# LIVERPOOL LIVE MUSIC CENSUS

## ANALYSIS OF DATA

The UK's first ever national live music census. Informing and supporting a healthy live music ecology.

The following reported data is specific to Liverpool. It was taken from the UK Live Music Census' data which was gathered online and on Census Day with the help of the Liverpool Live Music Census team.

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# EXECUTIVE SUMMARY

This report provides an evaluation of the current state of the live music industry in Liverpool. The analysis presented in this document is based on data gathered as part of the Liverpool Live Music Census, one of the snapshot censuses of the nationwide UK Live Music Census, which also took place in other cities including Glasgow, Newcastle-Gateshead, Oxford, Brighton, Leeds, and Southampton. The census was the UK's first ever national live music census, a key initiative with the aim to measure live music's cultural and economic value, explore challenges the sector is facing, and inform policy to help it flourish.

The Liverpool Live Music Census took place on June 1st, 2017, when during a 24-hour period volunteers collected data to assess different sectors of the live music industry in the city - from buskers to pub gigs and theatres. Additionally, a nationwide online survey was made available for musicians, venues, promoters, and audiences between the months of March and June. Through these efforts, information was gathered and compiled by the Liverpool Live Music Census team and presented in this report.

As part of the census, a total of 297 audience participants from varied age groups and of different musical tastes shared their experiences and practices of attending live music events in the city. Liverpool continues to be a thriving city with an audience that has a clear positive opinion about its live music. This demonstrates significant cultural value that is embedded in the social interactions and identity of the city. Participant venues, of which there were 25, ranged from independent pubs and small music venues to theatres and concert halls. This results in a robust offering of live music experiences throughout the city, from its music heritage to notable independent sectors and active audience involvement. However, further analysis indicated areas of improvement that are necessary to avoid stagnation or possible erosion in live music's existing economic value.

This analysis reveals that the prospects of the Liverpool live music sector are inclined towards a position that calls for better cooperation between the public and private sectors to attempt economic value growth. Additionally, further qualitative findings draw attention to smaller venues struggling to expand with increasing tensions related to public investment shortage, and residential development that constrains the development of cultural areas in the city. Furthermore, this analysis also faced research limitations, in terms of the reach it could have had with audiences and venues. The number of responses for each question (pictured as 'N' for all tables displayed in this report) fluctuated and leaned towards the low side. This means that there is still the need for further research efforts to account for representative samples, and the development of data at a larger scale. Nevertheless, projects like this may positively bring capabilities to contribute and motivate more research for the construction of historical data that will aid future decision-making.

Exploring the challenges portrayed in this analysis and the ones published in the UK Live Music Census' full report will allow to build on work related to live music's cultural and economic value, and on the need to report information that supports and propels a healthy live music environment. This information hopefully will cement future efforts that may transform the power of data into actionable decisions and continue to contribute to the generation of data in the future and expand the understanding of value in live music.

# ACKNOWLEDGEMENTS

Thank you to all the many audiences, musicians, promoters, and venues who either took the time to fill out a survey or were interviewed for this report, for their invaluable contribution to the Liverpool Live Music Census in June 2017, and to the resulting data presented in this report.

We are very thankful for all the guidance and advice from the national team behind the UK Live Music Census: Dr Emma Webster, Dr Matt Brennan, Prof Martin Cloonan and Dr Adam Behr.

Thank you to Dr Mike Jones, Prof Catherine Tackley, and all the support received from the University of Liverpool and the Department of Music.

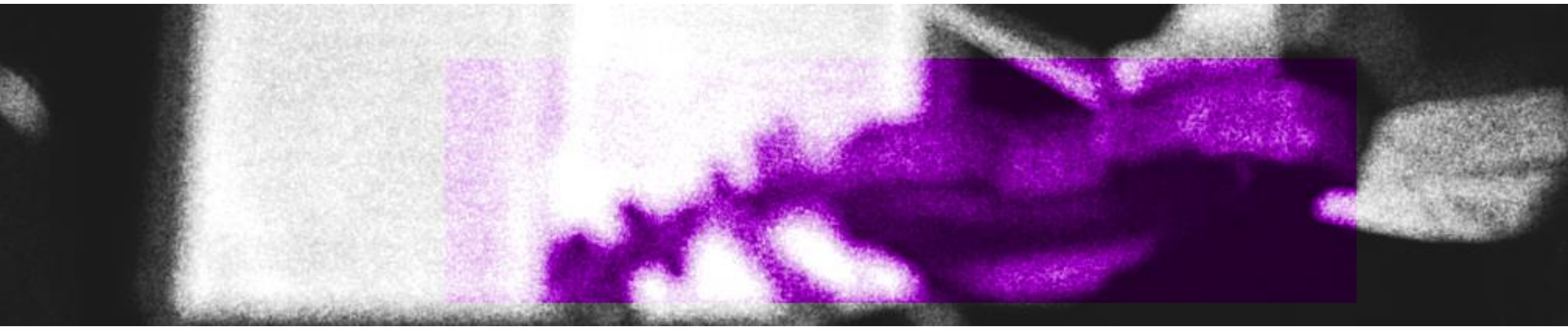
Thank you to Craig G Pennington and Bido Lito! The Liverpool Institute for Performing Arts, Dr Jan Brown, and volunteer students from Liverpool John Moores University.

We are grateful to the British Music Experience for opening their doors to the prize-winners as part of filling out the online surveys, and the Jacaranda for a warm post-census welcome and celebration.

A big thank you to all the volunteers for their time and effort in bringing the project to life. Special thanks to Elena Auddino, Victoria Mercer, Changbo Duan, Margaret McCracken, Yanqi He, David Gómez Durán. Your efforts made all this possible.

On behalf of the volunteers, a very special thank you to Mat Flynn for lifting the Liverpool Live Music Census off the ground and courageously seeing it through all the obstacles.

# DATABASE



# DATABASE

## CENSUS DAY: THURSDAY, 1ST OF JUNE 2017.

Prior to Census Day, we approached venues of various types in Liverpool with the intention of attracting awareness of and involvement in the project. Following the day of the census, we continued the communication throughout the month of June promoting the official follow-up surveys on the UK Live Music Census website. This combined effort accumulated a total of 93 separate venues that were contacted via emails, Facebook messages, and phone calls. Out of these 93 venues, we had direct contact with approximately 55 – these are venues that demonstrated responsiveness and motivation to contribute to the project.

The census team also implemented social media promotion on our Liverpool Live Music Census platforms (Facebook, Twitter, Instagram), and shared surveys to audiences, venues, musicians, and promoters.

The following tables are a summary of the database of venues that the Liverpool Live Music Census has assembled. The first one is an overview of venues in Liverpool and their contact information identified by the team. The second table displays the specific focused efforts prior to and post Census Day on June 1st, 2017.

| MASTER LIST | INFORMATION PER VENUE |
|---|---|
| No. Of Venues | 162 |
| Phone numbers | 132 |
| Emails | 92 |
| Personal contact information | 31 |

| CENSUS DAY VENUE DATA | NO. OF VENUES |
|---|---|
| Venues approached | 93 |
| Direct contact with venues | 55 |
| Venues observed on Census Day | 16 |
| Live music venue with no event on Census Day | 22 |
| Live music venue that refused access but expressed willingness to complete online survey | 2 |
| Live music venue that did not want to take part | 1 |
| Total venues observed | 25 |

# AUDIENCE

# AUDIENCE

297

AUDIENCE RECORDED IN LIVERPOOL

207

AUDIENCE RECORDED THAT ATTENDED AN EVENT ON CENSUS DAY

70%

PERCENTAGE OF AUDIENCE SURVEYED THAT ATTENDED AN EVENT ON CENSUS DAY

It is important to note that due to the rather low number of audience responses in Liverpool, this report unfortunately cannot provide a conclusive overview of audience opinions and behaviours, but rather a small sample of the whole. The report analyses a total of 297 audience responses, 207 of which were obtained in person during Census Day, and 90 submitted online prior to or post Census Day. Not every respondent chose to answer every question, so the number of responses varies for each question and is pictured as 'N' for all tables displayed in this report

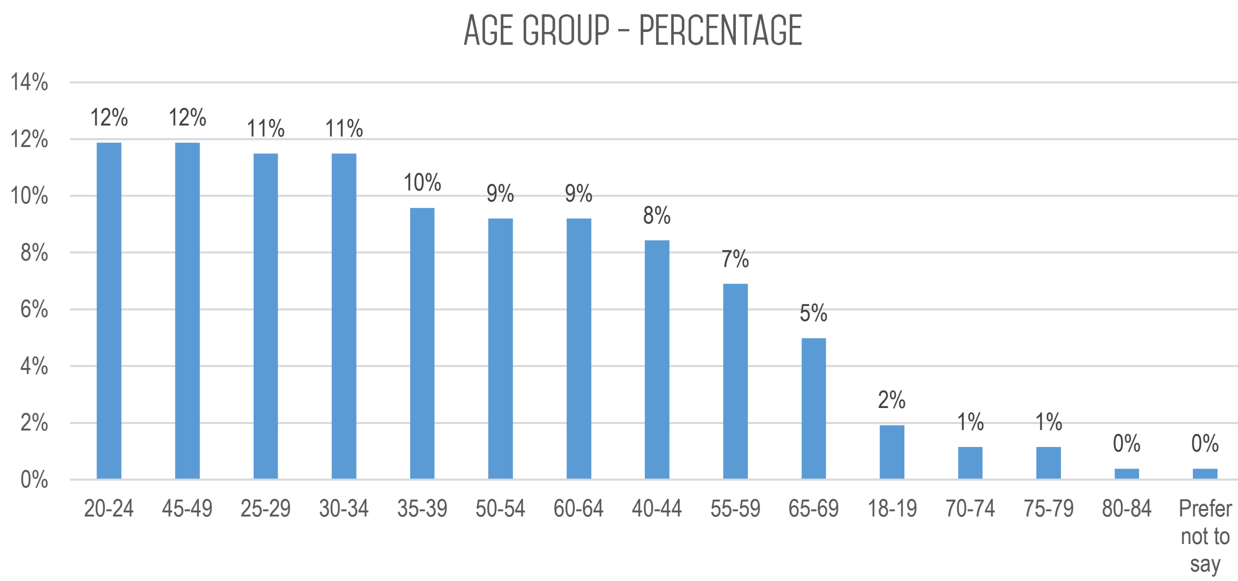
## DEMOGRAPHICS (ALL RESPONSES)

| AGE GROUP | COUNT | AGE GROUP - PERCENTAGE |
|---|---|---|
| 20-24 | 31 | 12% |
| 45-49 | 31 | 12% |
| 25-29 | 30 | 11% |
| 30-34 | 30 | 11% |
| 35-39 | 25 | 10% |
| 50-54 | 24 | 9% |
| 60-64 | 24 | 9% |
| 40-44 | 22 | 8% |
| 55-59 | 18 | 7% |
| 65-69 | 13 | 5% |
| 18-19 | 5 | 2% |
| 70-74 | 3 | 1% |
| 75-79 | 3 | 1% |
| 80-84 | 1 | 0% |
| Prefer not to say | 1 | 0% |

N = 261

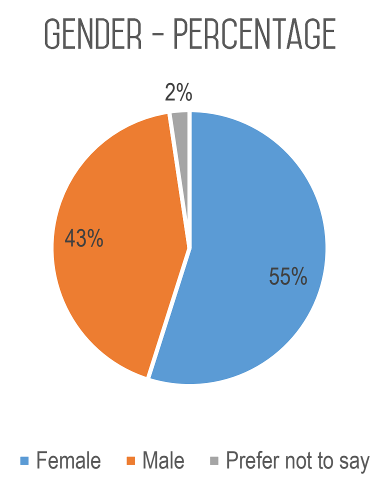
| METRIC | AGE GROUP | PERCENTAGE |
|---|---|---|
| Maximum | 80-84 | 0.38% |
| Median | 40-44 | 8% |
| Minimum | 65-69 | 5% |
| Mode | 45-49 and 20-24 | 24% |

AGE GROUP WAS CONSISTENT IN ALL BRACKETS. HOWEVER, AGE BRACKETS OF 45-49 AND 20-24 WERE THE MOST COMMON, TOTALLING 24% OF THE AUDIENCE SURVEYED




| GENDER | COUNT | GENDER - PERCENTAGE |
|---|---|---|
| Female | 140 | 55% |
| Male | 109 | 43% |
| Prefer not to say | 6 | 2% |

N = 255




GENDER WAS BALANCED. HOWEVER, THERE WERE 10% MORE FEMALE AUDIENCE MEMBERS PARTICIPATING THAN THE REST. AUDIENCE ETHNICITY WAS MAINLY WHITE-BRITISH

| ETHNICITY | COUNT | PERCENTAGE |
|---|---|---|
| Black or Black British – African | 2 | 1% |
| Mixed – Any other Mixed/multiple ethnic background | 3 | 1% |
| Prefer not to say | 4 | 2% |
| White – British | 226 | 88% |
| White – Gypsy or Irish traveller | 2 | 1% |
| White – Irish | 10 | 4% |
| White – Other white background | 11 | 4% |

N = 258

## CENSUS DAY ONLY RESPONSES

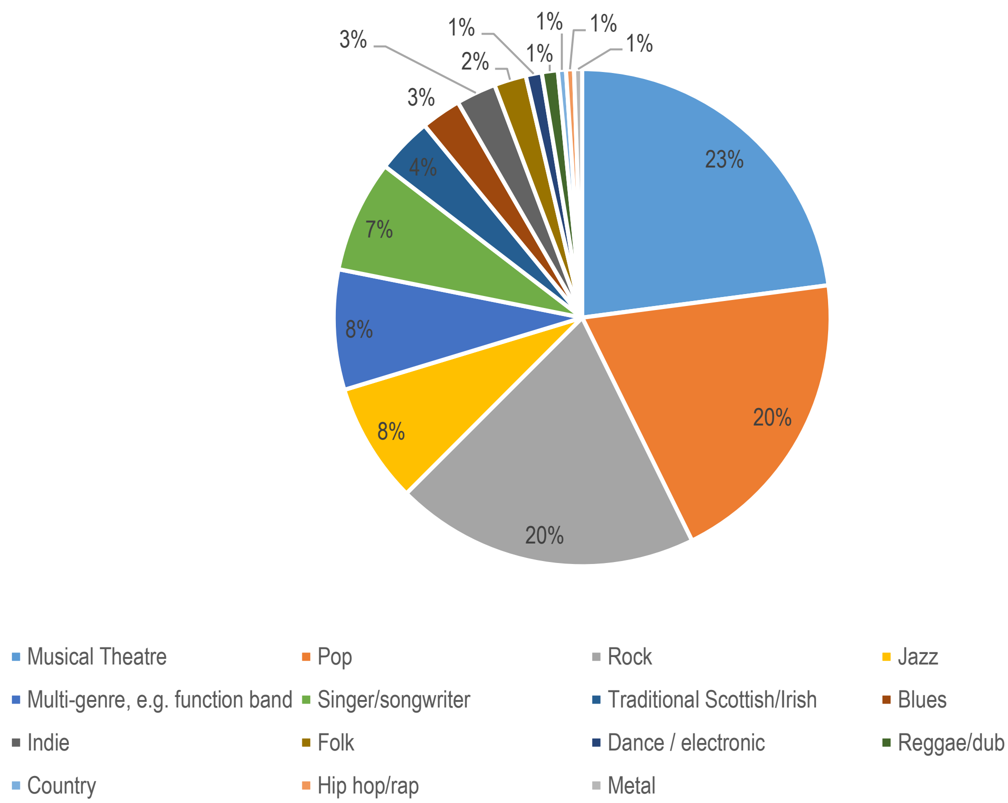
TYPE OF MUSIC ON CENSUS DAY

| TYPE OF MUSIC ON CENSUS DAY | COUNT | TYPE OF MUSIC ON CENSUS DAY - PERCENTAGE |
|---|---|---|
| Musical Theatre | 44 | 23% |
| Pop | 38 | 20% |
| Rock | 38 | 20% |
| Jazz | 15 | 8% |
| Multi-genre, e.g. function band | 15 | 8% |
| Singer/songwriter | 14 | 7% |
| Traditional Scottish/Irish | 7 | 4% |
| Blues | 5 | 3% |
| Indie | 5 | 3% |
| Folk | 4 | 2% |
| Dance / electronic | 2 | 1% |
| Reggae/dub | 2 | 1% |
| Country | 1 | 1% |
| Hip hop/rap | 1 | 1% |
| Metal | 1 | 1% |

N=192

MORE THAN HALF OF THE MUSIC ON CENSUS DAY WAS MUSICAL THEATRE, POP, ROCK

## TYPE OF MUSIC ON CENSUS DAY - PERCENTAGE

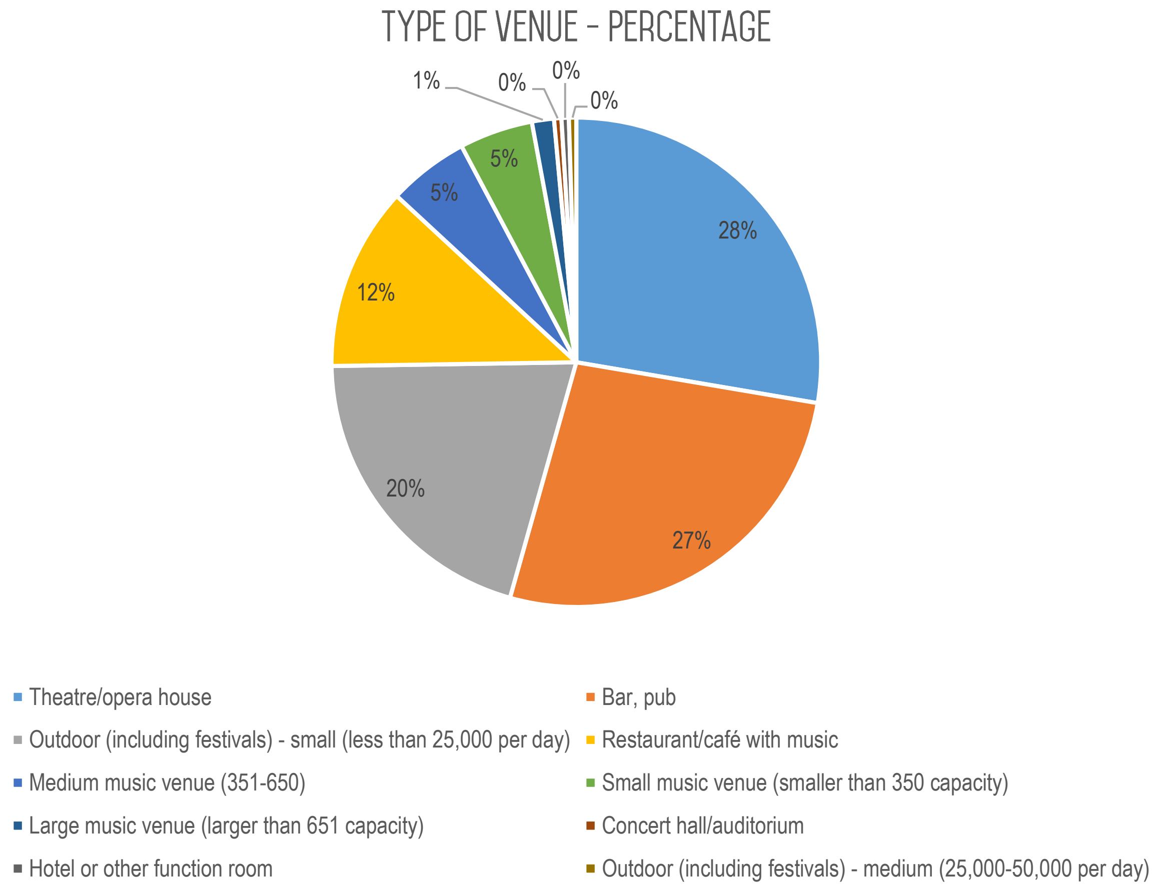



### TYPE OF VENUE ATTENDED ON CENSUS DAY

| TYPE OF VENUE | COUNT | TYPE OF VENUE - PERCENTAGE |
|---|---|---|
| Theatre/opera house | 57 | 28% |
| Bar, pub | 55 | 27% |
| Outdoor (including festivals) - small (less than 25,000 per day) | 42 | 20% |
| Restaurant/café with music | 25 | 12% |
| Medium music venue (351-650) | 11 | 5% |
| Small music venue (smaller than 350 capacity) | 10 | 5% |
| Large music venue (larger than 651 capacity) | 3 | 1% |
| Concert hall/auditorium | 1 | 0% |
| Hotel or other function room | 1 | 0% |
| Outdoor (including festivals) - medium (25,000-50,000 per day) | 1 | 0% |

