



Eurovision 2023

Community and Wellbeing Strand

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Eurovision 2023: Community and Wellbeing Strand

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Executive Summary

Liverpool citizens were enthusiastic about their city hosting Eurovision. 74.1% of those surveyed were enthusiastic about Liverpool hosting the ESC on behalf of Ukraine, with women in particular being more enthusiastic about hosting Eurovision. 80% of survey respondents felt proud that Liverpool had won the competition to host the Contest. These survey-based feelings of pride in Liverpool and that 'Liverpool had done a good job' were strongly reinforced in one-to-one and group interviews with those delivering Eurovision community events.

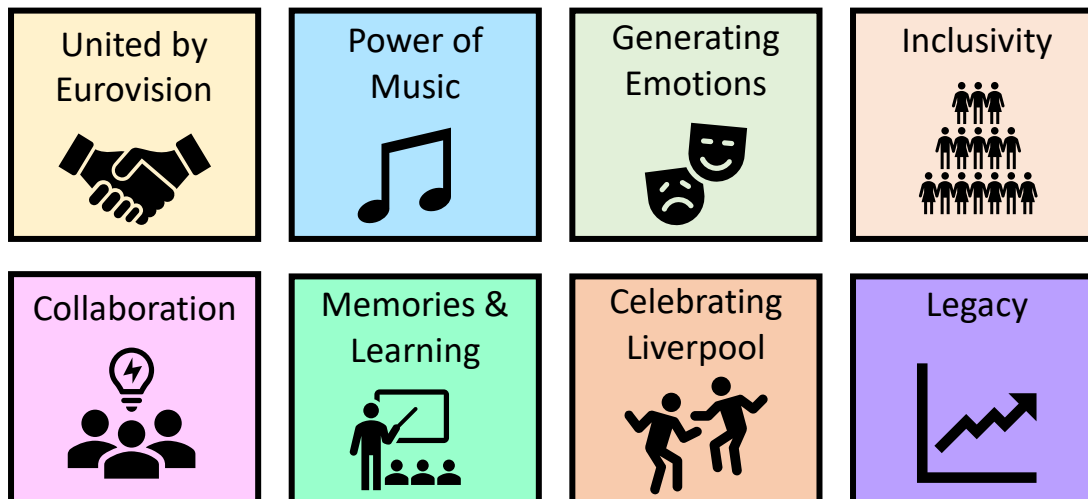
Anticipation of Eurovision prompted feelings of wellbeing. Our pre-Eurovision survey reported higher personal wellbeing, above national average, compared to two follow up surveys conducted one and four months after Eurovision. Feelings of wellbeing were similar in the two follow-up surveys, suggesting that there was a strong short term up-tick in wellbeing in anticipation of hosting Eurovision. In contrast, those who felt involved in Eurovision, or that the event was 'for me' or 'my kind of thing' showed improvement in wellbeing from pre- to post-Eurovision.

Liverpool citizens engaged more in Eurovision events than they anticipated. Less than one fifth of pre-Eurovision survey respondents expected to get involved in the public events held in Liverpool, but more than one third actually reported attending a city or community event in the first follow-up survey. Engagement differed by age, with those aged 25-34 much more likely to attend the televised shows, but those aged 35-49 showing the strongest increase in events attended compared to their intentions to attend. Unsurprisingly, Eurovision fans were five times more likely to have attended live events than non-fans.

Eurovision encouraged Liverpool citizens to view themselves as part of a global community. Pre- and post- Eurovision the majority of survey respondents considered themselves as citizens of Liverpool first, rather than of Merseyside, the North West, Northern England, England, UK, Europe or the world. Responses after Eurovision significantly changed towards sense of citizenship to wider areas than just the local city, with percentages significantly decreasing for citizenship of Liverpool and England, and significantly increasing for citizenship of the world.

Feelings about Eurovision were highly similar to feelings about Liverpool as a city. In-depth interviews probing the feelings of those involved in Eurovision community events showed a strong overlap in the words participants used to describe Eurovision and Liverpool itself. This reflects the suitability of Liverpool as a host city for Eurovision – a vibrant and inclusive place with a love for music hosting Europe's biggest party.

