	4.94
5	Cult…	27	2.64	Irish	21	2.90	Friendly	5	2.31	Stimul	24	3.39	Enjoyable	22	4.02
6	Enjoy	26	2.54	Good	22	3.04	Inclusive	4	1.85	Friendly	22	3.11	Stimulating	21	3.84
7	Entertaining	26	2.54	Cultural	20	2.76	Cultural	3	1.39	*joy* (inc. enjoy)	21	2.97	Informative	19	3.47
8	Great	26	2.54	Inclusive	18	2.49	Inspir…	3	1.39	Inspir…	19	2.68	Amazing	13	2.38
9	Very…	23	2.25	Interesting	17	2.35	Variety	3	1.39	Great	15	2.12	Entertaining	13	2.38
10	Inclusive	22	2.15	Music	17	2.35	Excellent	3	1.39	Irish	15	2.12	Excellent	12	2.19
11	Diverse	18	1.76	Friendly	16	2.21	Educat…	3	1.39	Informative	14	1.98	Lively	11	2.01
12	Friendly	17	1.66	Inspir…	16	2.21	Vari…	3	1.39	Inclusive	12	1.69	Great	10	1.83
13	Irish	17	1.66	Informative	14	1.93	Great	2	0.93	Cultural	12	1.69	Brilliant	9	1.65
14	Lively	14	1.37	Divers…	11	1.52	Entertaining	2	0.93	Livel…	12	1.69	Diverse	9	1.65
15	Inspir…	14	1.37	Variety	10	1.38	Fascinating	3	1.39	Engaging	11	1.55	Exciting	9	1.65
16	Fab…	14	1.37	Brilliant	9	1.24	Music	2	0.93	Fab	10	1.41	Fab	9	1.65
17	Music	13	1.27	Engaging	9	1.24	Divers…	2	0.93	Variety	8	1.13	Good	9	1.65
18	Amazing	12	1.17	Excellent	8	1.10	Brilliant	2	0.93	Excellent	8	1.13	Inclusive	9	1.65
19	Brill…	12	0.11	Educat…	6	0.15	Engaging	2	0.47	Vari	8	1.13	Wonderful	9	1.65
20	Vari…(variety , varied)	16	0.16	Thought provoking	5	0.07	Thought provoking	2	0.09	Music	8	0.11	Creative	6	0.11
21	Excellent	11	1.08				Irish	1	0.05	Thought provoking	8	0.11	Educational	6	0.11
										Communit…	8	0.11	Emotional	6	0.11
	Totals	498	46	Totals	358	48	Totals	82	36	Totals	417	56	Totals	370	65
		2017's top 3			2018's top 3			2019's top 3			2020's top 3			2021's top 3	

Year	Most awarded word	2nd most awarded word	3rd most awarded word	Top 3 descriptor share % total
2016	Fun	Interesting	Informative	33.08
2017	Fun	Interesting	Informative	14.67
2018	Fun	Interesting	Good	15.84
2019	Fun	Entertaining	*joy*	16.16
2020	Interesting	Informative	*joy*	14.35
2021	Fun	Entertaining	Interesting	22.03
2022	Fun	Interesting	inspiring	25.78

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'.

For quick reference, the table left shows our descriptors since records began.

Readers will see a slight fluctuation in our top descriptors, but it is fair to say they are positive and address engaging atmospheres and rich content. We are -as a general rule of thumb- fun, enjoyable and informative. No negative descriptors appear as none ranked. Higher share percentages show a more unified answer range from survey respondents, but in general we top out favourably. Maintaining such descriptions despite pandemics, state funerals, political upheaval and a cost-of-living crisis is a very positive given the trying circumstances and damage to public confidence.

For the first time ever, we have also analysed the artist's top words. In 2022 these are "**interesting**" (9% of total answers), "**community**", "**creative**", "**inclusive**" and "**varied**" all tied at 6% each for the total answer count.

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?'.