N = 206

**THEATRE/OPERA HOUSE, BARS, PUBS, OUTDOOR, RESTAURANT/CAFÉ WITH MUSIC ACCOUNT FOR 87%**



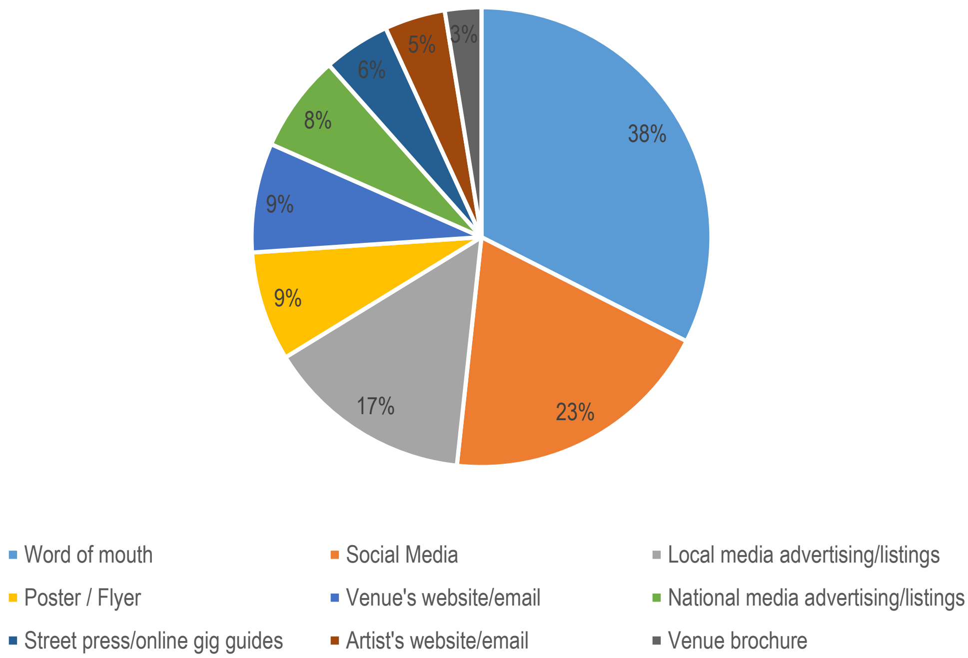

TYPE OF PROMOTION

| HOW AUDIENCE FOUND OUT ABOUT EVENT | COUNT | PERCENTAGE |
|---|---|---|
| Word of mouth | 76 | 32% |
| Social Media | 45 | 19% |
| Local media advertising/listings | 34 | 15% |
| Poster / Flyer | 18 | 8% |
| Venue's website/email | 18 | 8% |
| National media advertising/listings | 16 | 7% |
| Street press/online gig guides | 11 | 5% |
| Artist's website/email | 10 | 4% |
| Venue brochure | 6 | 3% |

N = 198
Total of ticked responses = 234

TICK ALL THAT APPLY – PERCENTAGE IS BASED ON TOTAL OF TICKS (234) FROM 198 RESPONSES THAT ANSWERED 'YES'

## TYPE OF PROMOTION - PERCENTAGE



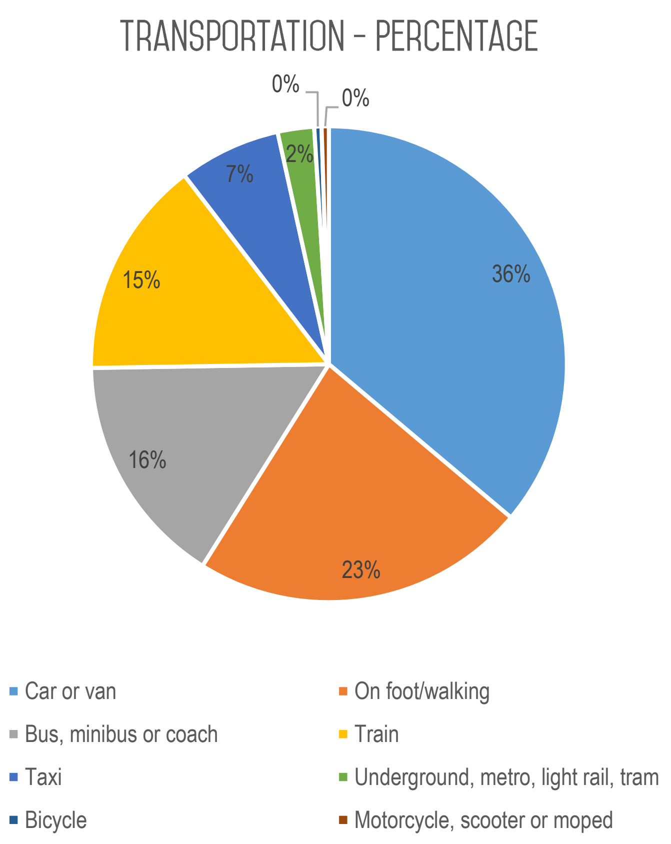

COMMENTS ON THE 'OTHER' OPTION WERE GROUPED BY THE RESEARCHER INTO THE FOLLOWING REASONS:

| REASON | COUNT |
|---|---|
| Regular | 6 |
| Work | 5 |
| Knows artist/venue staff | 4 |
| Third party | 4 |
| Internet | 3 |
| Friends and family | 3 |
| Follow artist | 2 |
| Accident | 1 |

PREFERRED MEANS OF TRAVEL TO EVENT

| TRANSPORTATION | COUNT | PERCENTAGE |
|---|---|---|
| Car or van | 73 | 36% |
| On foot/walking | 46 | 23% |
| Bus, minibus, or coach | 32 | 16% |
| Train | 30 | 15% |
| Taxi | 14 | 7% |
| Underground, metro, light rail, tram | 5 | 2% |
| Bicycle | 1 | 0% |
| Motorcycle, scooter or moped | 1 | 0% |

N = 202




HAVING MORE THAN 60% OF AUDIENCE MEMBERS WALKING, DRIVING, OR TAKING A BUS MIGHT SUGGEST THERE IS A HIGH AMOUNT OF AUDIENCES LIVING LOCALLY

DISTANCE TRAVELLED TO EVENT (ROUNDTRIP)

| DISTANCE TRAVELLED IN MILES | MILES |
|---|---|
| Minimum | 0 |
| Maximum | 400 |
| Median | 6 |
| Mode | 1 |

N = 192

WAS TRIP PLANNED?

| PLANNED TRIP FOR EVENT | COUNT |
|---|---|
| Not applicable; I live locally | 123 |
| No | 43 |
| Yes | 37 |

N = 203

ACCOMMODATION

| ACCOMMODATION FOR PLANNED TRIPS | COUNT |
|---|---|
| Not applicable; I live locally | 83 |
| In paid accommodation (e.g. hotel) | 29 |
| With friends / relatives | 9 |
| Home | 3 |
| Other (please specify): | 2 |
| Day time | 1 |
| Day trip | 1 |
| Drive home | 1 |
| Not staying | 1 |
| We live in Manchester | 1 |

N = 131

THE MOST COMMON DISTANCE TRAVELLED WAS 1 MILE, WITH A HIGH NUMBER OF AUDIENCE MEMBERS CONFIRMING THEY LIVED LOCALLY. ADDITIONALLY, PAID ACCOMMODATION WAS COMMON FOR PLANNED TRIPS

EXPENDITURE ON EVENT – CENSUS DAY

| METRIC | ON LOCAL TRAVEL/TRANSPORT | ON FOOD AND DRINK AT THE EVENT/VENUE | ON FOOD AND DRINK OUTSIDE THE EVENT/VENUE | MERCHANDISE AT THE EVENT ITSELF | ON ACCOMMODATION (IF YOU STAYED AWAY FROM HOME) | TICKET PRICE | OTHER PURCHASES |
|---|---|---|---|---|---|---|---|
| Minimum | £0 | £0 | £0 | £0 | £0 | £0 | £0 |
| Maximum | £168 | £100 | £200 | £50 | £650 | £81 | £11 |
| Mode | £0 | £0 | £0 | £0 | £0 | £0 | £0 |
| Median | £2 | £6.5 | £5 | £0 | £0 | £0 | £0 |
| Total | £1298 | £1923 | £2988 | £263 | £2464 | £1648 | £27 |

N = 176
Grand Total = £10,611

THERE WAS A GRAND TOTAL OF £10,611 SPENT BY AUDIENCES THAT ATTENDED AN EVENT ON CENSUS DAY. THIS TOTAL REPRESENTS ALL EXPENDITURE PERTAINING TO ATTENDING A LIVE MUSIC EVENT REPORTED BY 176 PARTICIPANTS, AN AVERAGE OF £60.29 PER PERSON

## CENSUS DAY AND ONLINE RESPONSES

REASONS FOR ATTENDING LIVE MUSIC EVENT

| REASONS FOR ATTENDING LIVE MUSIC EVENT (CHOOSE THREE) | COUNT | PERCENTAGE* |
|---|---|---|
| Fan of the artist/event | 150 | 22% |
| To be entertained | 99 | 14% |
| To spend time with friends or family | 85 | 12% |
| For the 'vibe' or atmosphere – interaction within and between audiences and performers associated with feelings of collective experience | 74 | 11% |
| Fan of the genre | 73 | 10% |
| To hear new music | 46 | 7% |
| To support friends/family who are performing | 34 | 5% |
| To support the venue / fan of the venue | 30 | 4% |
| To relax | 30 | 4% |
| Gets me out of the house | 21 | 3% |
| To dance / move to the music | 19 | 3% |
| Improves my health and well-being | 17 | 2% |
| To connect with my community | 9 | 1% |
| To learn something new / for inspiration and new ideas | 7 | 1% |
| To meet new people | 2 | 0% |

N = 278

Total of ticked responses = 696

*PERCENTAGE BASED ON NUMBER OF ANSWERS (696), EACH PERSON WAS ASKED TO RESPOND THE 3 MAIN REASONS, THE NUMBER OF PEOPLE RESPONDING WAS 278

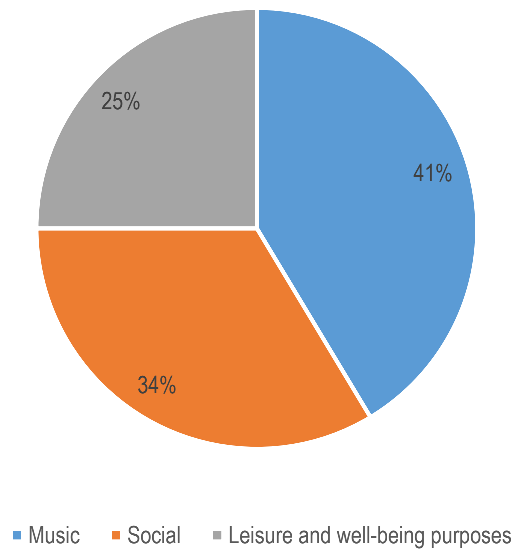
| REASONS FOR ATTENDING LIVE MUSIC (CLUSTERED BY INTERPRETATION OF RESEARCHER) | COUNT | PERCENTAGE - REASONS FOR ATTENDING LIVE MUSIC (CLUSTERED BY INTERPRETATION OF RESEARCHER) |
|---|---|---|
| Music | 288 | 41% |
| Social | 234 | 34% |
| Leisure and well-being purposes | 174 | 25% |

N = 278

Total of responses = 696

THESE RESULTS MIGHT SUGGEST THAT AUDIENCES SEEK A MUSIC EXPERIENCE AS THE MAIN REASON, FOLLOWED BY SOCIAL PURPOSES SUCH AS SUPPORTING FRIENDS, ACTS, AND MEETING PEOPLE. LEISURE AND WELL-BEING REASONS WERE ANSWERS RELATED TO AUDIENCE MEMBERS LOOKING FOR RELAXATION, DISTRACTION, AND HEALTH IMPROVEMENT

## PERCENTAGE - REASONS FOR ATTENDING LIVE MUSIC (CLUSTERED BY INTERPRETATION OF RESEARCHER)




COMMENTS IN THE 'OTHER' CATEGORY WERE ACTIVITIES THAT AUDIENCE SHARED, INCLUDING: HAVING FUN, SOCIALISING, TAKING PART AS MUSICIANS, AND AFFINITY FOR BEATLES MUSIC

LIVE MUSIC EVENTS ATTENDED PER MONTH – RANGES

| LIVE MUSIC ATTENDANCE PER MONTH | CONCERT AND THEATRE VENUES OR FESTIVALS: TICKETED EVENTS PER MONTH COUNT | CONCERT AND THEATRE VENUES OR FESTIVALS: TICKETED EVENTS PER MONTH % | CONCERT AND THEATRE VENUES OR FESTIVALS: FREE/NON-TICKETED COUNT | CONCERT AND THEATRE VENUES OR FESTIVALS: FREE/NON-TICKETED % | GIGS, CLUBS, AND SMALL VENUES: TICKETED COUNT | GIGS, CLUBS, AND SMALL VENUES: TICKETED% | GIGS, CLUBS, AND SMALL VENUES: FREE/NON-TICKETED COUNT | GIGS, CLUBS, AND SMALL VENUES: FREE/NON-TICKETED % |
|---|---|---|---|---|---|---|---|---|
| 1-2 | 141 | 60% | 42 | 18% | 99 | 42% | 49 | 21% |
| 3-4 | 14 | 6% | 11 | 5% | 21 | 9% | 16 | 7% |
| 5-6 | 4 | 2% | 3 | 1% | 10 | 4% | 10 | 4% |
| 7-8 | 0 | 0% | 0 | 0% | 1 | 0% | 3 | 1% |
| 9-10 | 2 | 1% | 2 | 1% | 2 | 1% | 5 | 2% |
| More than 10 | 2 | 1% | 5 | 2% | 2 | 1% | 6 | 3% |
| Total | 163 | 69% | 63 | 27% | 135 | 57% | 89 | 38% |

N=236

ON AVERAGE, PER MONTH, 69% OF AUDIENCE MEMBERS SURVEYED ATTEND AT LEAST 1 TICKETED CONCERT, THEATRE, OR FESTIVAL EVENT; 27% ATTEND AT LEAST 1 FREE/NON-TICKETED CONCERT, THEATRE, OR FESTIVAL EVENT; 57% ATTEND AT LEAST 1 TICKETED GIG, CLUB, AND SMALL VENUE EVENT; AND 38% ATTEND AT LEAST 1 FREE/NONTICKETED, GIG, CLUB, AND SMALL VENUE EVENT

EXPENDITURE ON MUSIC PER MONTH – RANGES

| EXPENDITURE PER MONTH | SPEND ON CONCERT/FESTIVAL TICKETS COUNT | SPEND ON CONCERT/FESTIVAL TICKETS % | SPEND ON GIGS, CLUBS, AND SMALL VENUES TICKETS COUNT | SPEND ON GIGS, CLUBS, AND SMALL VENUES TICKETS % | SPEND ON RECORDED MUSIC (E.G. CDS/RECORDS/MUSIC DOWNLOADS/STREAMING) COUNT | SPEND ON RECORDED MUSIC (E.G. CDS/RECORDS/MUSIC DOWNLOADS/STREAMING) % |
|---|---|---|---|---|---|---|
| £1-10 | 22 | 9% | 33 | 14% | 55 | 23% |
| £11-20 | 30 | 13% | 49 | 21% | 34 | 14% |
| £21-30 | 35 | 15% | 27 | 11% | 17 | 7% |
| £31-40 | 17 | 7% | 9 | 4% | 13 | 6% |
| £41-50 | 23 | 10% | 18 | 8% | 5 | 2% |
| £51-60 | 12 | 5% | 6 | 3% | 2 | 1% |
| £61-70 | 6 | 3% | 0 | 0% | 0 | 0% |
| £71-80 | 8 | 3% | 1 | 0% | 2 | 1% |
| £91-100 | 13 | 6% | 6 | 3% | 5 | 2% |
| More than £100 | 9 | 4% | 1 | 0% | 1 | 0% |
| Count/Percentage of people spending more than £20 | 123 | 52% | 68 | 29% | 45 | 19% |

N = 235

AUDIENCE MEMBERS REPORTED THAT PER MONTH 52% SPEND MORE THAN £20 IN CONCERT AND FESTIVAL TICKETS, 29% SPEND MORE THAN £20 IN GIGS, CLUBS, AND SMALL TICKET VENUES, AND 19% SPEND MORE THAN £20 IN RECORDED MUSIC

## ONLINE ONLY RESPONSES

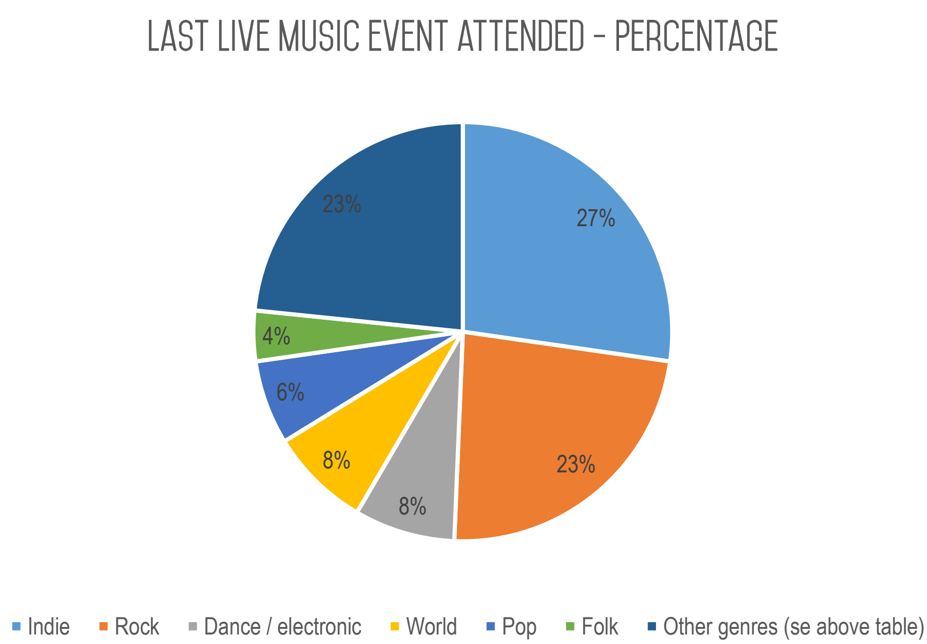
TYPE OF MUSIC OF LAST LIVE MUSIC EVENT ATTENDED

| LAST LIVE MUSIC EVENT ATTENDED | COUNT | LAST LIVE MUSIC EVENT ATTENDED - PERCENTAGE |
|---|---|---|
| Indie | 21 | 27% |
| Rock | 18 | 23% |
| Dance / electronic | 6 | 8% |
| World | 6 | 8% |
| Pop | 5 | 6% |
| Folk | 3 | 4% |
| Metal | 3 | 4% |
| Classical | 2 | 3% |
| Hip hop/rap | 2 | 3% |
| Multi-genre, e.g. function band | 2 | 3% |
| Singer/songwriter | 2 | 3% |
| Blues | 1 | 1% |
| Country | 1 | 1% |
| Jazz | 1 | 1% |
| Other | 4 | 5% |

N = 77

OTHER GENRES ABOVE INCLUDED: CELTIC ROCK, EXPERIMENTAL, FUNK, GARAGE, R&B, TECHNO.