Eight clear themes emerged from interviews with those involved in Eurovision community events.



Community projects had enormous reach. Projects funded as part of Eurovision involved 367 organisations and engaged 36,000 active participants. Eurolearn projects were used by 257 schools, with 17,746 participants and Eurostreet/Eurogrant projects represented 77 community groups and schools with 11,904 participants. In addition, five organisations received commissions collectively running 48 events which reached 5957 active participants and 28 community groups provided pop-up cultural events involving 413 participants with an active audience of 4500.

Themes emerging from one-to-one and group interviews highlight the opportunities to build connections and create opportunities in a space that values inclusivity. Effective connections were essential for successfully delivering this wide range of activities, volunteers made new friends and felt valued for their work, and those from minoritized communities felt that Eurovision had created safe spaces for expression. There was a strong sense of hope that the many activities would have a long-lasting legacy, both in impact on participants and in encouraging investment in future community engagement events.

EuroStreet and EuroLearn events created a sense of solidarity with Ukraine.

Ukrainian citizens were strongly engaged in developing and delivering activities, ensuring authenticity. Participants valued the opportunity to share in Ukrainian culture and show their support. Engagement of Ukrainian communities was also critical to ensuring sensitivity to the contrast between the party atmosphere in Liverpool and the ongoing invasion of Ukraine.

Community events associated with Eurovision are a powerful tool for fostering feelings of community and wellbeing. The EuroGrant, EuroStreet and EuroLearn initiatives provide a blueprint for increasing the impact of large-scale events beyond economic value. They enabled Eurovision to impact communities across our region, including involving groups and minoritized individuals who may typically engage in such activities. The tens of thousands of people actively involved in these events were empowered to be involved in an historic version of this world-famous festival.

Introduction

The University of Liverpool, working in partnership with Liverpool City Council, the Department for Culture, Media and Sport, and Spirit of 2012 aimed to explore how hosting the Eurovision song contest in 2023 on behalf of Ukraine impacted residents of Liverpool City Region. This part of the research focused on wellbeing, civic pride and citizenship. The study aimed to capture a flavour of people's thoughts, feelings and attitudes towards Eurovision in general - and Eurovision 2023 in particular. It aimed to assess the success of community projects funded by [EuroGrants](#), and events supported by [EuroLearn](#) and [EuroStreet](#) commissions, and to ask what impact a selection of bespoke Eurovision events had on those who took part in them.

There were 4 strands to the community and wellbeing evaluation:

1. A quantitative household study examining the impact of Eurovision on Liverpool residents using a pre- and post-Eurovision survey asking about general attitudes to Eurovision, sense of civic pride and notion of citizenship.
2. A brief assessment of the impact of Eurovision on wellbeing of participants at [EuroVillage](#) events using a brief questionnaire.
3. A qualitative assessment of the impact of Eurovision on community wellbeing via 6 focus groups and 2 interviews with organisations commissioned to undertake Eurovision-focussed community events.
4. A summary of evaluations completed by community groups who had received small grants from Liverpool City Council to run events and activities in their communities (EuroGrants).

Quantitative Components

Strand 1: Household Survey

Method

Following approval from the University of Liverpool Ethics Committee to conduct the survey (see letter of approval in Appendix 1), M.E.L Research (<https://melresearch.co.uk>) were commissioned in February 2023 to collect data from a representative sample of Liverpool residents, using face-to-face and panel-based data collection methods at baseline with remote data collection via email, SMS or WhatsApp at follow-up. The ambition was to collect complete baseline and follow-up data from a sample of approximately 1000 City of Liverpool residents.

During the second half of April and early May, M.E.L Research fieldworkers collected data in person from a pre-identified (using ACORN/CACI software) set of households across 30 wards in Liverpool. This sample was boosted using a panel of City of Liverpool residents. For baseline data collection on the doorstep, consenting participants were handed a tablet so they could complete the questionnaire without interviewer bias and Panel members were sent the survey in the manner well-established within MEL.

All baseline participants were re-contacted following the completion of Eurovision 2023 and its associated community activities during late May and June.