156/306 said they would like to ‘tell us something' and 107 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

- The lady I support liked the puppet
- Enjoyed it + would like to see more
- I really enjoyed it. I learned new things. I enjoyed the photoshoot as I never done it before.
- My daughter loved the food at the Irish Centre
- Enjoyed launch with friends from Wales. I am an American living in UK for many years
- Its my first time
- Amazing programme
- Fantastic day, very informative.
- I attended 2 events. Generally looked good.
- Better year on year
- Absolutely loved this opportunity to travel by the Prise around the docks
- Great for the city as a whole and those who experience it
- What a fabulous afternoon. Crew and history wonderful
- Excellent content this year esp IndieCork + Famished
- Well programmed. Contemporary
- It's an excellent arts festival. Would benefit from more music
- Shakespeare and Irish - fabulous
- It's a great event that's continuing to grow every year. Can't think of anything ATM
- It's a brilliant celebration of Irishness + its significance in Liverpool's culture, arts + heritage.
- The Festival I felt was rather low key as other years have been high vibe and of interest. My friend and linguistic supporter Tony Birtill, was well missed at our previous language event so attending his memorial and history was of interest but sad.
- I think it is absolutely wonderful. So interesting.
- Thanks for a great + welcoming trip
- Longer boat trip would be nice. Enjoyed trip with history
- Brilliant trip! Learnt loads. Didn't expect tea + biccies! Enjoyed steering it.
- Love it!
- Like the festival paper - rare to see printed material now!
- Really enjoyed. A lot of hard work had gone into organisation.
- Beautiful venue
- I come every year to Museum and Irish Centre it gets better every year Just great
- Fabulous.
- Very enjoyable I'd love to see more of it.
- Miami Showband screening was the only event I attended - very well organised. Thoroughly enjoyed.
- Great to see continued links between Liverpool & Ireland
- I found the events I have attended this year have helped me with my mental health by connecting me to my roots.
- Very important
- I really enjoyed today and the poems and stories were very interesting
- More ceili dancing
- Love the idea of it - more connections the better
- How lucky are we in Liverpool! Well done everyone.
- Really enjoy it every year.
- Great experience
- It's nice to be included
- I have loved it!
- It was vert good
- Whole family enjoyed very much of this Festival! Thank you!
- Great festival, really enjoy the events
- First event I have managed to get to. Next year will forward plan better.

- I definitely want to go to more events - need to prioritise
- [Barone] workshop, very good
- Great 90mins
- Excellent Bodhrán class
- Seen Sweet Mother at The Brink. Poignant performance combined with real lives. Remember some of the stories through my family
- I never knew that there was Festival (Irish) each year for past 20 years. Will certainly come next year.
- Very enjoyable get together with wonderful entertainment
- Its a wonderful opportunity to show people the fantastic history of Ireland.
- Lovely introduction evening, very friendly, lovely environment at Irish Centre
- I enjoyed the session that I went to
- I attended the Research relay event and thought it was very interesting. The speakers were engaging and it had inspired me to get involved with the project going forward.
- I found the talk on the Famine trail very interesting and thought the atmosphere in the museum was very relaxed. The music and dancing made it a very enjoyable experience.
- Important for me to feel connected to my heritage
- Really enjoyed the play. Very poignant.
- Really enjoyed the play
- Excellent as always
- Really amazing day. Truly enjoyable
- This was ACE! Nice tour + lovely people
- Have loved everything I've seen so far
- Needs more publicity in North Merseyside
- We thoroughly enjoyed it - interactive and fun
- Very good
- Excellent. Great celebration of Irish heritage. Loved seeing grandkids participate
- First time attender
- Very good newspaper
- An interesting experience. Never new it exists before today. And I'm planning to stay updated with future events.
- Very enjoyable so far - on day 2 ATM
- Wonderful
- As a programme leader at LJMU I was shocked that I didn't know about it. Please keep us informed
- Thoroughly enjoyed the screening of Dark Horse on the Wind. Very enlightening and touching.
- I have lived in Liverpool since 1994 and although born (and lived for 10 years) in Ireland, I have not lived in the Liverpool Irish community so have no previous knowledge of the Festival. I work in the commercial sector in Liverpool and am disappointed that the message does not seem to reach the sector.
- I have seen absolutely no advertising for the festival
- It's pretty good!
- My first experience of the Festival. Came to see my friends band perform and been impressed with the organisation of the event.
- Found it a lovely cultural experience.
- So far great! Good atmosphere
- Knew nothing about it till my partner mentioned it.
- Enjoyed and will come again
- Excellent delivery after 20 years
- Multicultural focus. Cross sea links. Good music
- Very good music. 10/10
- Interesting. Lovely music
- This will be my first time
- Really enjoyed the line up this year
- We love the festival, there is something for everyone!
- Excellent event. Keep the Irish spirit alive.
- Enjoyed it very much