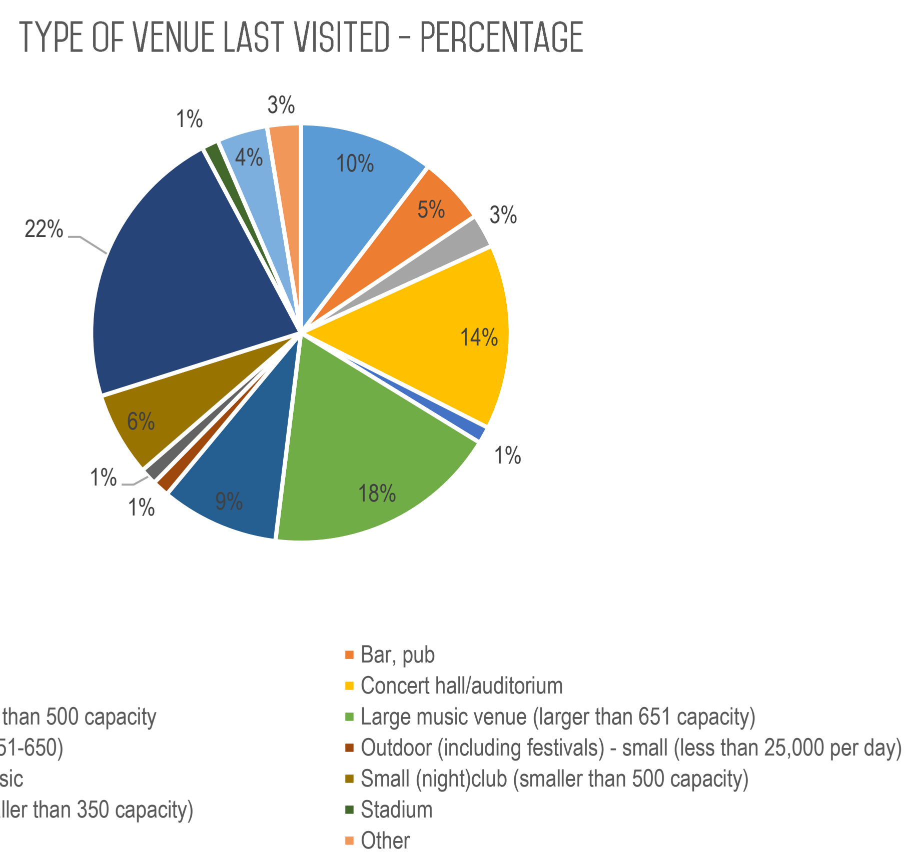
THE GRAPH BELOW COMPILED GENRES WITH 3% BELOW INTO 'OTHER GENRES'



## TYPE OF VENUE LAST VISITED

| TYPE OF VENUE LAST VISITED | COUNT | TYPE OF VENUE LAST VISITED - PERCENTAGE |
|---|---|---|
| Small music venue (smaller than 350 capacity) | 17 | 22% |
| Large music venue (larger than 651 capacity) | 14 | 18% |
| Concert hall/auditorium | 11 | 14% |
| Arena | 8 | 10% |
| Medium music venue (351-650) | 7 | 9% |
| Small (night)club (smaller than 500 capacity) | 5 | 6% |
| Bar, pub | 4 | 5% |
| Theatre/opera house | 3 | 4% |
| Church/place of worship | 2 | 3% |
| Other | 2 | 3% |
| Large (night)club (larger than 500 capacity) | 1 | 1% |
| Outdoor (including festivals) - small (less than 25,000 per day) | 1 | 1% |
| Restaurant/café with music | 1 | 1% |
| Stadium | 1 | 1% |

N = 77



TYPE OF PROMOTION

| HOW AUDIENCE FOUND OUT ABOUT EVENT | COUNT | PERCENTAGE |
|---|---|---|
| Social Media | 43 | 33% |
| Artist's website/email | 19 | 15% |
| Word of mouth | 17 | 13% |
| Poster / Flyer | 12 | 9% |
| Venue's website/email | 11 | 8% |
| National media advertising/listings | 8 | 6% |
| Local media advertising/listings | 8 | 6% |
| Street press/online gig guides | 8 | 6% |
| Venue brochure | 4 | 3% |

N = 78

Total of ticked responses = 130

TICK ALL THAT APPLY – PERCENTAGE IS BASED ON TOTAL OF TICKS (130) FROM 78 RESPONSES THAT ANSWERED 'YES'

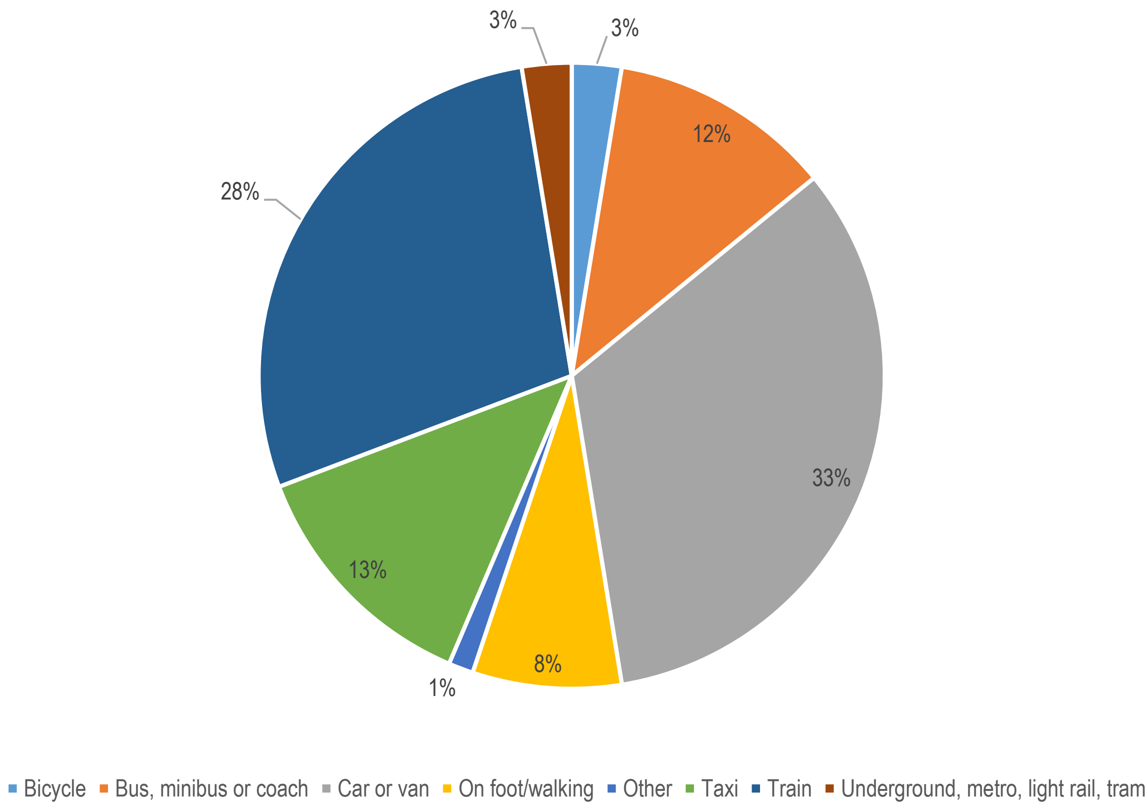
OTHER RESPONSES INCLUDED: SOCIAL MEDIA OF BANDS, BBC INTRODUCING, RADIO MERSEYSIDE, FRIENDS WITH BAND PLAYING, BEING THE EVENT ORGANISER, MEMBERSHIP OF THE PROMOTING ORGANISATION, PROMOTER'S EMAIL, AND WWW.GETINTOTHIS.CO.UK

MEANS OF TRAVEL TO THE LAST LIVE MUSIC EVENT ATTENDED

| MEANS OF TRAVEL TO THE LAST LIVE MUSIC EVENT ATTENDED | COUNT | MEANS OF TRAVEL TO THE LAST LIVE MUSIC EVENT ATTENDED - PERCENTAGE |
|---|---|---|
| Car or van | 26 | 33% |
| Train | 22 | 28% |
| Taxi | 10 | 13% |
| Bus, minibus or coach | 9 | 12% |
| On foot/walking | 6 | 8% |
| Bicycle | 2 | 3% |
| Underground, metro, light rail, tram | 2 | 3% |
| Other | 1 | 1% |

N = 78

## MEANS OF TRAVEL TO THE LAST LIVE MUSIC EVENT ATTENDED - PERCENTAGE




DISTANCE TRAVELLED

| APPROXIMATE MILES TRAVELLED TO LAST EVENT (ROUND TRIP - THERE AND BACK AGAIN) | METRIC |
| --- | --- |
| Minimum | 0 |
| Maximum | 1000 |
| Mode | 10 |
| Median | 15 |
| Total distance travelled | 5625 |

N = 75

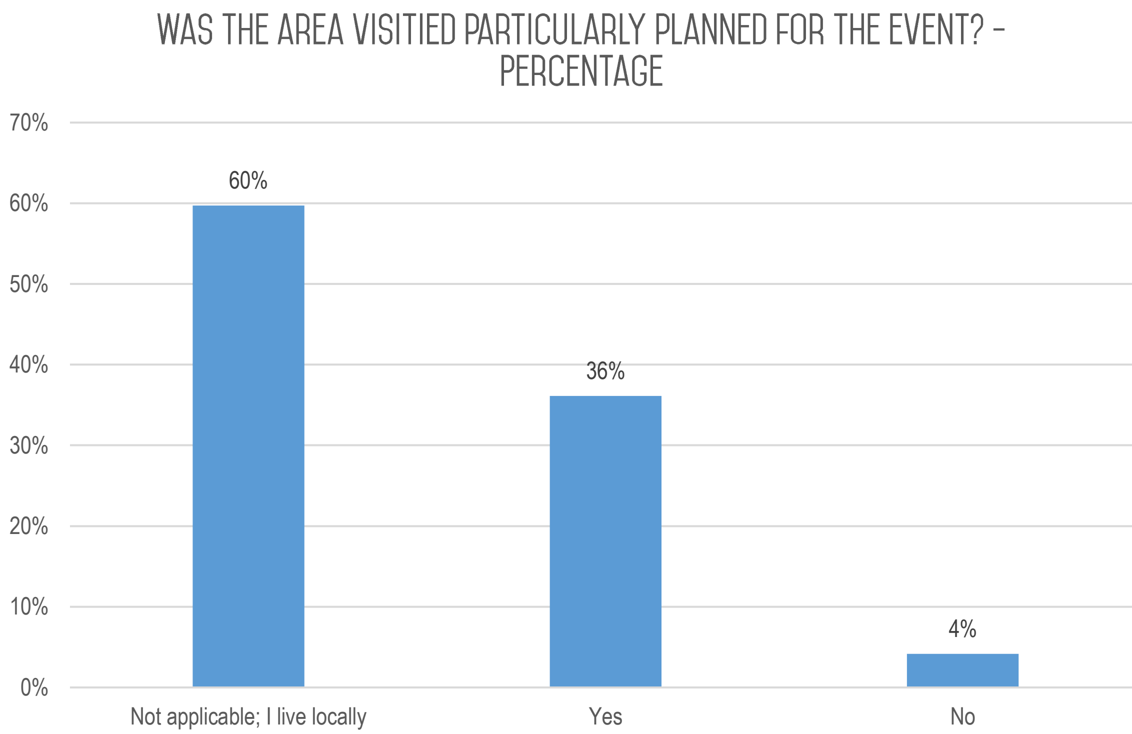
THE MOST COMMON DISTANCE TRAVELLED WAS 10 MILES ALIGNING TO THE USE OF TRANSPORTATION REPORTED EARLIER, CARS AND BUSES BEING COMMON MEANS OF TRANSPORTATION

WAS TRIP PLANNED?

| PLANNED TRIP FOR EVENT | COUNT | PLANNED TRIP FOR EVENT - PERCENTAGE |
|---|---|---|
| Not applicable; I live locally | 43 | 60% |
| Yes | 26 | 36% |
| No | 3 | 4% |

N = 72

PLANNED TRIPS WERE NOT AS COMMON WITH 60% OF THE AUDIENCE RESPONDING THEY LIVE LOCALLY

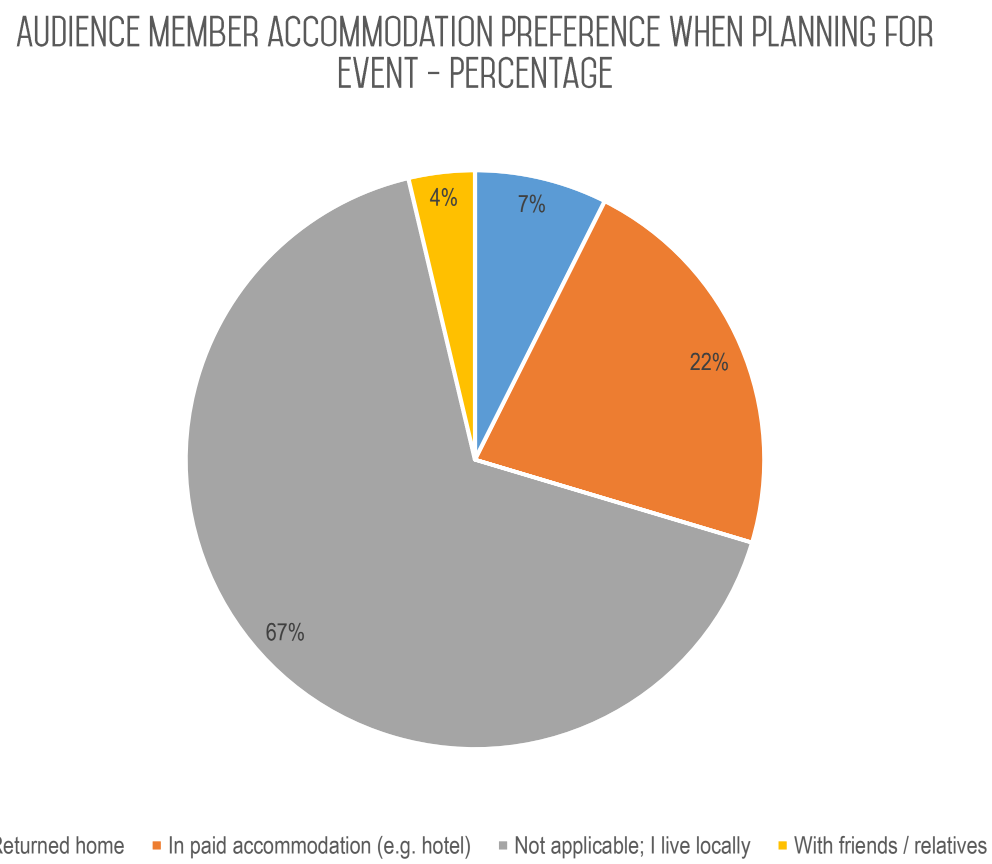


### ACCOMMODATION

| IF YES, WHERE DID YOU STAY? | COUNT | AUDIENCE MEMBER ACCOMMODATION PREFERENCE WHEN PLANNING FOR EVENT - PERCENTAGE |
|---|---|---|
| Not applicable; I live locally | 36 | 67% |
| In paid accommodation (e.g. hotel) | 12 | 22% |
| Returned home | 4 | 7% |
| With friends / relatives | 2 | 4% |

N = 54

ACCOMMODATION PREFERENCE WAS LARGELY NOT APPLICABLE DUE TO AUDIENCE MEMBERS LIVING LOCALLY. HOWEVER, THOSE WHO PLANNED FOR ACCOMMODATION WERE MORE LIKELY TO PAY FOR ACCOMMODATION THAN STAY WITH FRIENDS/RELATIVES



PER DAY, APPROXIMATELY HOW MUCH MONEY DID YOU SPEND IN THE LOCAL AREA / SURROUNDING REGION ON YOURSELF TO ATTEND THE EVENT (IN £S)?

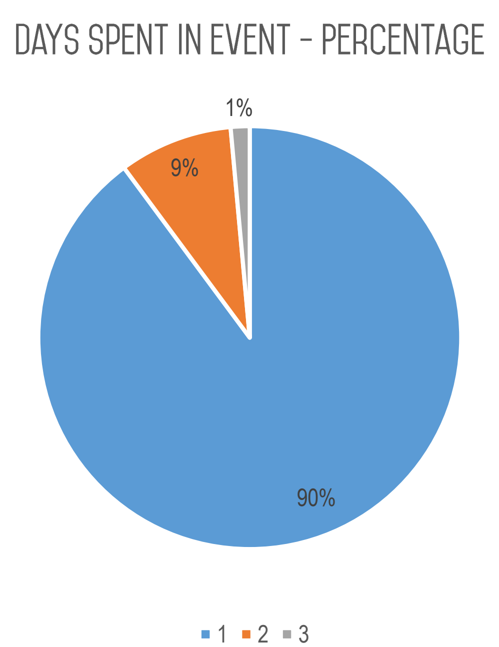
| METRIC | LOCAL TRAVEL/TRANSPORT | FOOD AND DRINK AT THE EVENT/VENUE | FOOD AND DRINK OUTSIDE THE EVENT/VENUE | MERCHANDISE AT THE EVENT | ACCOMMODATION (IF YOU STAYED AWAY FROM HOME) | TICKET PRICE | OTHER PURCHASES |
|---|---|---|---|---|---|---|---|
| Min | £0 | £0 | £0 | £0 | £0 | £0 | £0 |
| Max | £30 | £100 | £150 | £100 | £600 | £120 | £45 |
| Median | £5 | £10 | £10 | £0 | £0 | £15 | £0 |
| Mode | £0 | £0 | £0 | £0 | £0 | £0 | £0 |
| Total | £460 | £930 | £1193 | £508 | £1491 | £1453 | £119 |

N = 69

APPROXIMATELY HOW MANY DAYS DID YOU SPEND TAKING PART IN THE EVENT IN TOTAL? IF THE EVENT TOOK UP ONLY PART OF A DAY/EVENING, ENTER 1 IN THE BOX

| DAYS SPENT IN EVENT | COUNT | PERCENTAGE |
|---|---|---|
| 1 | 62 | 90% |
| 2 | 6 | 9% |
| 3 | 1 | 1% |

N = 69



TYPE OF MUSIC ATTENDED FOR THE LAST 12 MONTHS

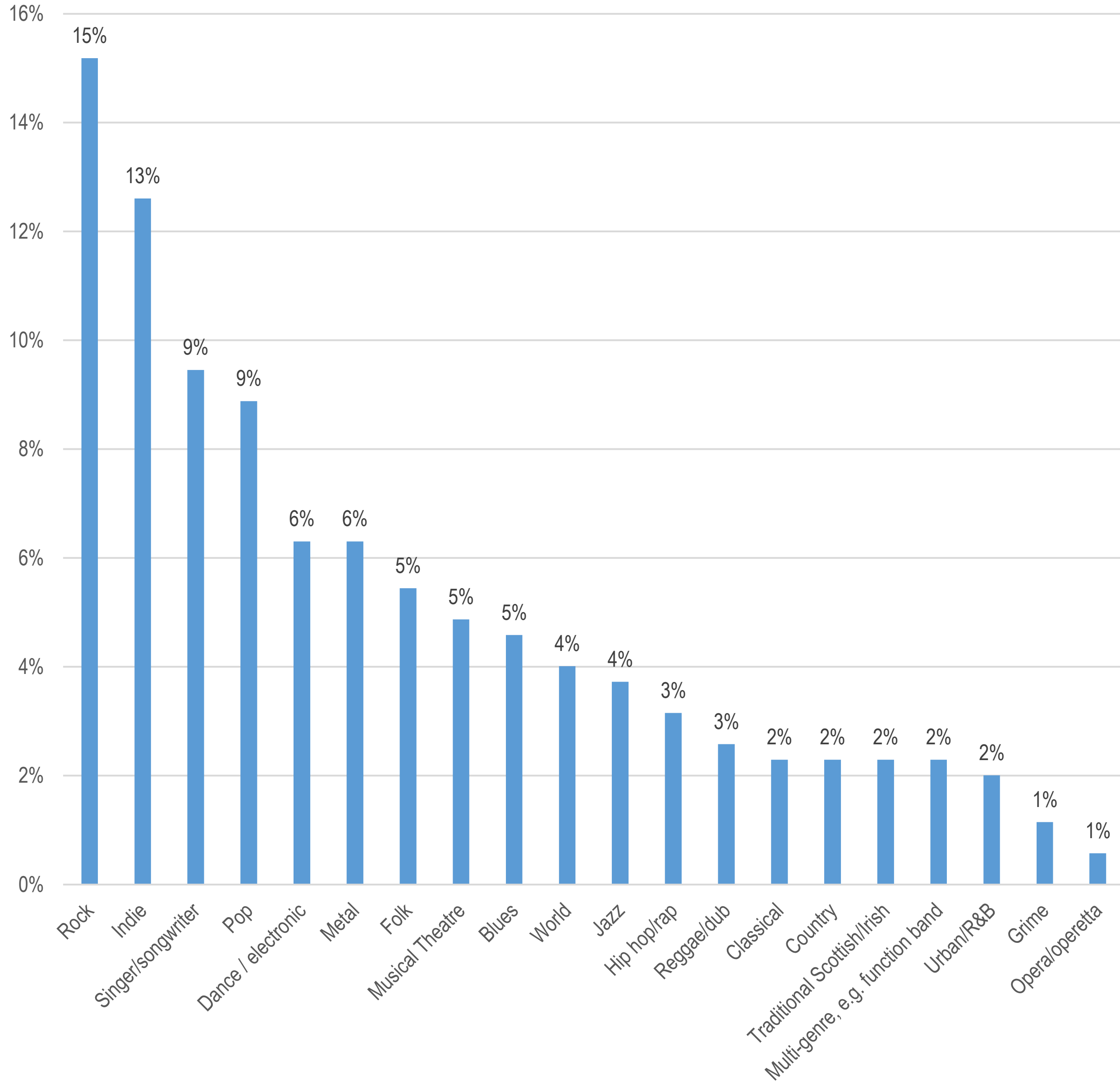
| TYPE OF MUSIC | TYPE OF MUSIC ATTENDED FOR THE LAST 12 MONTHS | TYPE OF MUSIC ATTENDED FOR THE LAST 12 MONTHS - PERCENTAGE |
|---|---|---|
| Rock | 53 | 15% |
| Indie | 44 | 13% |
| Singer/songwriter | 33 | 9% |
| Pop | 31 | 9% |
| Dance / electronic | 22 | 6% |
| Metal | 22 | 6% |
| Folk | 19 | 5% |
| Musical Theatre | 17 | 5% |
| Blues | 16 | 5% |
| World | 14 | 4% |
| Jazz | 13 | 4% |
| Hip hop/rap | 11 | 3% |
| Reggae/dub | 9 | 3% |
| Classical | 8 | 2% |
| Country | 8 | 2% |
| Traditional Scottish/Irish | 8 | 2% |
| Multi-genre, e.g. function band | 8 | 2% |
| Urban/R&B | 7 | 2% |
| Grime | 4 | 1% |
| Opera/operetta | 2 | 1% |