Participants were sent a link to the online follow-up survey by e-mail, SMS or WhatsApp, with text and telephone reminders. The design enabled a comparison of two snapshots of wellbeing and community related variables that had potential to change as a result of hosting the Eurovision Song Contest (ESC) 2023.

It also collected information about the self-reported extent of engagement with Eurovision events and so provided a way to look at differences in wellbeing between groups who engaged with Eurovision-related events, compared to those who did not engage.

Incentives of £5 vouchers for each completed survey were offered to support recruitment.

1398 Liverpool residents were recruited into the baseline survey during mid to late April and early May. They were recruited in approximately equal numbers from 30 different council wards (neighbourhoods) within the city.

Baseline and Follow-Up Measures

The surveys as answered by respondents are provided in Appendix 2 of this report.

Grouping Variables

Demographic characteristics were collected at baseline only. Following guidance from M.E.L Research some of these questions were presented at the beginning of survey and some at the end. Questions covered at the beginning included postcode, age band, gender, and ethnicity. Questions incorporated at the end of the survey included work status, highest educational qualification achieved, disability status, sexuality, and identification with certain demographic groups particularly relevant for ESC 2023 (i.e., displaced Ukrainian people; longer term Ukrainian and Eastern European residents of Liverpool).

The Baseline survey included **questions related to attitudes to the ESC generally and to ESC 2023 specifically**. Also included in the baseline survey were questions exploring **intentions to engage** with ESC 2023 activities and events either by attending and/or volunteering to help. These questions were repeated in the follow-up survey using revised wording to reflect **actual engagement** in ESC 2023 events and activities.

Outcome Variables

Subjective and Personal Wellbeing. Two measures were included at baseline and follow-up. They were:

- **The Short Warwick Edinburgh Mental Wellbeing Scale** (SWEMWBS: Stewart Brown et al., 2009). This positively phrased 7 item questionnaire is a widely used and well tolerated measure of subjective wellbeing that can be used in a calculation of social value. It measures both hedonic and eudaimonic aspects of wellbeing using a 5-point Likert scale. High scores reflect better wellbeing with a possible range of 7–35. While Thygesen et al. (2023) report a 0.7 point change in SWEMWBS scores during the COVID-19 pandemic, Shah et al. (2018) suggest that a 1–3 point change in SWEMWBS subjective wellbeing is of clinical relevance.
- **The Office for National Statistics Personal Wellbeing Questions** (ONS4: Office of National Statistics, 2018) this increasingly used measure of

personal wellbeing incorporates a 10-point Likert Scale (0 = not at all and 10= completely) to examine self-reported happiness, life satisfaction and sense of worthwhile-ness along with a final, reverse-scored question exploring levels of anxiety. The single questions can also be analysed individually.

Community Wellbeing was assessed using the community wellbeing subscale of the Wellbeing In Place Perceptions Scale (Corcoran et al., 2023). This 6-item scale explores respondents' perceptions about how well a place contributes to its residents' capacity to feel good and function well. Originally designed to use a percentage response scale, here, to maintain consistency with other measures in the survey, a Likert scale from 1-5 was used with 1 representing strong disagreement and 5 representing strong agreement with the statements. This results in a range of possible scores from 6-30 for total perceived community wellbeing. Statements all referred directly to Liverpool to situate the scale.

Civic Pride was measured using Wood's (2006) Civic Pride Scale. This was particularly well suited for this evaluation as it is designed to be sensitive to the social impacts of local authority events. Participants were asked to respond to 13 statements using a 5-point Likert scale with anchor points of strong agreement and strong disagreement. Each statement began "Liverpool is...". Seven statements reflect positive and 6 reflect negative opinions. The latter are reverse scored when calculating the total Liverpool Civic Pride score.

Tolerance of Difference was measured using the scale developed by Hjerm et al. (2020) which has 8 items producing subscales of *acceptance of difference*, *respect for difference* and *appreciation of difference*. It uses a 5-point rating scale with anchors of completely disagree and completely agree. All items are positively worded to obtain the overall total and subscale totals.