- Its really fantastic with lovely staff
- Cathy, Anna, Nick, Neil was very helpful. Lovely and friendly. How's your head?
- Was lovely and informative
- Brilliant interesting trip with friendly welcoming staff
- The trip was great
- Enjoyed variety + reasonable prices
- Thanks, all great
- This is the first time I've been to a festival event
- Festival volunteer & board member. Fabulous programme of events. Really enjoyed so far
- Took paper to understand thematic programming
- Great festival. I do events every year. Should be longer.
- More hands on workshops & music!
- It's not well enough publicised.
- Great venue.
- Unfortunately only in Liverpool for one day of it. Amazing programme & lovely to see 2 bands, very friendly happy event, thank you.
- Interesting :)
- Such a diverse & interesting programme
- Wonderful - so pleased with the theme given the food/money problems these days - was at Skibbereen Museum recently - am reading Tony Birtill's book at present.
- really enjoyed the festival so far! Very welcoming and fun, making me very proud to be Irish!
- The diversity of events/exhibitions/performance is inspiring
- A great mix of in person and online events
- I didn't know if it but came to it Through the Mersey Mash of The Plastic Podcasts
- I originally booked for the talk on the Irish Famine trail but stayed to watch so much more
- Excellent
- Great variety of activities and events.
- I found the play hard to follow because I am blind
- Really enjoyable, warm, thought-provoking
- Festival is wonderful. So good to connect with my Irishness.
- Needs better advertising
- Wasn't aware of the festival, which is a shame as I would have supported it.
- Wasn't aware of the festival, if I had been I would have gone to more events
- Keep it going its great
- Very nice boat trip
- An interesting trip - opened new views of Liverpool
- Nothing other than thanks
- Wonderful afternoon. Great knowledge of docks & city. Great staff. Very friendly
- Excellent boat ride
- Very interesting + entertaining
- a good programme of events
- It was really good and I enjoyed it so much.
- It's very good. High standard. Something for all tastes. Great venues
- Good
- The Festival has an incredibly diverse programme
- The movie in the Palm House was great
- Really enjoyed the evening. Keep up the good work.
- Enjoyed the event
- It's a wonderful celebration of Irishness in all its facets and tonight's artists were brilliant, informative, challenging and inspiring
- A thoroughly engaging and refreshing Festival. Well done Emma!!
- The reading and music from Carmen and Gerry was fantastic, very Fun and moving.
- Going from strength to strength.
- All went well

- I enjoyed the 'Laughing Boy' film
- Great prog. Needs to be advertised more.
- Always look forward to seeing what is on each year
- Fab!
- It's great!
- This was brilliant. I've come from Manchester tonight - theirs is a beer festival
- Thoroughly enjoyed 'The Fifth Guest'
- It's brilliant and great and great food for community and the brain!
- Informative and interesting. Meet people
- Great!
- Great

Audience work suggestions

- Bring more Irish over. Have more Irish Government involvement
- I would like to see it delivered every year.
- More dance to join in. Dancing llamas (my daughter's idea)
- A little disappointed that there isn't more Irish music
- Creative activities
- More events perhaps. ? It was spread a bit thinly
- More in Merseyside
- Have more family based events
- The porta cabins showing info shown on the film would live more info please (as written; unsure of meaning)
- Better advertising for more people to enjoy
- Charge for the barge trip as people would be more committed to attend
- More of the same
- Lincoln has a fantastic singular Irish street dancer with music and wooden boards certainly signposts their event and he always attracts a crowd likewise George Ferguson's group. This could easily be supported by O One tastefully.