N = 71

Total of ticked responses = 349

*TICK ALL THAT APPLY - PERCENTAGE IS BASED ON TOTAL TICKS (349) FROM A NUMBER OF RESPONDENTS (71)

## TYPE OF MUSIC ATTENDED FOR THE LAST 12 MONTHS - PERCENTAGE



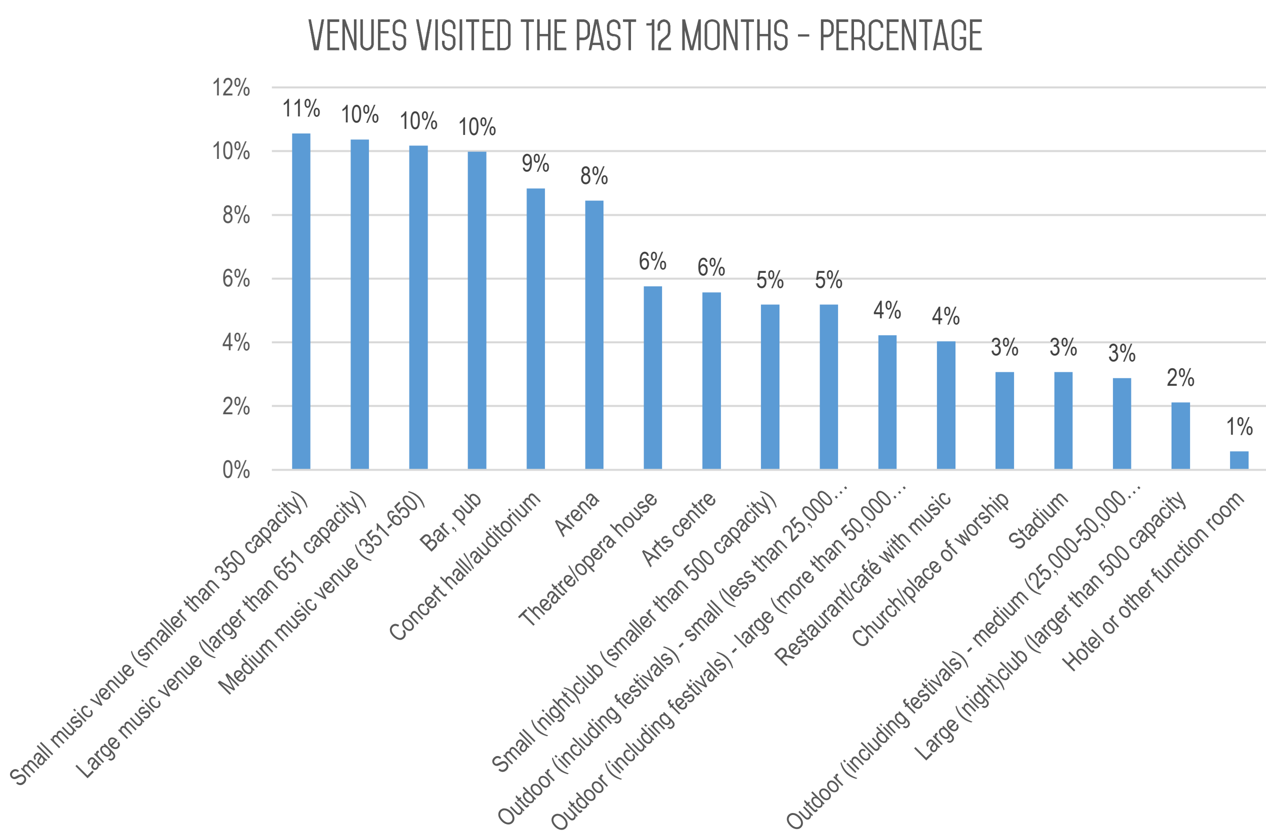

ROCK, INDIE, SINGER/SONGWRITER, POP ARE THE MOST DESIRED TYPES OF MUSIC FOR LIVE EVENTS

WHICH OF THE FOLLOWING TYPES OF VENUE DID YOU ATTEND FOR LIVE MUSIC EVENTS OVER THE PAST 12 MONTHS? TICK ALL THAT APPLY.

| VENUES VISITED THE PAST 12 MONTHS | COUNT | VENUES VISITED THE PAST 12 MONTHS - PERCENTAGE |
|---|---|---|
| Small music venue (smaller than 350 capacity) | 55 | 11% |
| Large music venue (larger than 651 capacity) | 54 | 10% |
| Medium music venue (351-650) | 53 | 10% |
| Bar, pub | 52 | 10% |
| Concert hall/auditorium | 46 | 9% |
| Arena | 44 | 8% |
| Theatre/opera house | 30 | 6% |
| Arts centre | 29 | 6% |
| Small (night)club (smaller than 500 capacity) | 27 | 5% |
| Outdoor (including festivals) - small (less than 25,000 per day) | 27 | 5% |
| Outdoor (including festivals) - large (more than 50,000 per day) | 22 | 4% |
| Restaurant/café with music | 21 | 4% |
| Church/place of worship | 16 | 3% |
| Stadium | 16 | 3% |
| Outdoor (including festivals) - medium (25,000-50,000 per day) | 15 | 3% |
| Large (night)club (larger than 500 capacity) | 11 | 2% |
| Hotel or other function room | 3 | 1% |

N = 70

Total of ticked responses = 521



ON AVERAGE, HOW MANY MUSIC FESTIVALS DO YOU ATTEND PER YEAR?

| METRIC | AVERAGE MUSIC FESTIVALS ATTENDED PER YEAR |
|---|---|
| Minimum | 0 |
| Maximum | 6 |
| Median | 1 |
| Mode | 1 |
| Total | 114 |

N = 70

| AVERAGE MUSIC FESTIVALS ATTENDED PER YEAR | PERCENTAGE |
|---|---|
| 0 | 26% |
| 1 | 27% |
| 2 | 23% |
| 3 | 13% |
| 4 | 3% |
| 5 | 3% |
| 6 | 4% |
| More than 10 | 1% |

THINKING ABOUT MUSIC FESTIVALS ONLY, ON AVERAGE, HOW MUCH DO YOU SPEND PER YEAR (IN £) ON MUSIC FESTIVALS?

| METRIC | TICKETS / ENTRY FEES | FOOD, BEVERAGES, AND OTHER CONSUMABLES | TRAVEL EXPENSES SPECIFIC TO MUSIC FESTIVALS | ACCOMMODATION AND RELATED EXPENSES | INDIVIDUAL SUM FESTIVAL EXPENDITURE |
|---|---|---|---|---|---|
| Minimum | £0 | £0 | £0 | £0 | £0 |
| Maximum | £1,000 | £800 | £500 | £1,500 | £3,300 |
| Median | £150 | £100 | £50 | £20 | £410 |
| Mode | £0 | £100 | £100 | £0 | £50 |
| Total (all respondents) | £10,495 | £8,730 | £4,295 | £5,140 | £28,660 |

N = 51

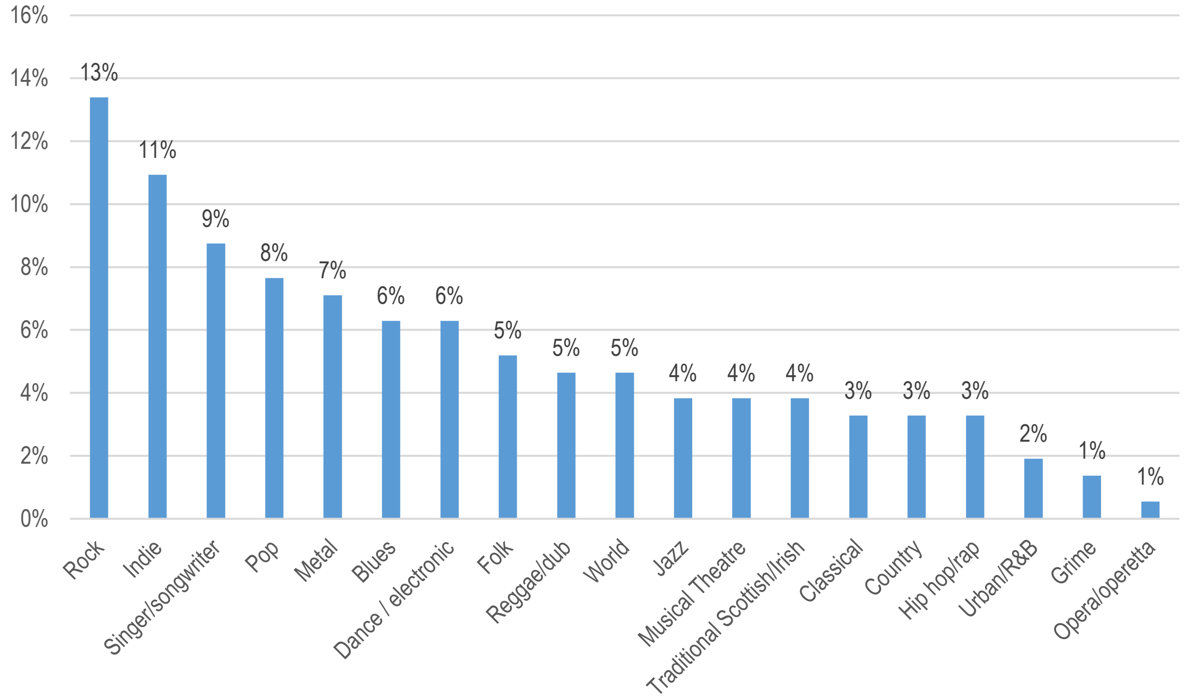
PREFERRED TYPE OF MUSIC

| PREFERRED TYPE OF MUSIC | COUNT | PREFERRED TYPE OF MUSIC - PERCENTAGE |
|---|---|---|
| Rock | 49 | 13% |
| Indie | 40 | 11% |
| Singer/songwriter | 32 | 9% |
| Pop | 28 | 8% |
| Metal | 26 | 7% |
| Blues | 23 | 6% |
| Dance / electronic | 23 | 6% |
| Folk | 19 | 5% |
| Reggae/dub | 17 | 5% |
| World | 17 | 5% |
| Jazz | 14 | 4% |
| Musical Theatre | 14 | 4% |
| Traditional Scottish/Irish | 14 | 4% |
| Classical | 12 | 3% |
| Country | 12 | 3% |
| Hip hop/rap | 12 | 3% |
| Urban/R&B | 7 | 2% |
| Grime | 5 | 1% |
| Opera/operetta | 2 | 1% |

N = 57
Total of ticked responses = 366

*ASKED TO TICK ALL THAT APPLY - PERCENTAGE IS BASED ON TOTAL CLICKS (366) FROM A NUMBER OF RESPONDENTS (57)

## PREFERRED TYPE OF MUSIC – PERCENTAGE

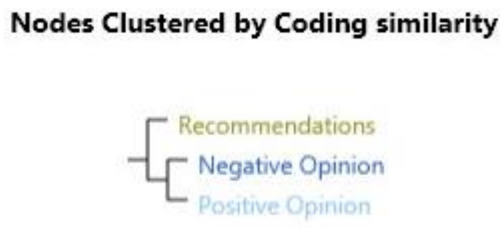



THE PREFERRED TYPE OF MUSIC IS VERY WELL ALIGNED TO THE TYPE OF MUSIC AT EVENTS ATTENDED

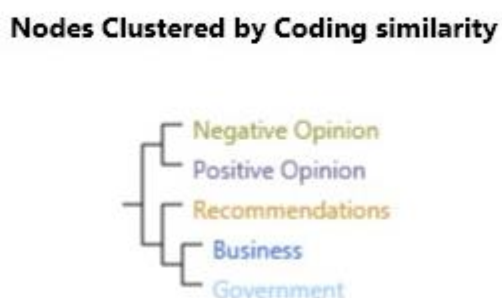
## QUALITATIVE DATA

*Using qualitative data analysis software: NVivo 10*

Analysing the comments when asked for topics not covered in the survey served as the first steps towards understanding the respondents' overall point of view. The audience shared a combination of positive and negative feelings with Liverpool's live music industry. Three main groupings were determined through clustering the coded content into the software:




Several recommendations stemmed from the negative and positive opinion. After further analysis, the two main opinions were expressing business and government related involvement for the improvement of the live music sector.




Through word frequency analysis, a preliminary conclusion can be made. Audience members believe the growth potential of the live sector is not being fully harnessed. They are willing to continue attending live music events and they express positive sentiments regarding the music experience. However, the audience has a demand for improvement from the public and private sector.

WORD FREQUENCY COUNT - 100 WORDS

| WORD | LENGTH | COUNT | WEIGHTED PERCENTAGE (%) | SIMILAR WORDS |
|---|---|---|---|---|
| music | 5 | 9 | 4 | music |
| live | 4 | 10 | 3.78 | go, know, last, live |
| bands | 5 | 7 | 3.11 | band, bands |
| venue | 5 | 8 | 3.11 | local, venue, venues |
| great | 5 | 5 | 2.22 | big, great, large, wide |
| acts | 4 | 6 | 2.04 | acts, number, performing, representing, working |
| people | 6 | 4 | 1.78 | mass, people |
| way | 3 | 4 | 1.78 | room, rooms, way |

| | | | | |
|---|---|---|---|---|
| booking | 7 | 3 | 1.33 | booking |
| even | 4 | 3 | 1.33 | even, regularly, still |
| like | 4 | 3 | 1.33 | like, likely, wish |
| Liverpool | 9 | 3 | 1.33 | Liverpool |
| scene | 5 | 3 | 1.33 | scene |
| bringing | 8 | 5 | 1.15 | bringing, brings, get, taking, working |
| coming | 6 | 4 | 1.13 | coming, get, number, seem |
| events | 6 | 3 | 1.11 | events, issue |
| check | 5 | 4 | 1.04 | check, seeing, stop, train |
| local | 5 | 4 | 1 | local, place, section |
| rang | 4 | 3 | 1 | place, rang |
| need | 4 | 3 | 0.95 | need, needs, taking |
| academy | 7 | 2 | 0.89 | academy |
| actual | 6 | 2 | 0.89 | actual, real |
| also | 4 | 2 | 0.89 | also |
| area | 4 | 2 | 0.89 | area |
| back | 4 | 2 | 0.89 | back |
| build | 5 | 4 | 0.89 | build, make, makes, making |
| city | 4 | 2 | 0.89 | city |
| discounted | 10 | 2 | 0.89 | discounted, discounts |
| festivals | 9 | 2 | 0.89 | festivals |
| gig | 3 | 2 | 0.89 | gig, gigs |
| hard | 4 | 2 | 0.89 | hard, just |
| independent | 11 | 2 | 0.89 | independent, main |
| late | 4 | 2 | 0.89 | late |
| longer | 6 | 2 | 0.89 | longer |
| many | 4 | 2 | 0.89 | many |
| Merseyside | 10 | 2 | 0.89 | Merseyside |
| new | 3 | 2 | 0.89 | new |
| o2 | 2 | 2 | 0.89 | o2 |
| per | 3 | 2 | 0.89 | per |
| ticket | 6 | 2 | 0.89 | ticket |
| go | 2 | 5 | 0.87 | get, go, starting, working |
| get | 3 | 6 | 0.82 | get, make, makes, making, starting, taking |
| invest | 6 | 3 | 0.78 | invest, place, put |
| place | 5 | 3 | 0.78 | place, put, stations |
| developing | 10 | 3 | 0.68 | developing, get, train |
| addition | 8 | 2 | 0.67 | addition, improved |
| better | 6 | 2 | 0.67 | better, improved |
| close | 5 | 2 | 0.67 | close, last |
| quite | 5 | 2 | 0.67 | quite, stop |

| | | | | |
|---|---|---|---|---|
| seeing | 6 | 2 | 0.67 | seeing, understandable |
| make | 4 | 5 | 0.62 | make, makes, making, taking, working |
| assume | 6 | 2 | 0.51 | assume, taking |
| 1980s | 5 | 1 | 0.44 | 1980s |
| 34 | 2 | 1 | 0.44 | 34 |
| 90s | 3 | 1 | 0.44 | 90s |
| absolutely | 10 | 1 | 0.44 | absolutely |
| accommodation | 13 | 1 | 0.44 | accommodation |
| alcohol | 7 | 1 | 0.44 | alcohol |
| artists | 7 | 1 | 0.44 | artists |
| aside | 5 | 1 | 0.44 | aside |
| atmosphere | 10 | 1 | 0.44 | atmosphere |
| audiences | 9 | 1 | 0.44 | audiences |
| awesome | 7 | 1 | 0.44 | awesome |
| baltic | 6 | 1 | 0.44 | baltic |
| beloved | 7 | 1 | 0.44 | beloved |
| biggest | 7 | 1 | 0.44 | biggest |
| bleak | 5 | 1 | 0.44 | bleak |
| bloody | 6 | 1 | 0.44 | bloody |
| bought | 6 | 1 | 0.44 | bought |
| brilliant | 9 | 1 | 0.44 | brilliant |
| buses | 5 | 1 | 0.44 | buses |
| buy | 3 | 1 | 0.44 | buy |
| calendars | 9 | 1 | 0.44 | calendars |
| chatty | 6 | 1 | 0.44 | chatty |
| Chester | 7 | 1 | 0.44 | Chester |
| clash | 5 | 1 | 0.44 | clash |
| claustrophobic | 14 | 1 | 0.44 | claustrophobic |
| corporations | 12 | 1 | 0.44 | corporations |
| councils | 8 | 1 | 0.44 | councils |
| court | 5 | 1 | 0.44 | court |
| cross | 5 | 1 | 0.44 | cross |
| dance | 5 | 1 | 0.44 | dance |
| devote | 6 | 1 | 0.44 | devote |
| diary | 5 | 1 | 0.44 | diary |
| diverse | 7 | 1 | 0.44 | diverse |
| effort | 6 | 1 | 0.44 | effort |
| enough | 6 | 1 | 0.44 | enough |
| especially | 10 | 1 | 0.44 | especially |
| expensive | 9 | 1 | 0.44 | expensive |
| expression | 10 | 1 | 0.44 | expression |

| | | | | |
|---|---|---|---|---|
| far | 3 | 1 | 0.44 | far |
| feel | 4 | 1 | 0.44 | feel |
| fees | 4 | 1 | 0.44 | fees |
| groups | 6 | 1 | 0.44 | groups |
| hangar | 6 | 1 | 0.44 | hangar |
| hate | 4 | 1 | 0.44 | hate |
| hosted | 6 | 1 | 0.44 | hosted |
| hotels | 6 | 1 | 0.44 | hotels |
| important | 9 | 1 | 0.44 | important |
| industry | 8 | 1 | 0.44 | industry |

WORD CLOUD - 100 WORDS


A 100-WORD CLOUD ANALYSIS SUGGESTS THAT THE AUDIENCE'S MOST COMMON REACTION IS A POSITIVE EXPERIENCE OF MUSIC. HOWEVER, MUCH OF THE OTHER CONTENT EXPRESSED WERE OPINIONS FOR THE BETTERMENT OF THE INDUSTRY, ASKING FOR MORE COOPERATION FROM THE PRIVATE AND PUBLIC SECTORS