Scale of Citizenship Ranking. Although published scales exist to measure extent or scale of felt citizenship (Morais and Ogden, 2011), they tend to be long and complex and so were dismissed for inclusion in this survey which had been designed with brevity and ease of completion in mind. In an attempt to gauge any change in sense of citizenship according to scale of place following the hosting of an internationally recognised event, a simple ranking task was devised. Participants were asked to rank their sense of identity to places moving from hyper-local to global-scale (from community/ neighbourhood to city to city region to North West etc. to the world). Participants were asked to give a rank of 1

to the scale of place they most identify as being a citizen of and a rank of 8 to the scale of place they least identify as being a citizen of.

Baseline data analysis

1398 people responded to the baseline doorstep survey. They were aged 16–90 (mean age 44), 51.8% were female and 82.2% were white. Six respondents [0.4%] were displaced Ukrainians, 6 [0.4%] considered themselves Ukrainian Liverpool residents. 34 respondents [2.4%] were Eastern European Liverpool residents.

Table 1: Demographics of people recruited to the baseline doorstep survey (pre-Eurovision) n = 1398.

Demographics		Frequency [percent]
Age	16–24	273 [19.6%]
	25–34	262 [18.7%]
	35–49	303 [21.7%]
	50–64	302 [21.6%]
	65+	258 [18.4%]
Gender	Male	672 [48.1%]
	Female	724 [51.8%]
	Non-Binary	1 [0.1%]
	Prefer not to say	1 [0.1%]
Ethnicity	Asian / British Asian	68 [4.8%]
	Black, African, Black British, or Caribbean	78 [5.6%]
	Mixed or multiple ethnicities	50 [3.6%]
	White British	1149 [82.2%]
	Another ethnic group	42 [3.0%]
	Prefer not to say	11 [0.8%]
Sexuality	Heterosexual / straight	1254 [89.7%]
	Gay	21 [1.5%]
	Lesbian	10 [0.7%]
	Bisexual / pansexual	54 [3.9%]
	Queer	5 [0.4%]
	Other	2 [0.2%]
	Prefer not to say	52 [3.7%]
Do you consider	Yes	209 [15.0%]
	No	1147 [82.1%]
	Prefer not to say	41 [3.0%]

yourself disabled?		
Work Status	Full-time	462 [33.0%]
	Part-time	225 [16.1%]
	Self-employed	74 [5.3%]
	Unemployed or looking for work	58 [4.1%]
	Student	148 [10.6%]
	Retired	245 [17.5%]
	Long term sick or disabled	68 [4.9%]
	Look after family or home	68 [4.9%]
	Other	11 [0.8%]
	Prefer not to say	40 [2.8%]

37.4% of the sample considered themselves Eurovision fans but 53.3% usually watched the Eurovision song contest on television. 3.9% had previously attended the song contest in person. 70.5% believed that the Eurovision Song Contest (ESC) promotes positive feelings across the countries involved. 55.3% felt that voting in the ESC is political, but 76.3% agree that the ESC is mostly for fun. 74.1% were enthusiastic about Liverpool hosting the ESC on behalf of Ukraine and 80% felt proud that Liverpool had won the competition to host the Contest.

Age group patterns

The respondents were categorised into 5 age groups: 16-24, 25-34, 35-49, 50-64 and 65+. As shown in Figures 1,2 and 3, age groups 35-49 and 50-64 were more likely to be Eurovision fans and to watch the song contest, whereas ages 25-34 were more likely to plan to attend Eurovision events in Liverpool.