  Language taster courses would be good as so many Scousers have the historical links. Heritage investigations for the public to find their links in Ireland with pop-up street DNA investigations linked to more academic university work highlighting the Irish Studies department etc.

  On that theme- the Nordic Viking links-Isle of Man, Formby and the Viking boat links at Hoylake would be a good research project as evidence suggests a trade between Ireland and the mainland here on our coast.

  St Patricks -Liverpool university recent excavations and the community lectures last Saturday should be expanded to a wider population as the investigations in the crypt vaults was one of the most fascinating stories. This would be a centre piece for the magazine-Irish Festival newspaper. The mag was better and I still keep copies!!!! but economical!

  Irish costume/kilts- recently traced my relatives to County Armagh the McCoys and their kilt!!!! who came 1848 famine time and married Swedish seafarers- big story there!

  Irish jig musical instrument display would be interesting especially bagpipes.

  A-Z of Irish food would be of interest with an Irish bake-off! using the LJMU students-audience ratings would soar!
- I'd like to see more Irish poets.
- Lots of Irish music and craic
- Clearer instructions on where to get on boat.
- Possibly more advertising for the Albert Dock barge cruise.
- Have subtitles at top of screen

- Some heaters in the Palm House would be only suggestion!
- Advertising available in the Wirral
- More performance/discussion
- More publicity. Difficult to read the website
- Would like to see more connection with Liverpool Irish Centre
- I would love to join a penny whistle workshop
- Make work, pass it on, some one adds something, pass it on add...
- More trad.
- Further workshops with Ruairi (Rory) next year
- Would like more.
- Always good to see new work. Love the history through real life stories and small theatre venues
- Love to see Irish dancing. I did Irish dancing as a child up to 16 years of age.
- All good
- No, its different every year.
- None I can think of, except the band Inhaler would be good [<3]
- A historical walking tour, music workshops
- Updates on the Famine trail would be nice.
- More music taster sessions!
- Would love to have heard more Uillean Pipes.
- More events in 'community' locations outside of the city centre.
- Keep up what use do. Excellent
- Irish music
- Can I add my name to the mailing list as would have loved to have put my name down for more
- Needs more publicity in North Merseyside
- More music
- More music events
- More stuff like this!
- More bodhran sean nos class
- [illegible] - Storytelling
- Poetry. Storytelling (seanachaí)
- Better advertising
- More advertising
- More advertising
- Lots of exhibitions in future years like this one
- 1) The programme details were difficult to work with. Perhaps a proper brochure could be downloaded? 2) More music
- More Irish comedy please
- Bring nuggets!
- Some information on how to track family in Ireland.
- Open Mike sessions for poetry
- Last day hot dog, scouse, burgers, chip would have been good at Halloween for kids
- Maybe sell stuff though. Nice to be offered coffee
- Meals on board. Payment.
- Everything great
- Can't say
- More seisiuns!
- Make it more "interactive" to meet new friends
- Shared activity with CnaG in Manchester?? Promote Gaeilge for children. Promote safe relationships in Gaeilge development.
- Irish pop bands, e.g., Inhaler, New Dad. Irish historian speeches.
- I enjoyed all the events at the museum of Liverpool. Would really like an email with details of all events going on so I can take friends next time
- More boat tours around Merseyside
- More on migrant children sent to Canada and Australia from Liverpool 1880-1920

- More music and drama
- More things like this play
- More plays like this! Enjoyed the singing/music
- More Irish live music
- Garston Docks
- More dancing + adult Irish dance workshops
- Shorter feedback form! :)
- More of photography.
- The price of the drinks are expensive
- Wider publicity
- More literary events
- More plays please
- Love it all. More in events in wider Liverpool city region would be good.
- More music
- more [bouhán]
- Bouzouki/Mandola workshops
- More stuff!
- More
- I'm going to think about this and suggest later maybe?

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 ***Philharmonic*** events, etc.