WORD FREQUENCY COUNT - 10 WORDS

| WORD | LENGTH | COUNT | WEIGHTED PERCENTAGE (%) | SIMILAR WORDS |
|---|---|---|---|---|
| music | 5 | 9 | 4 | music |
| live | 4 | 10 | 3.78 | go, know, last, live |
| bands | 5 | 7 | 3.11 | band, bands |
| venue | 5 | 8 | 3.11 | local, venue, venues |
| great | 5 | 5 | 2.22 | big, great, large, wide |
| acts | 4 | 6 | 2.04 | acts, number, performing, representing, working |
| people | 6 | 4 | 1.78 | mass, people |
| way | 3 | 4 | 1.78 | room, rooms, way |
| booking | 7 | 3 | 1.33 | booking |
| even | 4 | 3 | 1.33 | even, regularly, still |

WORD CLOUD - 10 WORDS

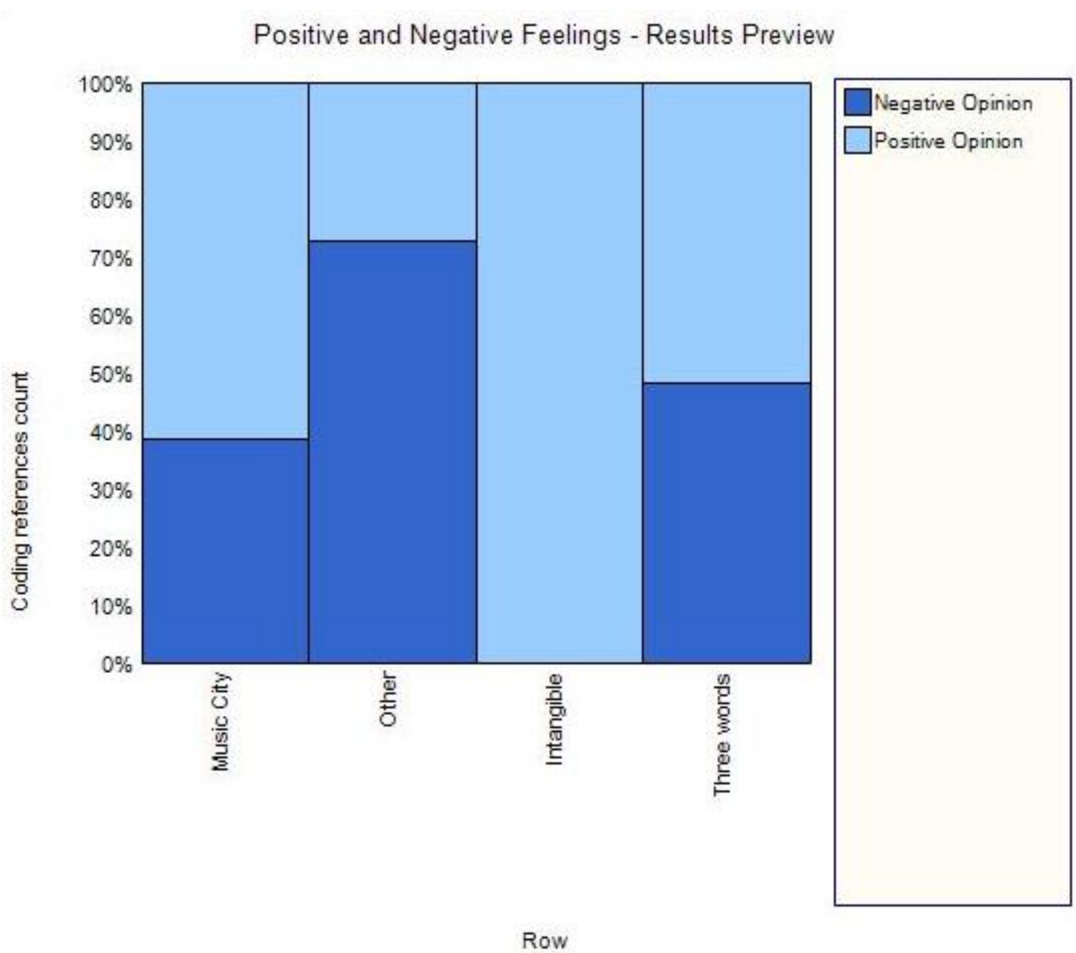

THE 10-WORD CLOUD ANALYSIS SHOWS THE SUPPORT AND POSITIVE SENTIMENT RELATED TO LIVE MUSIC

A more extensive qualitative analysis was employed after joining the comments of audiences that were not covered in the survey with comments directly asked about their city, in this case Liverpool. These questions will be referred to as 'categories' from now on.

1. Why some venues were important to the audience (Music City category)
2. The intangible gains from live music (Intangible category)
3. Using three words to describe the city's live music, and a comment box if there were wishes to expand on the answer (Three words category)
4. *The 'other' category will refer to the audience comments about topics not covered in the survey.

The result was a robust set of data that brought more information about sentiments, and behaviours of event goers.

In most aspects, comments can understandably be equally divided between positive and negative opinions. However, when asking for the 'intangible takeaways from live music', all the feelings were positive. Furthermore, when respondents had the freedom to talk about aspects not covered in the survey, respondents had an increased negative feeling towards the way the live music industry has evolved when compared to the whole set of qualitative data (100% of all coded data).



For a more detailed representation, the following 100-word clouds were implemented for the remaining categories:

## INTANGIBLE

### INTANGIBLE 100-WORD CLOUD


### INTANGIBLE 100-WORD FREQUENCY COUNT

| WORD | LENGTH | COUNT | WEIGHTED PERCENTAGE (%) | SIMILAR WORDS |
|---|---|---|---|---|
| live | 4 | 42 | 5.11 | alive, beings, experience, experiences, go, going, keeps, know, knowing, lasting, life, live, living, support |
| feeling | 7 | 34 | 4.23 | experience, experiences, feel, feeling, look, sense, touch' |
| seeing | 6 | 40 | 4.22 | discovering, experience, experiences, hear, hearing, look, meeting, see, seeing, understanding, watch, watching |
| music | 5 | 16 | 2.76 | music, musicals |
| good | 4 | 18 | 2.59 | full, good, just, sound, well |
| enjoyment | 9 | 20 | 2.50 | enjoyment, love, loved, pleasure, use |
| get | 3 | 31 | 2.43 | beat, brings, develop, get, getting, go, going, lets, make, makes, making, take, takes, taking |

| | | | | |
|---|---|---|---|---|
| band | 4 | 14 | 2.33 | band, bands, setting |
| play | 4 | 15 | 2.20 | acts, brings, fun, meeting, perform, performance, performed, performer, play |
| experience | 10 | 22 | 1.64 | experience, experienced, experiences, experiencing, get, getting |
| artists | 7 | 9 | 1.55 | artist, artists |
| hear | 4 | 12 | 1.47 | audience, hear, hearing, listen, try, trying |
| make | 4 | 17 | 1.38 | create, form, give, gives, giving, make, makes, making, take, takes, taking |
| love | 4 | 13 | 1.30 | know, knowing, love, loved, passion, passions |
| happiness | 9 | 7 | 1.21 | happiness, happy |
| new | 3 | 7 | 1.21 | new, young |
| real | 4 | 7 | 1.12 | genuine, material, real, really |
| always | 6 | 6 | 1.04 | always, ever |
| atmosphere | 10 | 6 | 1.04 | atmosphere |
| community | 9 | 6 | 1.04 | communal, community |
| favourite | 9 | 6 | 1.04 | favourite |
| go | 2 | 12 | 1.02 | belonging, break, go, going, moving, release, sound, travel |
| big | 3 | 8 | 0.91 | big, expecting, give, gives, giving, great |
| friends | 7 | 6 | 0.91 | friendly, friends, support |
| interaction | 11 | 5 | 0.86 | interact, interacting, interaction |
| like | 4 | 5 | 0.86 | care, like |
| back | 4 | 6 | 0.82 | back, second, support |
| joy | 3 | 6 | 0.78 | elation, joy, pleasure |
| world | 5 | 5 | 0.78 | human, university, world |
| chance | 6 | 4 | 0.69 | chance, opportunity |
| dancing | 7 | 4 | 0.69 | dancing |
| memories | 8 | 5 | 0.69 | memories, recording, remember |
| mental | 6 | 4 | 0.69 | mental, mentally |
| musician | 8 | 4 | 0.69 | musician, musicians |
| people | 6 | 4 | 0.69 | people |
| shared | 6 | 5 | 0.69 | part, shared |
| something | 9 | 4 | 0.69 | something |
| song | 4 | 4 | 0.69 | song, songs |
| time | 4 | 4 | 0.69 | time |
| allows | 6 | 4 | 0.60 | allows, lets, provided, provides |
| well | 4 | 5 | 0.60 | health, well |
| way | 3 | 4 | 0.58 | means, way |
| helps | 5 | 4 | 0.56 | 'help', helps, support |
| reason | 6 | 6 | 0.56 | reason, sound, think, understanding |
| look | 4 | 7 | 0.55 | aspect, expecting, faces, look, sound |
| break | 5 | 7 | 0.52 | break, develop, discovering, give, gives, giving, stops |
| energy | 6 | 3 | 0.52 | energy |
| entertained | 11 | 3 | 0.52 | entertained, entertaining, entertainment |
| excitement | 10 | 3 | 0.52 | emotional, excitement |
| fan | 3 | 3 | 0.52 | fan, fans |
| friendship | 10 | 3 | 0.52 | friendship, friendships |
| gig | 3 | 3 | 0.52 | gig, gigs |

| | | | | |
|---|---|---|---|---|
| person | 6 | 3 | 0.52 | person |
| place | 5 | 4 | 0.52 | place, places, positive, setting |
| usually | 7 | 3 | 0.52 | normally, usually |
| white | 5 | 3 | 0.52 | pure, white |
| elation | 7 | 3 | 0.43 | elation, lighting, uplifting |
| forth | 5 | 3 | 0.43 | forth, forward, forwards |
| whole | 5 | 3 | 0.40 | united, whole |
| fulfilled | 9 | 3 | 0.39 | fulfilled, fulfilment, meeting |
| also | 4 | 2 | 0.35 | also |
| appreciating | 12 | 2 | 0.35 | appreciating, appreciation |
| baby | 4 | 2 | 0.35 | baby, child |
| certain | 7 | 2 | 0.35 | certain, certainly |
| crowd | 5 | 2 | 0.35 | crowd |
| different | 9 | 2 | 0.35 | different, unlike |
| even | 4 | 2 | 0.35 | even |
| everyone | 8 | 2 | 0.35 | everyone |
| felt | 4 | 2 | 0.35 | felt |
| inspiration | 11 | 2 | 0.35 | inspiration |
| instruments | 11 | 2 | 0.35 | instruments |
| lies | 4 | 2 | 0.35 | lies |
| Liverpool | 9 | 2 | 0.35 | Liverpool |
| marvellous | 10 | 2 | 0.35 | marvellous, wonderful |
| much | 4 | 2 | 0.35 | much |
| narrowing | 9 | 2 | 0.35 | narrowing, special |
| satisfaction | 12 | 2 | 0.35 | satisfaction |
| smile | 5 | 2 | 0.35 | smile |
| social | 6 | 2 | 0.35 | social, socialise |
| venue | 5 | 2 | 0.35 | venue, venues |
| years | 5 | 2 | 0.35 | years |
| important | 9 | 3 | 0.32 | important, means, moment |
| watch | 5 | 4 | 0.32 | following, watch, watching |
| engagement | 10 | 4 | 0.30 | engagement, take, takes, taking |
| give | 4 | 4 | 0.30 | give, gives, giving, pay |
| needs | 5 | 4 | 0.30 | needs, take, takes, taking |
| away | 4 | 2 | 0.26 | away, forth |
| beat | 4 | 2 | 0.26 | beat, shell |
| best | 4 | 2 | 0.26 | best, better |
| collective | 10 | 2 | 0.26 | collective, corporations |
| faces | 5 | 2 | 0.26 | faces, line |
| favour | 6 | 2 | 0.26 | favour, positive |
| general | 7 | 2 | 0.26 | general, university |
| ideas | 5 | 2 | 0.26 | ideas, thought |
| outlet | 6 | 2 | 0.26 | outlet, release |
| recording | 9 | 2 | 0.26 | recording, show |
| connection | 10 | 2 | 0.23 | connection, united |
| following | 9 | 2 | 0.23 | following, next |
| together | 8 | 2 | 0.23 | together, united |
| part | 4 | 3 | 0.22 | break, part |

## MUSIC CITY

### MUSIC CITY 100-WORD CLOUD


### MUSIC CITY 100-WORD FREQUENCY COUNT

| WORD | LENGTH | COUNT | WEIGHTED PERCENTAGE (%) | SIMILAR WORDS |
|---|---|---|---|---|
| venue | 5 | 69 | 4.37 | local, locals, venue, venues |
| bands | 5 | 51 | 2.91 | band, bands, lot, lots, set |
| go | 2 | 64 | 2.29 | become, choked, exit, get, getting, go, going, leave, leaves, loss, moved, operate, passed, released, run, running, sound, sounds, started, tour, touring, tours, travel, traveling, travelling, turn, work |
| live | 4 | 44 | 2 | experience, experiences, go, going, keep, know, last, life, live, supports |
| Liverpool | 9 | 30 | 2 | Liverpool |
| music | 5 | 30 | 2 | music, musical |
| see | 3 | 44 | 1.81 | attend, attended, consider, control, determination, determining, discover, experience, experiences, find, hear, look, meet, see, seeing, view, visit, visiting, visits, watched |
| good | 4 | 35 | 1.79 | full, good, just, practical, secure, sound, sounds, well |
| get | 3 | 58 | 1.62 | amazed, amazing, amazingly, arrive, bring, brings, come, coming, develop, developed, developers, developments, driving, experience, experiences, find, get, getting, grow, make, makes, making, produced, started, take |
| great | 5 | 27 | 1.33 | big, capital, grand, great, large |

| | | | | |
|---|---|---|---|---|
| gigs | 4 | 19 | 1.27 | gig, gigs |
| Manchester | 10 | 19 | 1.27 | Manchester |
| city | 4 | 17 | 1.13 | cities, city |
| place | 5 | 23 | 0.98 | location, place, property, put, puts, range, seating, set, sites, situation, space, spot, station, stations |
| make | 4 | 28 | 0.87 | building, clear, give, gives, make, makes, making, name, produced, reach, take, work |
| like | 4 | 13 | 0.87 | comparable, like, liked, potential |
| feel | 4 | 20 | 0.86 | experience, experiences, feel, feeling, feels, find, look, opinion, sense |
| play | 4 | 24 | 0.86 | acts, bring, brings, fun, game, meet, play, played, playing, run, running, turn, work |
| year | 4 | 13 | 0.83 | day, year, years |
| always | 6 | 12 | 0.8 | always, ever |
| artists | 7 | 12 | 0.8 | artist, artists |
| time | 4 | 12 | 0.8 | time, times |
| home | 4 | 18 | 0.78 | families, family, home, house, national, place |
| club | 4 | 11 | 0.73 | club, clubs, guild |
| show | 4 | 13 | 0.73 | appear, show, shows, view |
| scene | 5 | 13 | 0.71 | scene, scenes, set, view |
| area | 4 | 12 | 0.7 | area, areas, arena, country, region |
| academy | 7 | 10 | 0.67 | academy, academies |
| close | 5 | 19 | 0.67 | close, closed, finally, finish, last, meaning, means, shut, shutting |
| many | 4 | 10 | 0.67 | many |
| one | 3 | 10 | 0.67 | 1, one |
| hard | 4 | 16 | 0.66 | barely, difficult, hard, just, several |
| intimate | 8 | 14 | 0.65 | close, 'close, closed, intimate, well |
| love | 4 | 10 | 0.63 | know, love, loved, lovely, loving |
| now | 3 | 9 | 0.6 | now, nowadays |
| reason | 6 | 12 | 0.57 | ground, middle, reason, reasonable, reasonably, reasons, sound, sounds |
| particularly | 12 | 9 | 0.57 | especially, particularly, special |
| lot | 3 | 17 | 0.55 | loads, lot, lots, much, pot |
| new | 3 | 8 | 0.53 | new |
| back | 4 | 10 | 0.52 | back, covered, game, second, supports |
| come | 4 | 17 | 0.48 | become, come, coming, decent, fall, followed, following, numbers |
| local | 5 | 17 | 0.48 | local, locals, location, place, set |
| atmosphere | 10 | 7 | 0.47 | atmosphere, atmospheric |
| nights | 6 | 7 | 0.47 | night, nights |
| poor | 4 | 7 | 0.47 | poor, poorly |
| two | 3 | 7 | 0.47 | 2, two |
| important | 9 | 11 | 0.46 | grand, important, importantly, meaning, means |
| even | 4 | 9 | 0.45 | even, evening, levels, regularly, still |
| independent | 11 | 8 | 0.45 | independent, main, several |
| favourite | 9 | 7 | 0.42 | favourite, favourites, preference |
| friends | 7 | 7 | 0.42 | champions, friendly, friends, supports |
| extremely | 9 | 7 | 0.41 | exceed, extreme, extremely, high, members, passed |
| also | 4 | 6 | 0.4 | also |

| | | | | |
|---|---|---|---|---|
| best | 4 | 6 | 0.4 | best, better |
| prices | 6 | 6 | 0.4 | price, priced, prices |
| really | 6 | 6 | 0.4 | actually, real, really |
| seen | 4 | 6 | 0.4 | seen |
| small | 5 | 6 | 0.4 | small |
| tickets | 7 | 6 | 0.4 | ticket, tickets |
| train | 5 | 10 | 0.38 | develop, developed, developers, developments, take, train |
| quality | 7 | 7 | 0.38 | choice, quality, selection |
| fantastic | 9 | 7 | 0.35 | fabulous, fantastic, grand, wonderful |
| arts | 4 | 5 | 0.33 | arts |
| beautiful | 9 | 7 | 0.33 | attracted, attractive, attracts, beautiful |
| different | 9 | 5 | 0.33 | different, otherwise |
| London | 6 | 5 | 0.33 | London |
| next | 4 | 7 | 0.33 | followed, following, next |
| since | 5 | 5 | 0.33 | since |
| sized | 5 | 5 | 0.33 | size, sized |
| town | 4 | 5 | 0.33 | town |
| usually | 7 | 5 | 0.33 | usual, usually |
| big | 3 | 13 | 0.33 | big, give, gives, large |
| community | 9 | 7 | 0.32 | community, national, passed |
| first | 5 | 7 | 0.32 | first, firstly, started |
| part | 4 | 9 | 0.31 | contributed, leave, leaves, part, region, separately, shared |
| centre | 6 | 6 | 0.3 | centre, heart, middle |
| however | 7 | 6 | 0.3 | however, still |
| links | 5 | 6 | 0.3 | contacts, couple, links |
| audience | 8 | 5 | 0.29 | audience, audiences, hear |
| bar | 3 | 5 | 0.28 | bar, bars, stop |
| enough | 6 | 5 | 0.28 | decent, enough |
| attend | 6 | 9 | 0.28 | attend, attended, served, serves |
| acoustics | 9 | 4 | 0.27 | acoustically, acoustics |
| amazing | 7 | 7 | 0.27 | amazed, amazing, amazingly, awe |
| attractive | 10 | 6 | 0.27 | attracted, attractive, attracts, pulled, pulls |
| Birmingham | 10 | 4 | 0.27 | Birmingham |
| consistently | 12 | 4 | 0.27 | consistent, consistently |
| huge | 4 | 4 | 0.27 | huge |
| made | 4 | 4 | 0.27 | made |
| musicians | 9 | 4 | 0.27 | musician, musicians |
| o2 | 2 | 4 | 0.27 | o2 |
| people | 6 | 4 | 0.27 | people |
| saw | 3 | 4 | 0.27 | saw |
| smaller | 7 | 4 | 0.27 | smaller |
| staff | 5 | 4 | 0.27 | staff |
| promoters | 9 | 5 | 0.26 | forward, promoters, pushed |
| choose | 6 | 6 | 0.25 | choose, preference, selection, take |
| case | 4 | 5 | 0.24 | case, example, suit, type, types |
| just | 4 | 7 | 0.24 | just, simply |
| often | 5 | 5 | 0.24 | much, often |