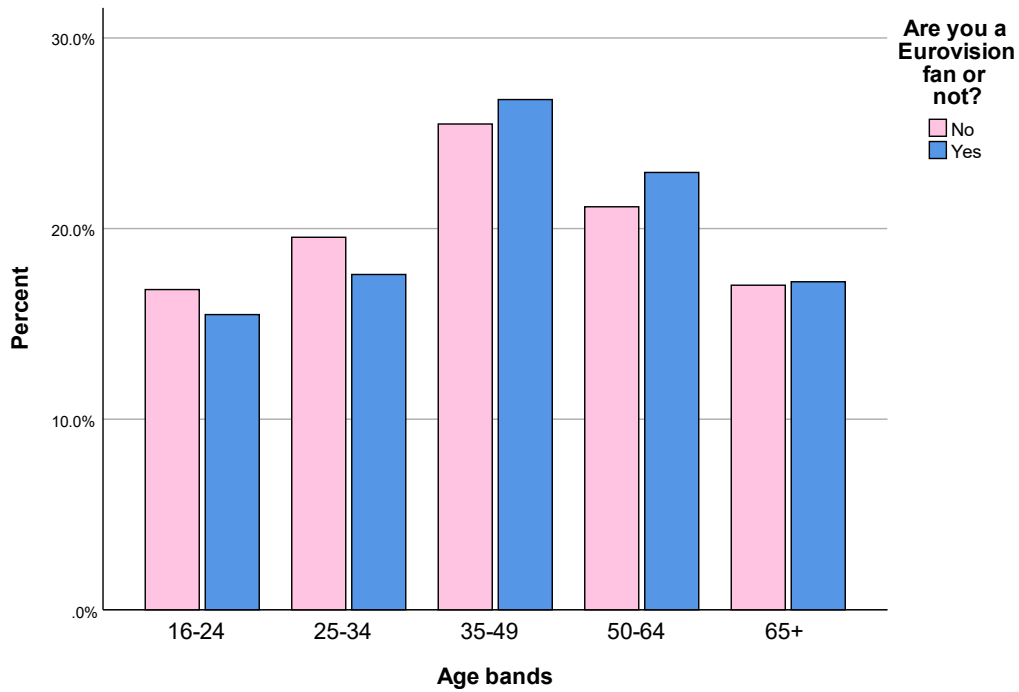


Figure 1: Showing fan-status by age-group at baseline survey (pre-Eurovision)