As in 2016-2021 the oft used call for "more marketing"/"more advertising" is repeated here. This is a frequent 'go to' and 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, over 4m in press reach, strong social media impressions, a dedicated website, ***BBC Radio Merseyside*** coverage and a rolling programme of enewsletters, poster campaigns, etc, the only additional marketing we can employ is television or increases to all the above, which is limited by our resources. In 2023 we will try longer press leads to assist with deeper, longer ranging coverage, but in terms of marketing channels we do a lot with very little resource.

Calls for music are to be handled under a community consultation with Irish musicians, which will be led on by Chair of the Board John Chandler. As an arts and culture led Festival, leveraging more music than we do is difficult, but -to reduce the friction- consultations will be held including an explanation of our funding and multi-disciplinary incorporation of music.

Suggestions will be incorporated -one-by-one (according to our capability)- in to our planning; and consideration about size of print will be made in line with updated marketing priorities and specific event feedback, which will be given to the producers where the work is ongoing.

MOTIVATIONS FOR ATTENDING – AUDIENCES AND ARTISTS

Prompted by ***Arts Council England*** we have asked, since 2021, what motivated people's attendance, using a multiple-choice question of pre-defined answers. We ask "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 complete both parts of the question. Where only one answer was selected, the data inputter input the same answer in both sections.

Audiences

Motivation to attend a Festival event - audience	2021 (393 total surveys)				2022 (307 total surveys)			
Replies to survey question (RTSQ)	363	RTSQ	112	RTSQ	179	RTSQ	98	RTSQ
Category provided	Motivations	%	Primary motivator	%	Motivations	%	Primary motivator	%
To spend time with family/friends	169	46.56	20	17.86	85	47.49	19	19.39
For reflection	40	11.02	4	3.57	40	22.35	6	6.12
For special occasion	43	11.85	2	1.79	23	12.85	2	2.04
The Festival/Irishness is a part of who I am	72	19.83	17	15.18	72	40.22	10	10.20
For peace and quiet	12	3.31	0	0.00	11	6.15	0	0.00
To escape from everyday life	45	12.40	1	0.89	28	15.64	0	0.00
To be intellectually stimulated	100	27.55	9	8.04	89	49.72	4	4.08
For academic reasons	17	4.68	3	2.68	12	6.70	0	0.00
To be entertained	204	56.20	26	23.21	98	54.75	12	12.24
For professional reasons	31	8.54	4	3.57	18	10.06	3	3.06
To be inspired	83	22.87	2	1.79	97	54.19	5	5.10
To entertain my children	33	9.09	0	0.00	14	7.82	0	0.00
To do something new/out of the ordinary	66	18.18	4	3.57	64	35.75	2	2.04
To educate/stimulate my children	23	6.34	0	0.00	16	8.94	0	0.00
To learn something	97	26.72	12	10.71	93	51.96	16	16.33
To enjoy the atmosphere	139	38.29	7	6.25	89	49.72	3	3.06
Other	10	2.75	1	0.89	14	7.82	16	16.33
Av no. answers provided | **% total**	1184	**3.26**	112	**100.00**	863	**4.82**	98	**100.00**

Artists

Motivation to attend a Festival event - artists	2021 (20 total surveys)				2022 (32 total surveys)			
Replies to survey question (RTSQ)	20	RTSQ	20	RTSQ	32	RTSQ	32	RTSQ
Category provided	Motivations	%	Primary motivator	%	Motivations	%	Primary motivator	%
To spend time with family/friends	0	0.00	0	0.00	3	9.38	0	0.00
For reflection	0	0.00	2	10.00	3	9.38	0	0.00
For special occasion	1	5.00	1	5.00	1	3.13	0	0.00
The Festival/Irishness is a part of who I am	3	15.00	5	25.00	8	25.00	7	21.88
For peace and quiet	0	0.00	0	0.00	0	0.00	0	0.00
To escape from everyday life	0	0.00	0	0.00	0	0.00	0	0.00
To be intellectually stimulated	1	5.00	1	5.00	10	31.25	3	9.38
For academic reasons	0	0.00	0	0.00	4	12.50	0	0.00
To be entertained	0	0.00	1	5.00	7	21.88	0	0.00
For professional reasons	10	50.00	5	25.00	10	31.25	13	40.63
To be inspired	0	0.00	0	0.00	10	31.25	3	9.38
To entertain my children	1	5.00	1	5.00	0	0.00	0	0.00
To do something new/out of the ordinary	0	0.00	0	0.00	4	12.50	1	3.13
To educate/stimulate my children	3	15.00	0	0.00	0	0.00	0	0.00
To learn something	0	0.00	0	0.00	10	31.25	1	3.13
To enjoy the atmosphere	2	10.00	2	10.00	7	21.88	3	9.38
Other	6	30.00	2	10.00	0	0.00	1	3.13
Av no. answers provided | **% total**	27	**1.35**	20	**100.00**	77	**2.41**	32	**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 is interesting to see the shift in pattern from 2021 to 2022 in the number of