## THREE WORDS

### THREE WORDS 100-WORD CLOUD

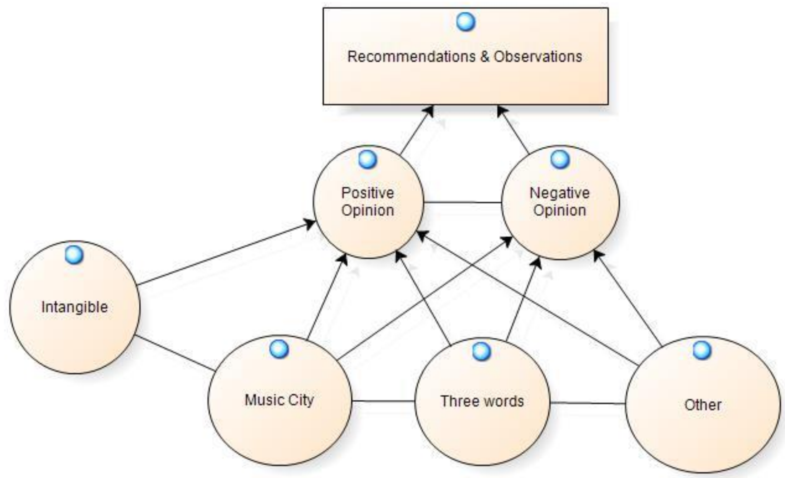

### THREE WORDS 100-WORD FREQUENCY COUNT

| WORD | LENGTH | COUNT | WEIGHTED PERCENTAGE (%) | SIMILAR WORDS |
|---|---|---|---|---|
| varied | 6 | 17 | 9.71 | variable, varied |
| vibrant | 7 | 8 | 4.57 | vibrant |
| accessible | 10 | 6 | 3.43 | accessible, available |
| exciting | 8 | 7 | 3.43 | active, exciting |
| plentiful | 9 | 8 | 3.33 | enough, lots, plentiful |
| limited | 7 | 5 | 2.86 | limited, special |
| diverse | 7 | 4 | 2.29 | diverse, variety |
| brilliant | 9 | 3 | 1.71 | brilliant |
| eclectic | 8 | 3 | 1.71 | eclectic |
| excellent | 9 | 3 | 1.71 | excellent, famous |
| lacking | 7 | 3 | 1.71 | lack, lacking |
| local | 5 | 3 | 1.71 | local, venue, venues |
| quality | 7 | 3 | 1.71 | quality |
| size | 4 | 3 | 1.71 | size, sizes |
| enough | 6 | 4 | 1.43 | decent, enough |
| good | 4 | 3 | 1.43 | good, nearly |
| active | 6 | 3 | 1.14 | active, alive |
| affordable | 10 | 2 | 1.14 | affordable |
| arena | 5 | 2 | 1.14 | arena |
| big | 3 | 2 | 1.14 | big, large |
| fashioned | 9 | 2 | 1.14 | fashioned, styles |
| gigs | 4 | 2 | 1.14 | gigs |
| inspirational | 13 | 2 | 1.14 | inspirational, inspiring |

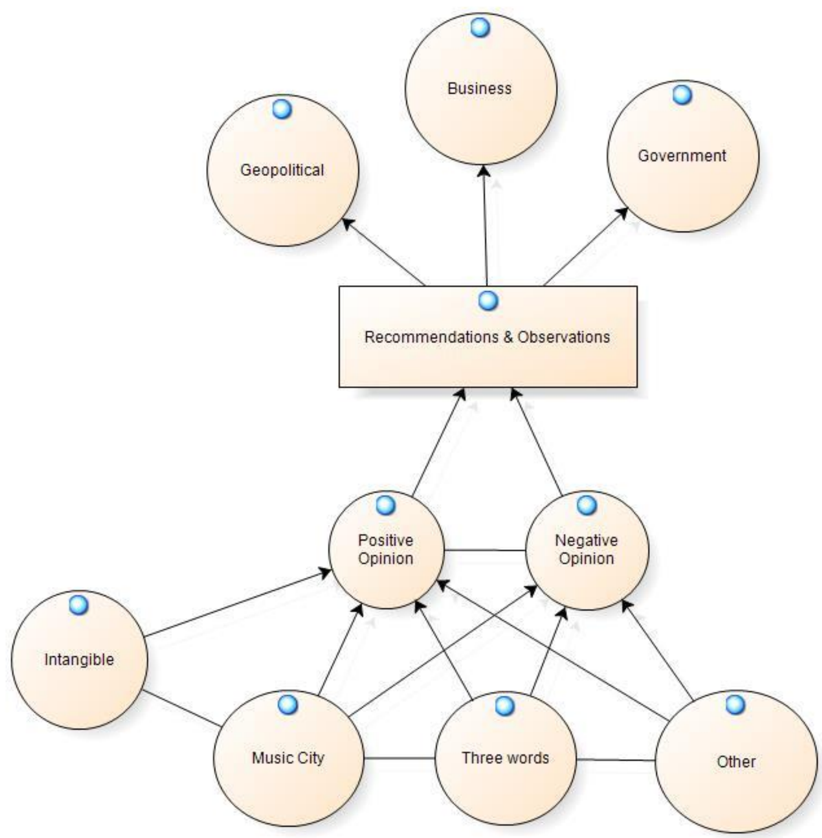
| | | | | |
|---|---|---|---|---|
| music | 5 | 2 | 1.14 | music |
| relentless | 10 | 2 | 1.14 | relentless |
| unique | 6 | 2 | 1.14 | unique |
| innovation | 10 | 3 | 1.05 | innovation, modern, original |
| fun | 3 | 2 | 0.86 | fun, play |
| gets | 4 | 2 | 0.86 | gets, growing |
| intimate | 8 | 2 | 0.86 | intimate, nearly |
| modern | 6 | 2 | 0.86 | modern, new |
| play | 4 | 2 | 0.86 | play, represented |
| bands | 5 | 2 | 0.76 | bands, lots |
| creative | 8 | 2 | 0.76 | creative, original |
| loads | 5 | 2 | 0.76 | loads, lots |
| accepting | 9 | 1 | 0.57 | accepting |
| always | 6 | 1 | 0.57 | always |
| appreciated | 11 | 1 | 0.57 | appreciated |
| artists | 7 | 1 | 0.57 | artists |
| attracts | 8 | 1 | 0.57 | attracts |
| audience | 8 | 1 | 0.57 | audience |
| awesome | 7 | 1 | 0.57 | awesome |
| breaking | 8 | 1 | 0.57 | breaking |
| broad | 5 | 1 | 0.57 | broad |
| burgeoning | 10 | 1 | 0.57 | burgeoning |
| city | 4 | 1 | 0.57 | city |
| class | 5 | 1 | 0.57 | class |
| consistent | 10 | 1 | 0.57 | consistent |
| dead | 4 | 1 | 0.57 | dead |
| different | 9 | 1 | 0.57 | different |
| edgy | 4 | 1 | 0.57 | edgy |
| expensive | 9 | 1 | 0.57 | expensive |
| fabulous | 8 | 1 | 0.57 | fabulous |
| fucking | 7 | 1 | 0.57 | fucking |
| genre | 5 | 1 | 0.57 | genre |
| heart | 5 | 1 | 0.57 | heart |
| heritage | 8 | 1 | 0.57 | heritage |
| high | 4 | 1 | 0.57 | high |
| historic | 8 | 1 | 0.57 | historic |
| imaginative | 11 | 1 | 0.57 | imaginative |
| jump | 4 | 1 | 0.57 | jump |
| loud | 4 | 1 | 0.57 | loud |
| Manchester | 10 | 1 | 0.57 | Manchester |
| many | 4 | 1 | 0.57 | many |
| marginalised | 12 | 1 | 0.57 | marginalised |
| mediocre | 8 | 1 | 0.57 | mediocre |
| mould | 5 | 1 | 0.57 | mould |
| names | 5 | 1 | 0.57 | names |
| old | 3 | 1 | 0.57 | old |
| poor | 4 | 1 | 0.57 | poor |
| positive | 8 | 1 | 0.57 | positive |
| pretty | 6 | 1 | 0.57 | pretty |

| | | | | |
|---|---|---|---|---|
| promising | 9 | 1 | 0.57 | promising |
| quite | 5 | 1 | 0.57 | quite |
| small | 5 | 1 | 0.57 | small |
| sold | 4 | 1 | 0.57 | sold |
| standard | 8 | 1 | 0.57 | standard |
| talented | 8 | 1 | 0.57 | talented |
| terrible | 8 | 1 | 0.57 | terrible |
| thing | 5 | 1 | 0.57 | thing |
| threat | 6 | 1 | 0.57 | threat |
| thriving | 8 | 1 | 0.57 | thriving |
| tiny | 4 | 1 | 0.57 | tiny |
| togetherness | 12 | 1 | 0.57 | togetherness |
| top | 3 | 1 | 0.57 | top |
| transport | 9 | 1 | 0.57 | transport |
| underground | 11 | 1 | 0.57 | underground |
| underrated | 10 | 1 | 0.57 | underrated |
| undervalued | 11 | 1 | 0.57 | undervalued |
| uninspiring | 11 | 1 | 0.57 | uninspiring |
| unsupported | 11 | 1 | 0.57 | unsupported |
| unused | 6 | 1 | 0.57 | unused |
| uplifting | 9 | 1 | 0.57 | uplifting |
| elitist | 7 | 1 | 0.57 | elitist |
| encompassing | 11 | 1 | 0.57 | encompassing |
| something | 9 | 1 | 0.57 | something |
| undegun | 7 | 1 | 0.57 | undegun |
| underattended | 13 | 1 | 0.57 | underattended |
| growing | 7 | 2 | 0.48 | growing, original |

This led to the first coded model of qualitative data:




After further analysing both positive and negative content, three main topics were found: Geographical, Business, and Government factors that triggered this content. These topics were translated as 'recommendations & observations' from the audience.



The second qualitative stage was to analyse the data coded as 'recommendations & opinions'. The result was the following tree map, the size and colour of boxes describe the recurrence of topics, the bigger the size and closer to red colour, the more content was expressed on the topic.

Nodes compared by number of items coded


The main topics identified were:

- BUSINESS
  - Area Development (Student flats) – Student accommodation displacing venues
  - Big Companies – Not allowing for smaller venues to flourish
  - Secondary Ticketing – An obstacle for event attendance
- GOVERNMENT
  - Lack of investment – City Councils prioritising property development
  - Venue displacement – Closing down or moving venues to more unfavourable areas in the city
- GEOPOLITICAL (Refers to the influence of geographical factors and possible involvement of government)
  - Big cities – Their influence for attracting live events, resulting in sentiments of not giving full opportunities for other cities to attract certain live acts. Cities that were mostly mentioned: Manchester and London
  - Transportation – Lack of transportation or difficulties associated with traffic when traveling to live events, becoming an obstacle to attend them

GEOGRAPHIC, BUSINESS, AND GOVERNMENT FACTORS WERE THE MOST RELEVANT SUGGESTIONS FOR IMPROVING THE LIVE MUSIC SECTOR

# VENUES

# VENUES

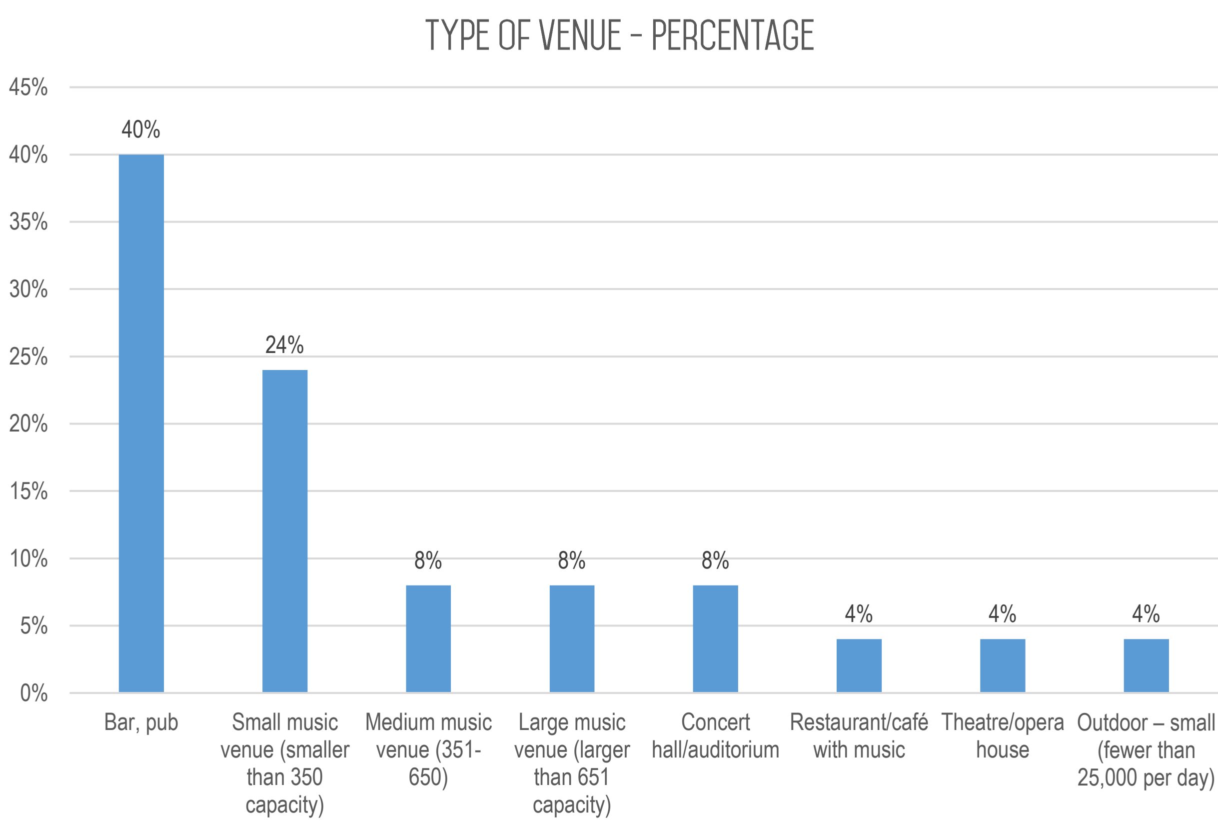
## GENERAL OVERVIEW (ALL RESPONSES)

It is important to note that due to the rather low number of venue responses in Liverpool, this report unfortunately cannot provide a conclusive overview of venue information and practices of live music events, but rather a small sample of the whole. The report analyses a total of 25 venue responses, 16 of which were observed on Census Day. Not every respondent chose to answer every question, so the number of responses varies for each question and is pictured as 'N' for all tables displayed in this report

| TYPE OF VENUE | COUNT | TYPE OF VENUE - PERCENTAGE |
|---|---|---|
| Bar, pub | 10 | 40% |
| Small music venue (smaller than 350 capacity) | 6 | 24% |
| Medium music venue (351-650) | 2 | 8% |
| Large music venue (larger than 651 capacity) | 2 | 8% |
| Concert hall/auditorium | 2 | 8% |
| Restaurant/café with music | 1 | 4% |
| Theatre/opera house | 1 | 4% |
| Outdoor – small (fewer than 25,000 per day) | 1 | 4% |

N = 25

PUBS AND BARS WERE THE MAIN SOURCE OF LIVE MUSIC THAT PARTICIPATED IN THE PROJECT, FOLLOWED BY SMALL MUSIC VENUES

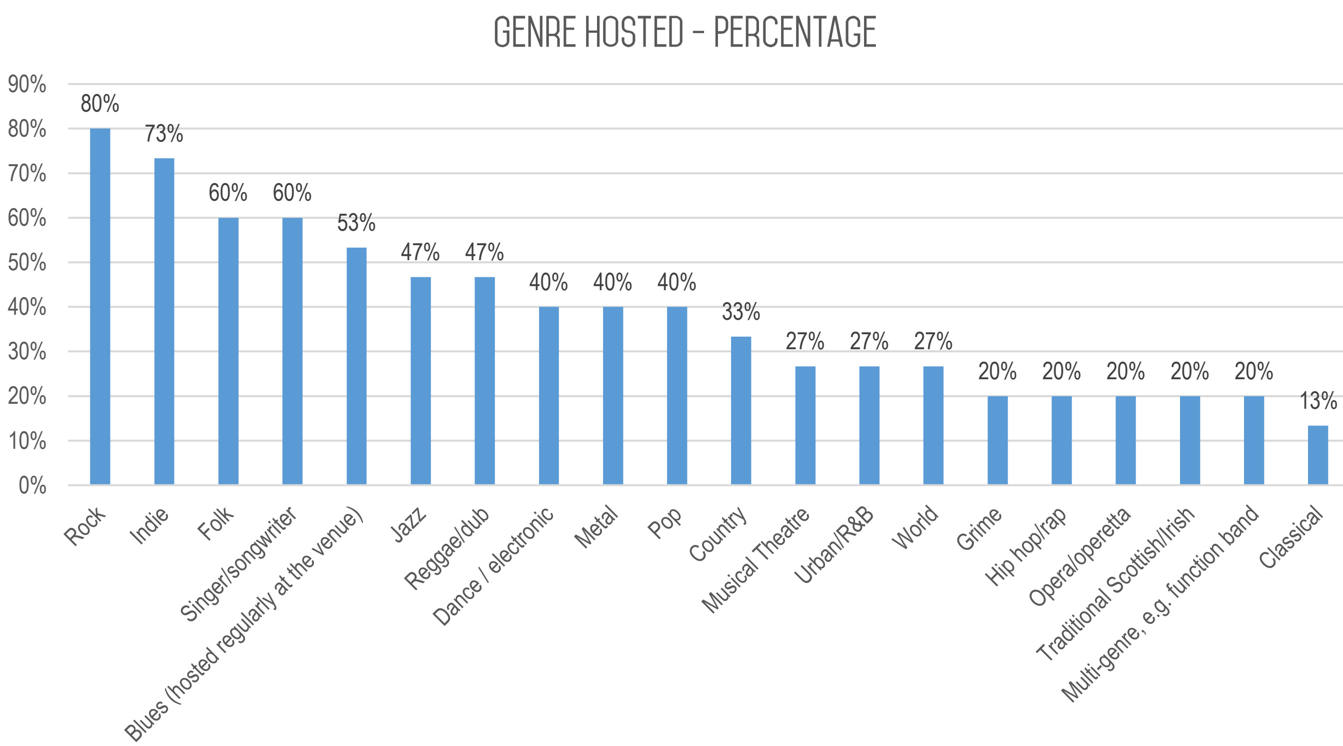


WHAT BROADLY DEFINED STYLES OF LIVE MUSIC DO YOU REGULARLY HOST/PROMOTE? TICK ALL THAT APPLY.

| GENRE | COUNT | PERCENTAGE |
|---|---|---|
| Rock | 12 | 80% |
| Indie | 11 | 73% |
| Folk | 9 | 60% |
| Singer/songwriter | 9 | 60% |
| Blues (hosted regularly at the venue) | 8 | 53% |
| Jazz | 7 | 47% |
| Reggae/dub | 7 | 47% |
| Dance / electronic | 6 | 40% |
| Metal | 6 | 40% |
| Pop | 6 | 40% |
| Country | 5 | 33% |
| Musical Theatre | 4 | 27% |
| Urban/R&B | 4 | 27% |
| World | 4 | 27% |
| Grime | 3 | 20% |
| Hip hop/rap | 3 | 20% |
| Opera/operetta | 3 | 20% |
| Traditional Scottish/Irish | 3 | 20% |
| Multi-genre, e.g. function band | 3 | 20% |
| Classical | 2 | 13% |