a) Categories people have selected, though 'to be entertained' remains the chief reason for people attending
b) that 'to learn something' has risen so highly from 2021
c) correlations there may be to our top three descriptors "fund", "interesting" and "inspiring".

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 just a 26% response rate, it is difficult to make conclusive statements.

SOCIAL MOBILITY – AUDIENCES AND ARTISTS

In 2021 we used ***Arts Council***'s statutory questions to try to begin to access audience and artist social mobility. The questions asked are:

- "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?".

Though we have compiled the data -and can draw some basic analysis from this- we are not adequately resourced/trained to identify correlation between childhood recollections of guardian occupation s and that of the lead occupier's professional level today. Thus, the information below is simply the response level to those two questions:

Image below: Sections of the *#LIF2022* newspaper. In addition to this 46-page edition, we also created a children's story book, an exhibition catalogue and a 96-page book about the *Liverpool Irish Famine Trail* in 2022.

Social mobility - audience	2021 (393 total surveys)				2022 (307 total surveys)			
Replies to survey question (RTSQ)	321	RTSQ	316	RTSQ	236	RTSQ	231	RTSQ
Category provided	At age 14	%	Today	%	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	75	31.78	115	49.78
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	22	9.32	21	9.09
Clerical and intermediate occupations such as: secretary, personal assistant, call centre agent, clerical worker, nursery nurse	29	9.03	23	7.28	13	5.51	14	6.06
Technical and craft occupations such as: motor mechanic, plumber, printer, electrician, gardener, train driver	43	13.40	15	4.75	31	13.14	8	3.46
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	68	28.81	12	5.19
Long-term unemployed (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year)	12	3.74	8	2.53	6	2.54	3	1.30
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	7	2.97	0	0.00
Other such as: retired, this question does not apply to me, I don't know	8	2.49	62	19.62	4	1.69	43	18.61
I prefer not to say	10	3.12	11	3.48	10	4.24	15	6.49
Av no answers provided | % total	321	**100**	316	**100**	236	**100**	231	**100**

The only reading we seem to be able to take from this is -and indeed the artists monitoring below- (year-on-year) the two main groups that we work with and that attend are 'modern professionals' and 'routine workers'. This is in line with what we might expect to see, as an arts and culture Festival, operating in a known-to-be deprived community. It is perhaps worth noting that the 'other' group, includes the retired, disabled and unemployed. As our next largest attending group, this is an area we could look at servicing more specifically.

Taken at the *Samhain Céilí* in *#LIF2021*, the event showcases how art and people from all walks of life can meet, interact and enjoy time spent together in celebration of a folkloric event. #LIF2022's event generated over 170 visits.

Social mobility - artists	2021 (20 total surveys)				2022 (32 total surveys)			
Replies to survey question (RTSQ)	20 RTSQ		20 RTSQ		32 RTSQ		32 RTSQ	
Category provided	At age 14	%	Today	%	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	10	31.25	16	50.00
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	2	6.25	2	6.25
Clerical and intermediate occupations such as: secretary, personal assistant, call centre agent, clerical worker, nursery nurse	2	10.00	0	0.00	0	0.00	0	0.00
Technical and craft occupations such as: motor mechanic, plumber, printer, electrician, gardener, train driver	2	10.00	0	0.00	2	6.25	1	3.13
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	7	21.88	1	3.13
Long-term unemployed (claimed Jobseeker's Allowance or earlier unemployment benefit for more than a year)	2	10.00	1	5.00	4	12.50	0	0.00
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	4	12.50	3	9.38
Other such as: retired, this question does not apply to me, I don't know	0	0.00	0	0.00	2	6.25	7	21.88
I prefer not to say	3	15.00	3	15.00	1	3.13	2	6.25
Av no answers provided | %total	20	**100**	20	**100**	32	**100**	32	**100**

IRISH GOVERNMENT QUESTION ADDITIONS – AUDIENCES

To start to set down some specifics on people's relationship with the island of Ireland is we asked: "Do you have a connection with the island of Ireland? Is so, would you like to tell us about it?". Some simply write 'Yes' or - predominantly- 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 3rd 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		2021				2022			
Coded	Meaning	Answers	% total answers	% of answers with + connection	% of all surveys	Answers	% total answers	% of answers with + connection	% of all surveys
No connection	No connection	86	27.48			28	12.50		
1st	First Generation (1 or more parents)	36	11.50	**15.86**	**11.50**	33	14.73	**17.01**	**14.73**
2nd	Second generation (1 or more grandparents)	42	13.42	**18.50**	**13.42**	35	15.63	**18.04**	**15.63**
3rd or more	Third generation or beyond (great grandparents and 'ancestors'/'family')	71	22.68	**31.28**	**22.68**	37	16.52	**19.07**	**16.52**
Connected by partnership	Partner/wife/husband, etc	24	7.67	**10.57**	**7.67**	45	20.09	**23.20**	**20.09**
Ex-resident	'I used to live…'	11	3.51	**4.85**	**3.51**		0.00	**0.00**	**0.00**
From	'I was born in…'	33	10.54	**14.54**	**10.54**	38	16.96	**19.59**	**16.96**
Resident	'Live there…'	6	1.92	**2.64**	**1.92**	5	2.23	**2.58**	**2.23**
Y	'Yes'.	4	1.28	**1.76**	**1.28**	1	0.45	**0.52**	**0.45**
Total answers given of completed surveys		313	100	**100**	**72.52**	224	100	**100**	**86.61**
Minus 'No' answers		227				194			

FOCUS FOR THE FUTURE

At the time of writing, we have only just heard that our aim to join ***Arts Council England***s national portfolio will not be achieved and are yet to hear about our Liverpool City Council multi-year funding. This is all heavily tied in to our Business Plan progression and needs some visioning sessions and Board collaboration. To spend time on a new focus for the *Review*, before we hear about Council multi-year funding news, and before the Board have had a chance to review *Festival Review 2022* seems non-constructive.

Consequently, the overview vision, as we begin 2023, remains as it did for 2022. Based on feedback and findings, -in line with much of the ***Business Plan***- we will execute the following five points:

1. Capacity, capacity, capacity

Unless the team grows, the Festival has hit its limit. It remains overstretched, overperforming and overburdened.

The scale and needs of the Festival do not decrease. The skill the team requires is growing and pressure from outside to be part of other things increasing rapidly (e.g., *ESAC*, *Festival Forum*, *#CCEN*, etc). To reflect the wants of the audience and keep pace with a changing world it is vital to engage new team members. See Business Plan and 2023 strategies for more detail. Ideally, we would engage Festival, Development and Content Coordinators and expand the Board to improve diversity, capability and delivery functions.

2. Content is king

We're increasingly well regarded for our programme, but need to build capacity, comprehension and direction in this area, to make customised content and deeper community impact.

Liverpool Irish Famine Trail -and work on its development- most dovetail with the Festival's work. How we serve as custodians will be important, but integrating Trail content in to our year-round programme will be critical to ensure the Festival does not become a function of the Trail.

3. More public realm

2022 has shown that public realm work contributes to cohesive programmes and greatly increases visitor numbers. 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 2023 and beyond.