N=15

Total of ticked responses = 115



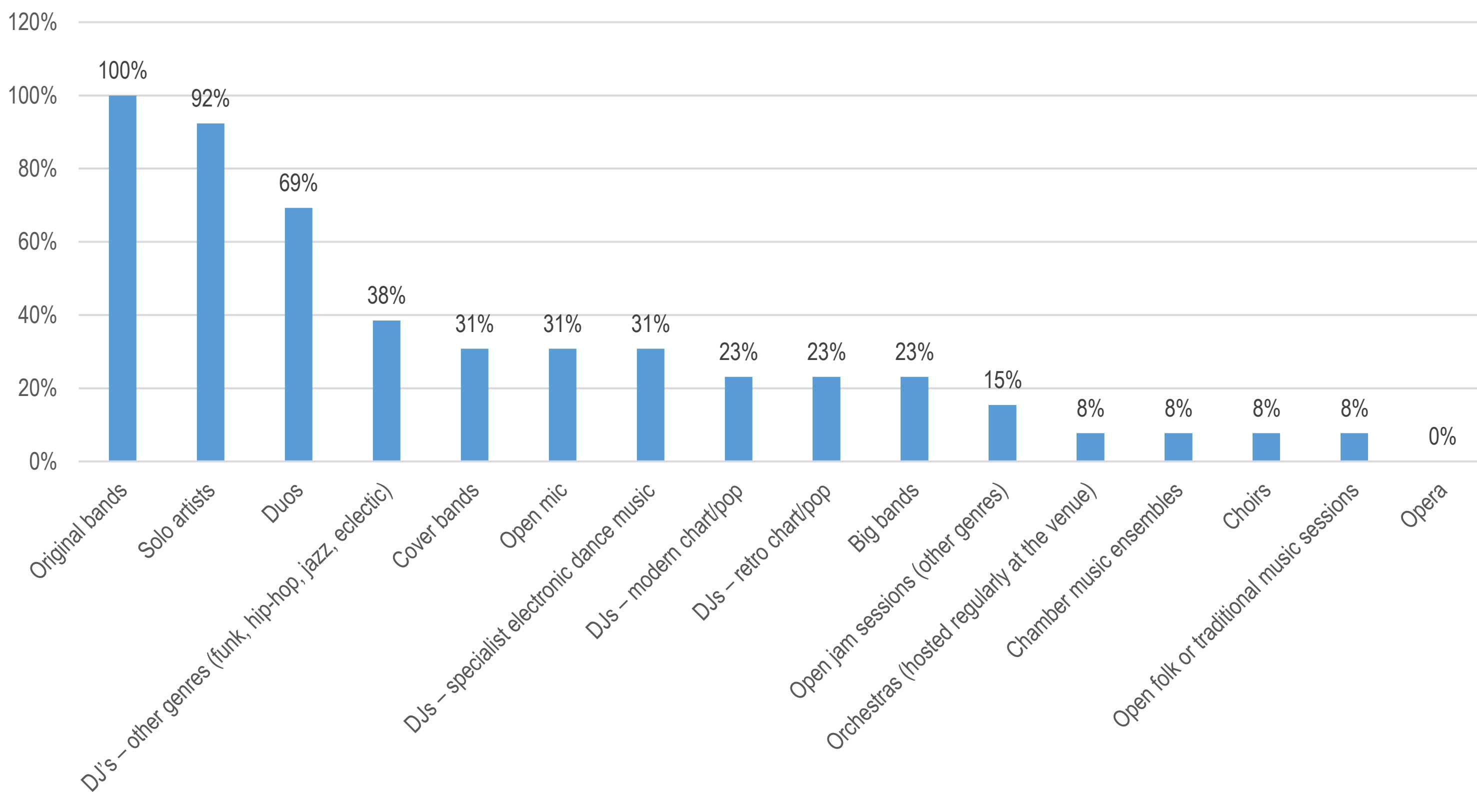
## DO YOU REGULARLY FEATURE? TICK AS MANY AS APPLY.

| ACT | COUNT | PERCENTAGE |
|---|---|---|
| Original bands | 13 | 100% |
| Solo artists | 12 | 92% |
| Duos | 9 | 69% |
| DJ's – other genres (funk, hip-hop, jazz, eclectic) | 5 | 38% |
| Cover bands | 4 | 31% |
| Open mic | 4 | 31% |
| DJs – specialist electronic dance music | 4 | 31% |
| DJs – modern chart/pop | 3 | 23% |
| DJs – retro chart/pop | 3 | 23% |
| Big bands | 3 | 23% |
| Open jam sessions (other genres) | 2 | 15% |
| Orchestras (hosted regularly at the venue) | 1 | 8% |
| Chamber music ensembles | 1 | 8% |
| Choirs | 1 | 8% |
| Open folk or traditional music sessions | 1 | 8% |
| Opera | 0 | 0% |

N=13

Total of ticked responses = 66

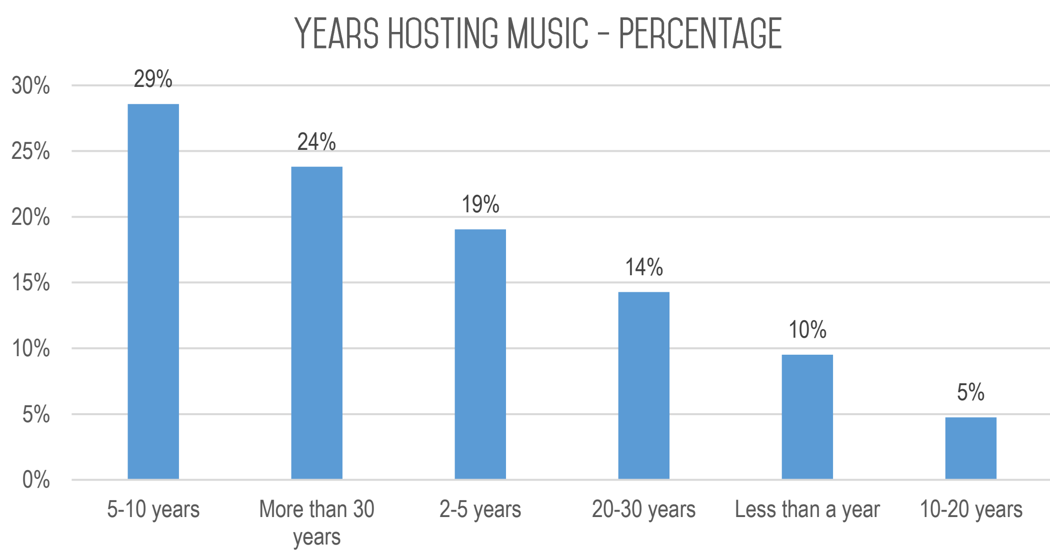
## ACTS REGULARLY FEATURED - PERCENTAGE



FOR HOW MANY YEARS HAS YOUR VENUE OR BUSINESS CONTINUOUSLY BEEN HOSTING LIVE MUSIC?

| YEARS | NUMBER OF VENUES | YEARS HOSTING MUSIC - PERCENTAGE |
|---|---|---|
| 5-10 years | 6 | 29% |
| More than 30 years | 5 | 24% |
| 2-5 years | 4 | 19% |
| 20-30 years | 3 | 14% |
| Less than a year | 2 | 10% |
| 10-20 years | 1 | 5% |

N = 21

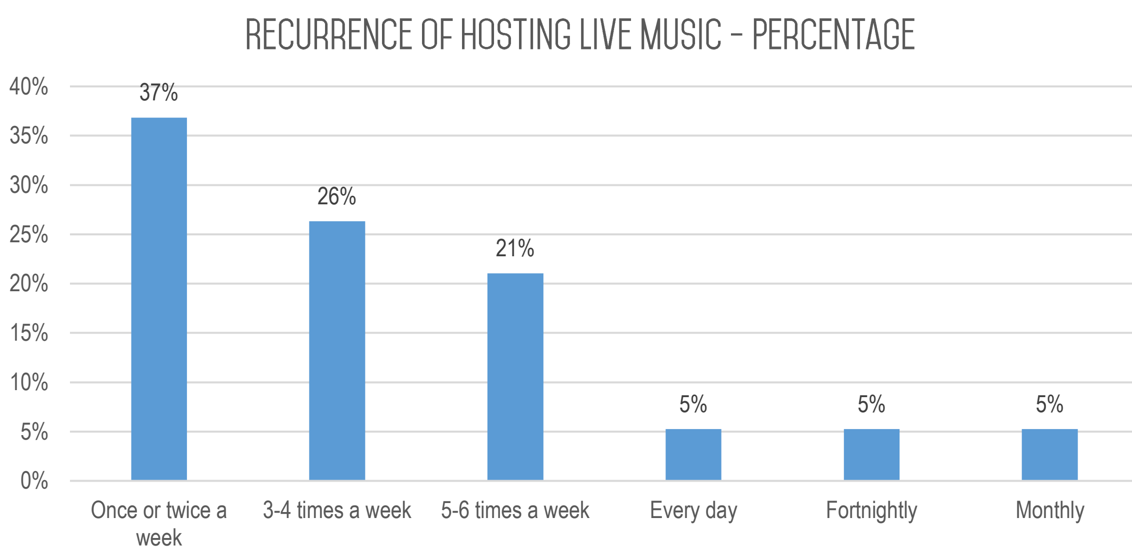



THIS PRELIMINARY DATA SUGGESTS A HEALTHY BALANCE BETWEEN NEW AND ESTABLISHED VENUES

ON AVERAGE, HOW OFTEN DO YOU HOST/STAGE LIVE MUSIC?

| RECURRENCE OF HOSTING LIVE MUSIC | COUNT | RECURRENCE OF HOSTING LIVE MUSIC - PERCENTAGE |
|---|---|---|
| Once or twice a week | 7 | 37% |
| 3-4 times a week | 5 | 26% |
| 5-6 times a week | 4 | 21% |
| Every day | 1 | 5% |
| Fortnightly | 1 | 5% |
| Monthly | 1 | 5% |

N = 19

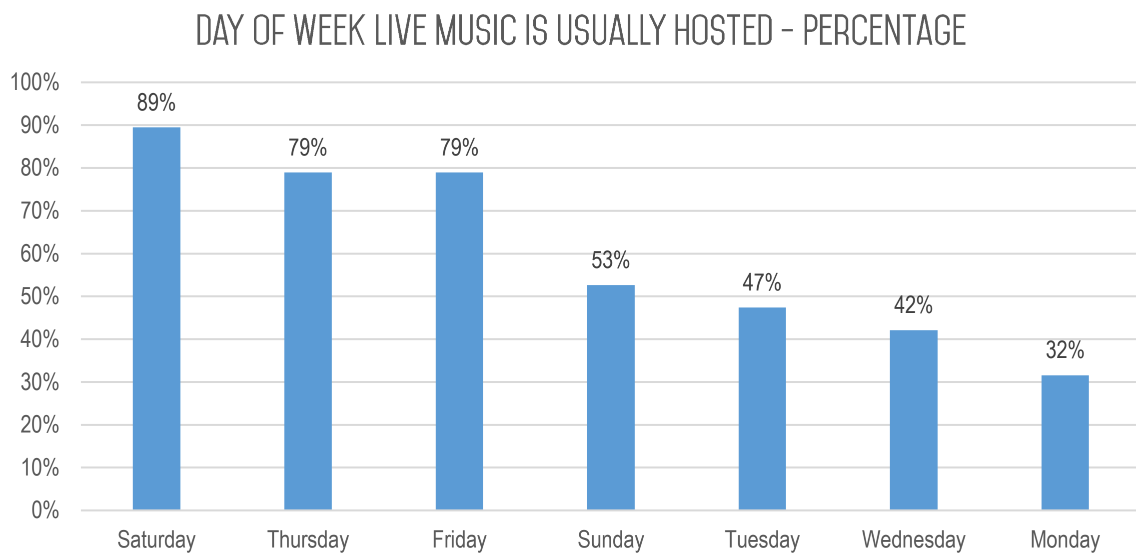



ONCE OR TWICE A WEEK IS THE MOST COMMON FREQUENCY FOR VENUES TO HOST LIVE MUSIC. THIS CAN BE RELATED TO THE PEAK THAT HAPPENS OVER THE WEEKEND (SEE BELOW)

ON WHICH NIGHTS OF THE WEEK DOES THE VENUE USUALLY HOST LIVE MUSIC?

| DAY OF WEEK | NUMBER OF VENUES - DAY OF WEEK LIVE MUSIC IS USUALLY HOSTED | DAY OF WEEK LIVE MUSIC IS USUALLY HOSTED - PERCENTAGE |
|---|---|---|
| Saturday | 17 | 89% |
| Thursday | 15 | 79% |
| Friday | 15 | 79% |
| Sunday | 10 | 53% |
| Tuesday | 9 | 47% |
| Wednesday | 8 | 42% |
| Monday | 6 | 32% |

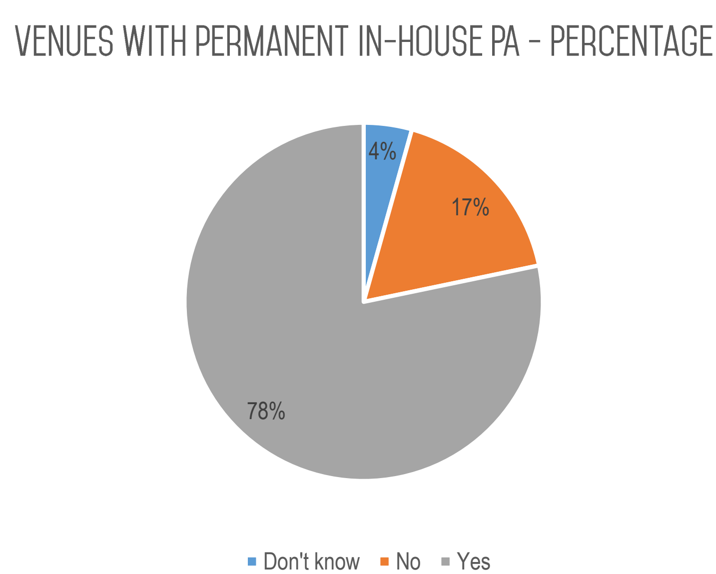
N = 19




DOES YOUR VENUE HAVE A PERMANENT IN-HOUSE PA (SUITABLE FOR AMPLIFYING LIVE MUSIC/DJS)?

| PA IN VENUE | COUNT | VENUES WITH PERMANENT IN-HOUSE PA - PERCENTAGE |
|---|---|---|
| Yes | 18 | 78% |
| No | 4 | 17% |
| Don't know | 1 | 4% |

N = 23

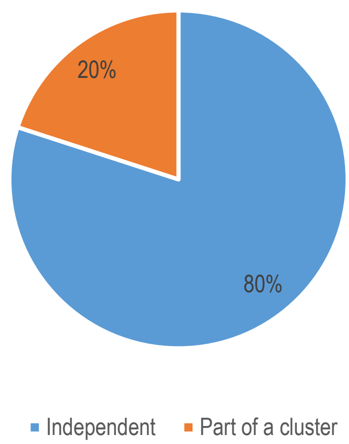


IS YOUR VENUE PART OF A CLUSTER OF VENUES OR INDEPENDENT?

| PART OF A CLUSTER | COUNT | IS VENUE PART OF CLUSTER OR INDEPENDENT - PERCENTAGE |
|---|---|---|
| Independent | 8 | 80% |
| Part of a cluster | 2 | 20% |

N = 10

IS VENUE PART OF CLUSTER OR INDEPENDENT - PERCENTAGE



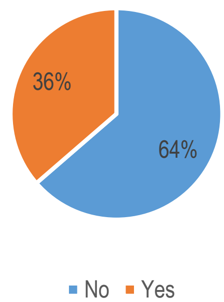

MOST VENUES APPROACHED WERE INDEPENDENT, WITH A FEW BELONGING TO LARGER GROUPS OF ASSOCIATED VENUES. FURTHER RESEARCH COULD SHOW HOW AND TO WHAT EXTENT VENUES ARE CONNECTED. MOST ALSO HAD OTHER FUNCTIONS BESIDES PRESENTING LIVE MUSIC, AS SHOWN ON THE NEXT PAGE

IS PROGRAMMING AND/OR PRESENTING (LIVE) MUSIC THE ONLY FUNCTION OF YOUR ORGANISATION?

| IS LIVE MUSIC THE ONLY FUNCTION | COUNT | IS PROGRAMMING AND/OR PRESENTING (LIVE) MUSIC THE ONLY FUNCTION? - PERCENTAGE |
|---|---|---|
| No | 7 | 64% |
| Yes | 4 | 36% |

N = 11

## IS PROGRAMMING AND/OR PRESENTING (LIVE) MUSIC THE ONLY FUNCTION? - PERCENTAGE

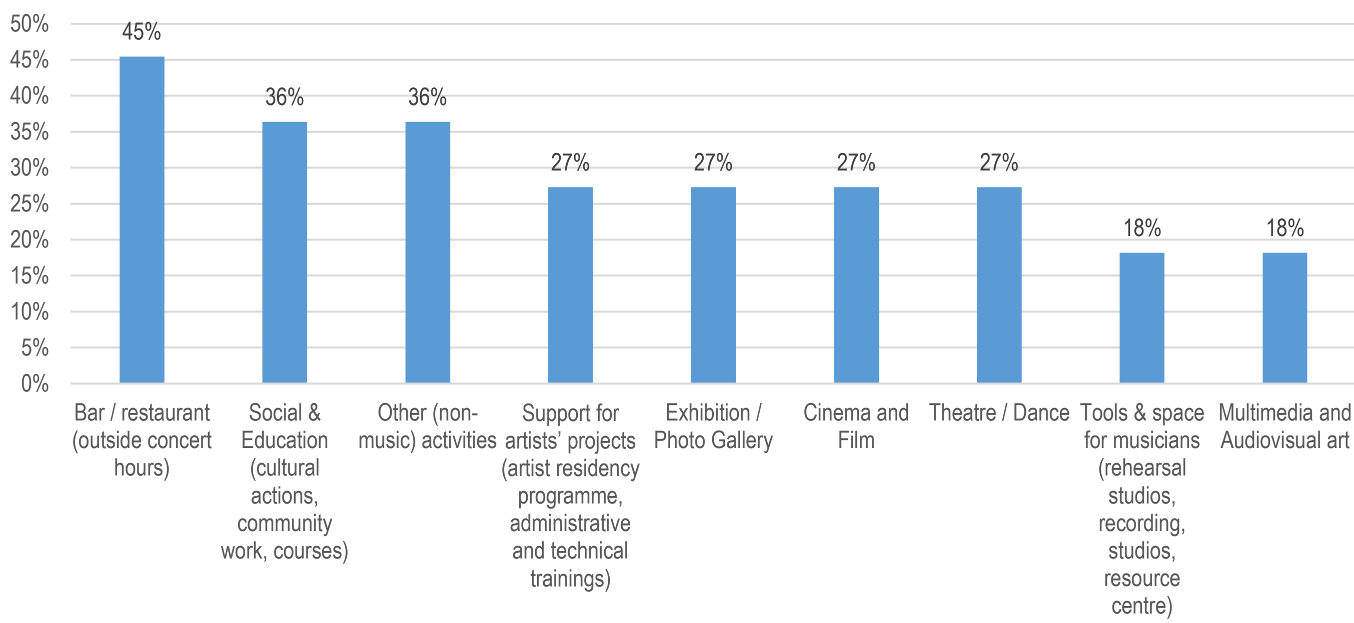



WHAT KIND OF OTHER FUNCTION(S) DOES YOUR VENUE OFFER AS WELL AS (LIVE) MUSIC?

| OTHER FUNCTIONS OFFERED BY VENUES | NUMBER OF VENUES OFFERING OTHER FUNCTIONS | OTHER FUNCTIONS OFFERED BY VENUES - PERCENTAGE |
|---|---|---|
| Bar / restaurant (outside concert hours) | 5 | 45% |
| Social & Education (cultural actions, community work, courses) | 4 | 36% |
| Other (non-music) activities | 4 | 36% |
| Support for artists' projects (artist residency programme, administrative and technical trainings) | 3 | 27% |
| Exhibition / Photo Gallery | 3 | 27% |
| Cinema and Film | 3 | 27% |
| Theatre / Dance | 3 | 27% |
| Tools & space for musicians (rehearsal studios, recording, studios, resource centre) | 2 | 18% |
| Multimedia and Audio-visual art | 2 | 18% |

N = 11

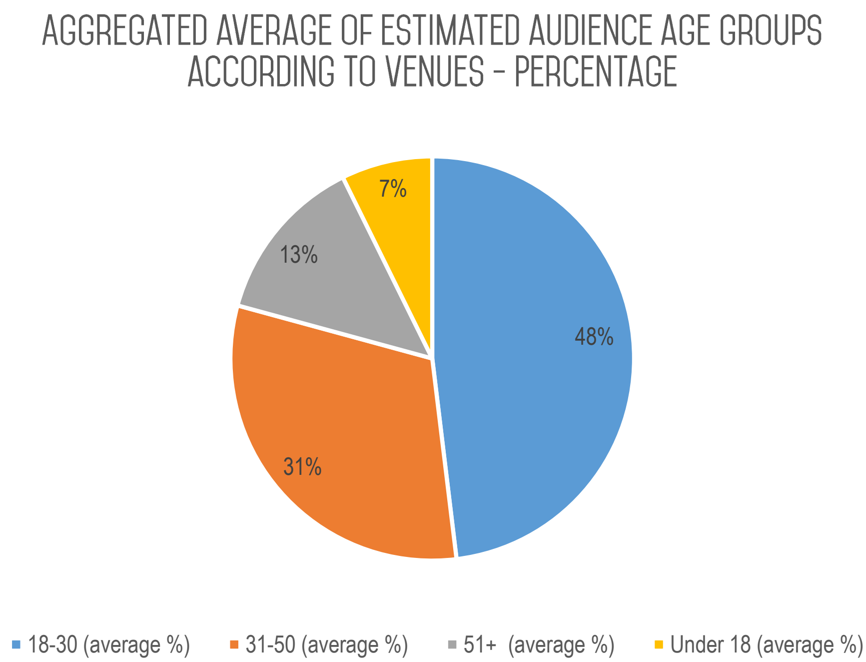
## OTHER FUNCTIONS OFFERED BY VENUES - PERCENTAGE



ESTIMATED AUDIENCE AGE GROUPS ACCORDING TO VENUES

| RANGE | AGGREGATED AVERAGE OF ESTIMATED AUDIENCE AGE GROUPS ACCORDING TO VENUES - PERCENTAGE |
|---|---|
| 18-30 (average %) | 48% |
| 31-50 (average %) | 31% |
| 51+ (average %) | 13% |
| Under 18 (average %) | 7% |