4. Press and PR

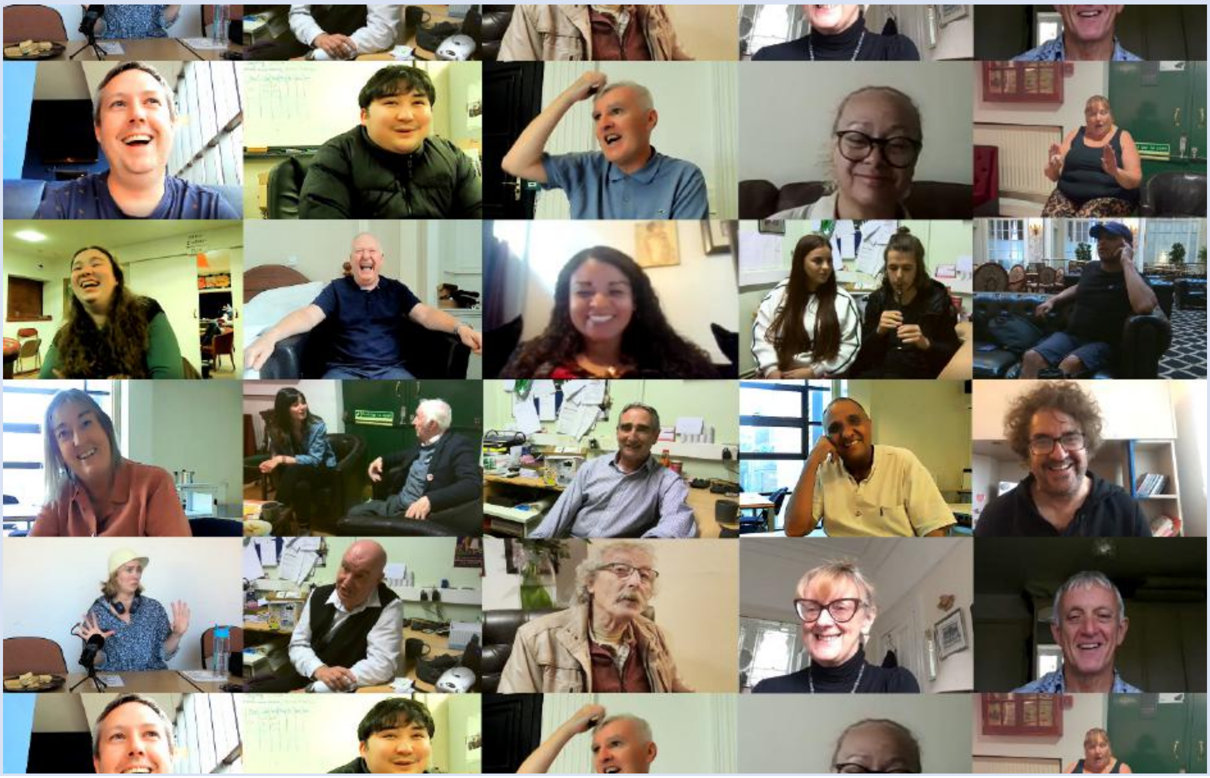
For a tiny workforce we hit big in terms of our reach and reputation, but we need to move earlier and strategise more on long-lead times and campaign delivery. In 2023, we will run with the theme of 'anniversary'. Knowing this now means we can look at how we strategise, locate calendar events to link into and identify the story we want to tell.

5. Advocacy

As a representational voice for Irishness in Britain and for tolerance, humanity and care we must sustain our labours. That no Irish organisation made it in to the ***Arts Council England***s national portfolio is a case in point for this. Our work on the *Liverpool Irish Famine Trail*, with dual-heritage communities, ***Baobab*** and the Race Equality task group are unique to us and a part of growing our EDI capability and reputation. We must embed this position 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.

Image below: A snapshot of the interviewees for Doug Devaney's *The Mersey Mash*; a 2-year project supported by ***Liverpool Irish Festival***, delivering a film and numerous podcasts during 2021-2022.



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 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-recovery, political sea changes, a cost-of-living crisis and an ever-changing society. Thank you.

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