N = 13




FURTHER ANALYSIS FROM VENUE DATA CONFIRMS THAT THE GROSS OF THE AUDIENCE AGE RANGE IS A WIDE BRACKET BETWEEN 18 AND 50 YEARS OLD

## EMPLOYMENT

### CENSUS DAY

**How many people are/were employed at the venue for the event?**

54
NO. OF MUSICIANS (NOT DJS) OBSERVED - CENSUS DAY

1
NO. OF DJS OBSERVED - CENSUS DAY

86
NO. OF BAR/FRONT OF HOUSE STAFF OBSERVED - CENSUS DAY

23
NO. OF PRODUCTION STAFF (E.G. SOUND ENGINEERS) OBSERVED - CENSUS DAY

18
NO. OF DOOR STAFF - SECURITY OBSERVED - CENSUS DAY

9
NO. OF DOOR STAFF - BOX OFFICE OBSERVED - CENSUS DAY

BASED ON CENSUS DAY OBSERVATIONS AND INFORMATION FROM VENUE STAFF, THERE WERE AN ESTIMATED TOTAL OF 191 PEOPLE EMPLOYED AT 16 VENUES ON CENSUS DAY

### AVERAGE EMPLOYMENT

**How many staff do you employ on average per live music event?**

105
MUSICIANS EMPLOYED (NOT DJS) - AVERAGE

4
DJS EMPLOYED - AVERAGE

75
BAR/FRONT OF HOUSE STAFF EMPLOYED - AVERAGE

17
PRODUCTION STAFF (E.G. SOUND ENGINEERS) EMPLOYED- AVERAGE

10
DOOR STAFF - SECURITY EMPLOYED - AVERAGE

36
DOOR STAFF - BOX OFFICE EMPLOYED - AVERAGE

ON AVERAGE, PER LIVE MUSIC EVENT, THERE ARE AN ESTIMATED TOTAL OF 247 PEOPLE EMPLOYED AT 10 VENUES

## COMMENTS BY VENUES

### WILL YOU BE PROMOTING/HOSTING FEWER OR MORE LIVE MUSIC EVENTS THREE YEARS FROM NOW, AND WHY?

| DO YOU THINK THAT YOU WILL BE PROMOTING/HOSTING FEWER OR MORE LIVE MUSIC EVENTS THREE YEARS FROM NOW, AND WHY? | COUNT |
|---|---|
| About the same | 6 |
| Many more | 1 |
| More | 1 |

N = 8

### WHY?

Reasons why included: capped growth potential, limited resources, demand is increasing

### BARRIERS FOR SUCCESS EXPRESSED

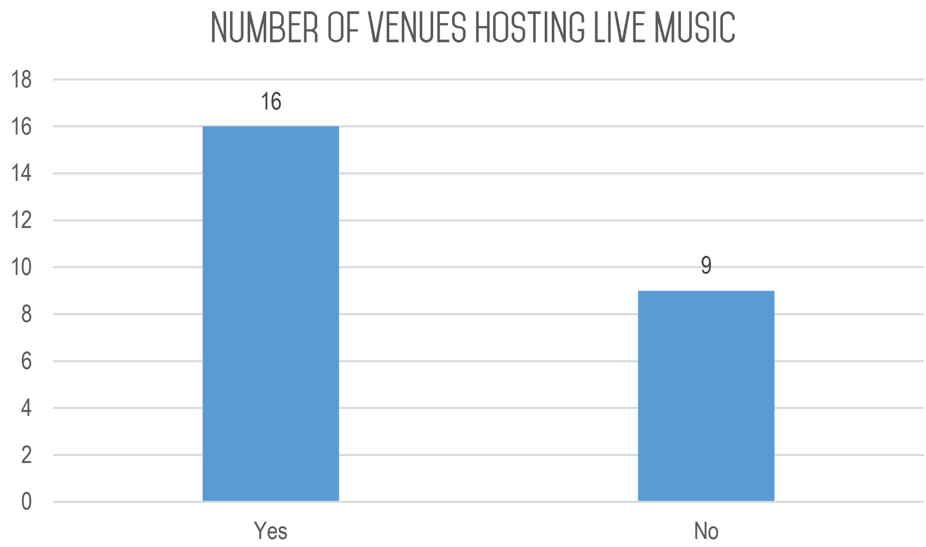
Government involvement, passing ‘Agents of Change’ policies, and providing more financial investment for musicians

## CENSUS DAY OBSERVATIONS

DID THE VENUE HOST AN EVENT ON CENSUS DAY?

| EVENT HOSTED ON CENSUS DAY/NIGHT | NUMBER OF VENUES HOSTING LIVE MUSIC |
|---|---|
| Yes | 16 |
| No | 9 |

N = 25

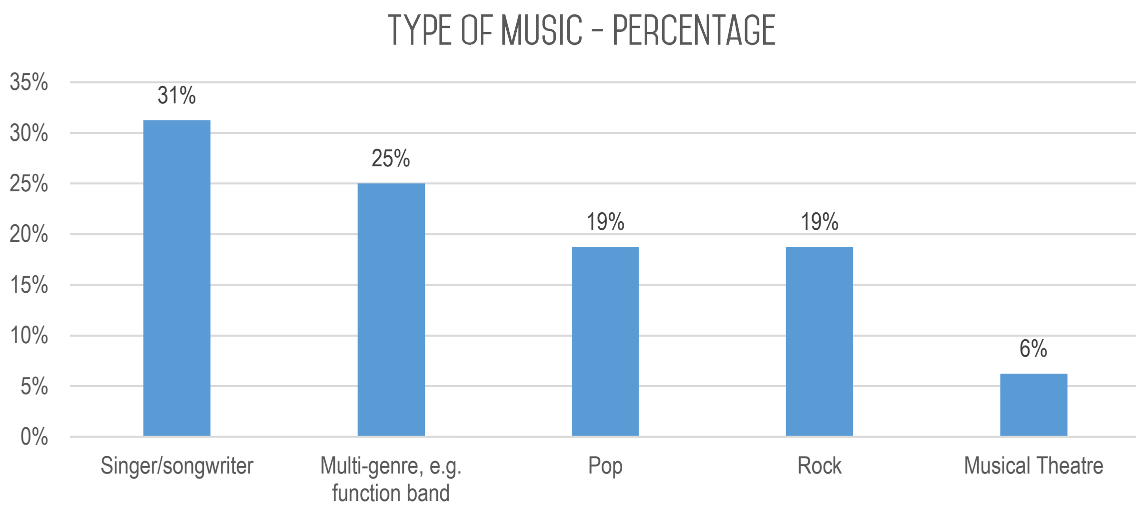



16 OUT OF THE 25 VENUES OBSERVED WERE VISITED ON CENSUS DAY

WHAT BEST DESCRIBES THE MAIN TYPE OF MUSIC ON CENSUS DAY? (VENUE OBSERVATION SURVEY ONLY)

| TYPE OF MUSIC | COUNT | TYPE OF MUSIC - PERCENTAGE |
|---|---|---|
| Singer/songwriter | 5 | 31% |
| Multi-genre, e.g. function band | 4 | 25% |
| Pop | 3 | 19% |
| Rock | 3 | 19% |
| Musical Theatre | 1 | 6% |

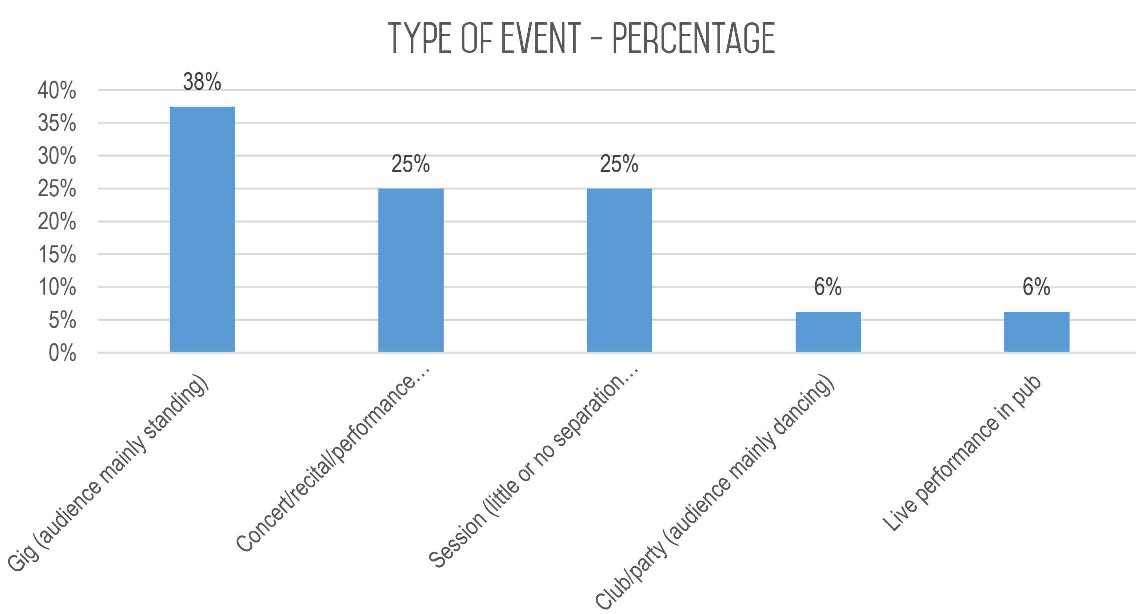
N = 16




WHAT BEST DESCRIBES THE TYPE OF EVENT? (VENUE OBSERVATION SURVEY ONLY)

| TYPE OF EVENT | COUNT | TYPE OF EVENT - PERCENTAGE |
|---|---|---|
| Gig (audience mainly standing) | 6 | 38% |
| Concert/recital/performance (audience mainly seated) | 4 | 25% |
| Session (little or no separation between performers and audience, e.g. folk session) | 4 | 25% |
| Club/party (audience mainly dancing) | 1 | 6% |
| Live performance in pub | 1 | 6% |

N = 16

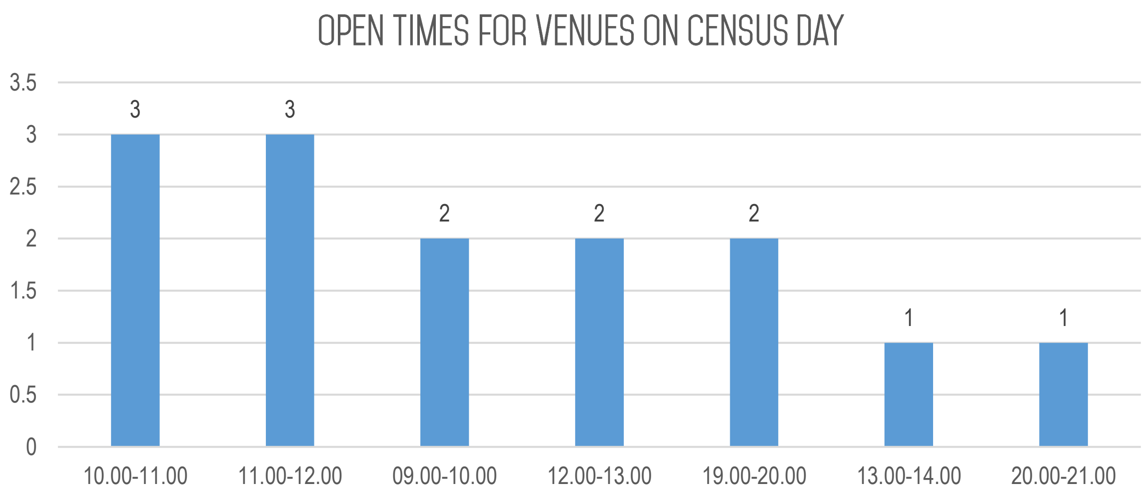


VENUE OPEN TIME ON CENSUS DAY

| RANGE | OPEN TIMES FOR VENUES ON CENSUS DAY |
|---|---|
| 10.00-11.00 | 3 |
| 11.00-12.00 | 3 |
| 09.00-10.00 | 2 |
| 12.00-13.00 | 2 |
| 19.00-20.00 | 2 |
| 13.00-14.00 | 1 |
| 20.00-21.00 | 1 |

N = 14

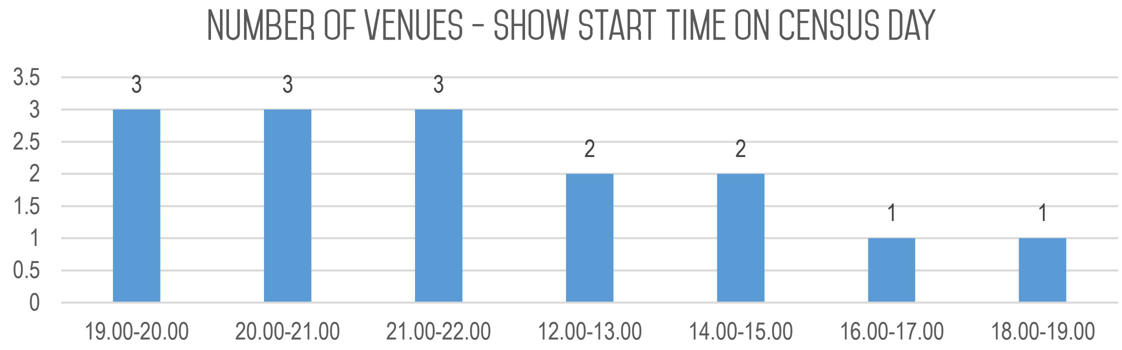
## THE MOST COMMON OPENING TIME FOR VENUES WAS BETWEEN 10AM TO 12PM




SHOW START TIME ON CENSUS DAY

| RANGE | NUMBER OF VENUES - SHOW START TIME ON CENSUS DAY |
|---|---|
| 19.00-20.00 | 3 |
| 20.00-21.00 | 3 |
| 21.00-22.00 | 3 |
| 12.00-13.00 | 2 |
| 14.00-15.00 | 2 |
| 16.00-17.00 | 1 |
| 18.00-19.00 | 1 |

N = 15



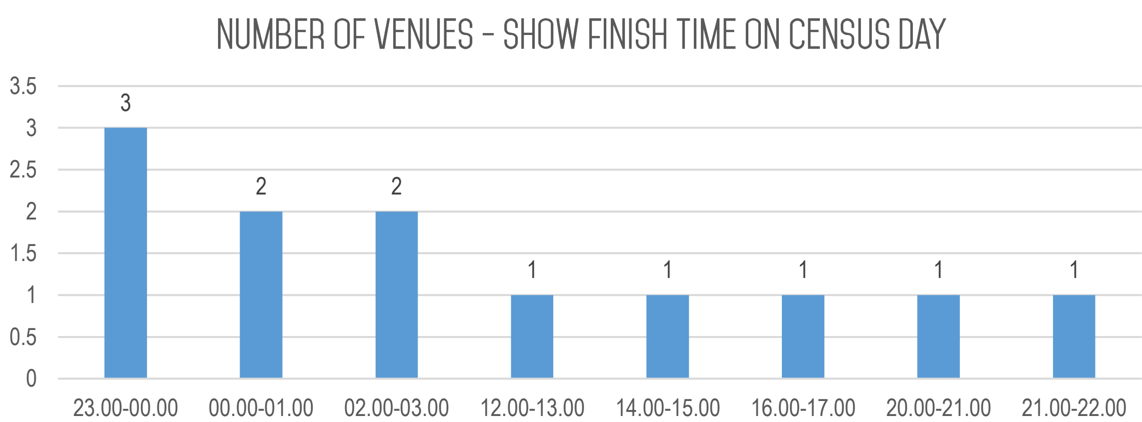

## MORE THAN HALF OF SHOWS STARTED BETWEEN 7PM AND 10PM

SHOW FINISH TIME ON CENSUS DAY

| RANGE | NUMBER OF VENUES - SHOW FINISH TIME ON CENSUS DAY |
|---|---|
| 23.00-00.00 | 3 |
| 00.00-01.00 | 2 |
| 02.00-03.00 | 2 |
| 12.00-13.00 | 1 |
| 14.00-15.00 | 1 |
| 16.00-17.00 | 1 |
| 20.00-21.00 | 1 |
| 21.00-22.00 | 1 |

N = 12

## MORE THAN HALF OF SHOWS FINISHED BETWEEN 11PM AND 3AM

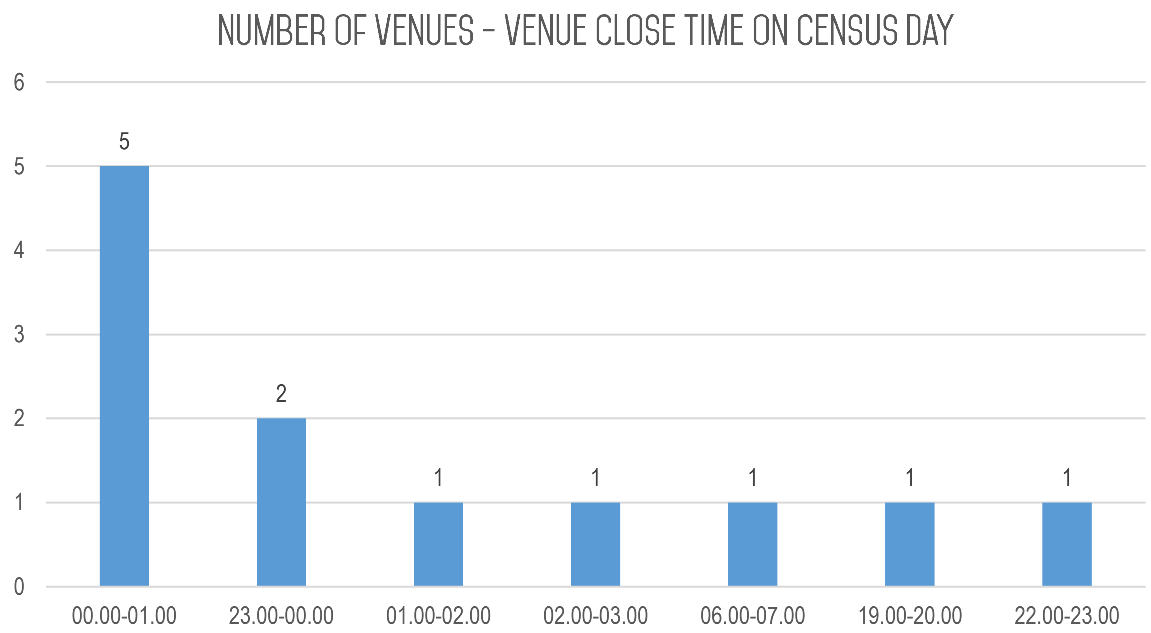


VENUE CLOSE TIME ON CENSUS DAY

| RANGE | NUMBER OF VENUES - VENUE CLOSE TIME ON CENSUS DAY |
|---|---|
| 00.00-01.00 | 5 |
| 23.00-00.00 | 2 |
| 01.00-02.00 | 1 |
| 02.00-03.00 | 1 |
| 06.00-07.00 | 1 |
| 19.00-20.00 | 1 |
| 22.00-23.00 | 1 |

N = 12

## MORE THAN HALF OF VENUES CLOSED BETWEEN 11PM AND 1AM



# UK LIVE MUSIC CENSUS

## LIVERPOOL

All data was analysed with the permission of UK Live Music Census. This report focused on data gathered on the 1st of June 2017 by the Liverpool Live Music Census Team, and the online surveys that were distributed until the end of the same month.

Report last updated February 14th, 2018