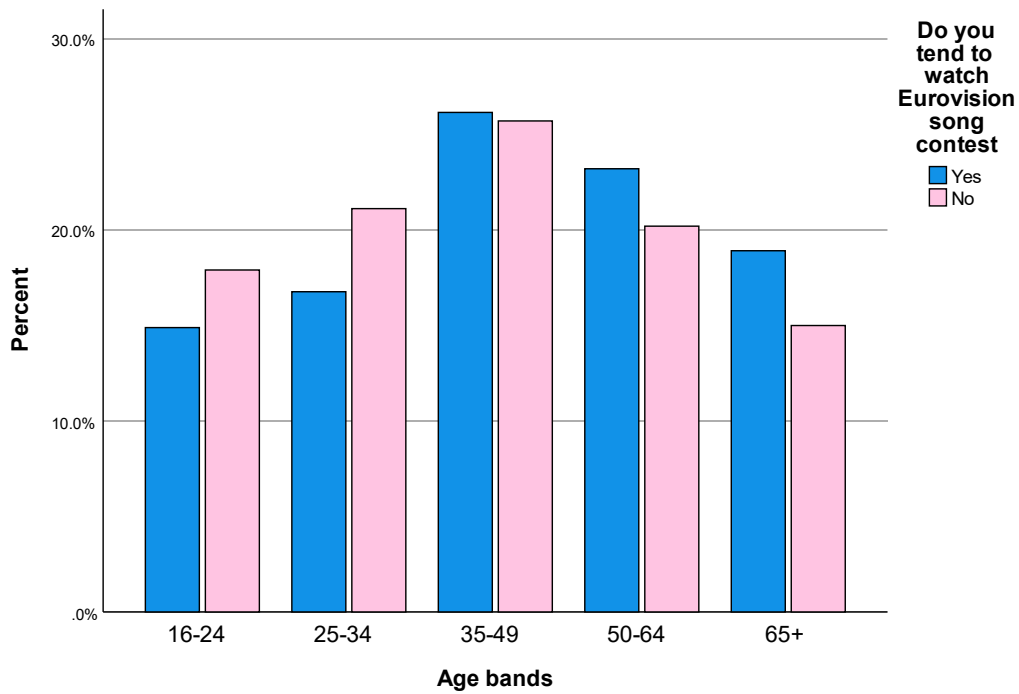


Figure 2: Showing tendency to watch Eurovision by age-group, at baseline

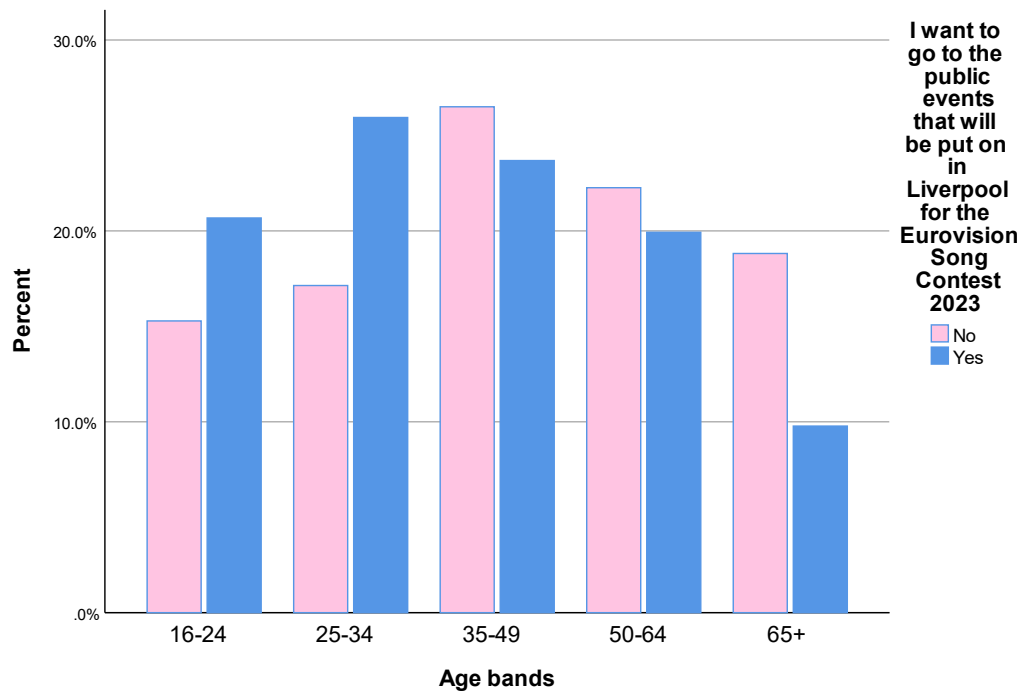


Figure 3: Showing intention to attend public events by age-group (pre-Eurovision)

Gender patterns

Responses were collapsed into a binary definition of gender (for all but 2 respondents) to allow for gender comparisons. Women were significantly more likely than men to consider themselves Eurovision fans (OR = 1.41 [1.13, 1.77]), to watch the Eurovision Song Contest (OR = 1.62 [1.30, 2.01]), and to be more enthusiastic about hosting Eurovision (OR = 1.64 [1.08, 2.50]). However, women were not more likely to indicate that they intended to volunteer at the ESC events (OR = 1.73 [0.82, 3.83]). Table 2 shows responses broken down by gender.

Table 2: Showing responses broken down by gender at baseline with frequency and [percent]

		Male (n=643)	Female (n=753)	Total (n=1396)
Are you a Eurovision fan?	Yes	213 [41%]	310 [59%]	523
	No	430 [49%]	443 [51%]	873
Do you tend to watch the Eurovision Song Contest?	Yes	302 [41%]	443 [59%]	745
	No	341 [52%]	310 [48%]	651
Are you enthusiastic about Liverpool hosting Eurovision 2023 on behalf of Ukraine?	Yes	452 [44%]	584 [56%]	1036
	No	61 [56%]	48 [44%]	109
	Indifferent	130 [52%]	121 [48%]	251
I intend to volunteer to help with the hosting of the Eurovision Song Contest 2023	Yes	12 [33%]	24 [67%]	36
	No	631 [46%]	729 [54%]	1360

Individual and community wellbeing, pride in place, tolerance of difference and sense of belonging.

Subjective wellbeing, as assessed using the Short Warwick Edinburgh Mental Wellbeing Scale (Stewart Brown et al., 2009) was high amongst our respondents, with mean subjective wellbeing score pre-Eurovision being 26.67 from a total score of 35 (range 7-35). National survey data published by Fat et al. (2017) and Kousheda et al (2019) puts the average national wellbeing score of people in England at 23 and 22.9 respectively. The mean community wellbeing score, measured using the community wellbeing subscale of the Wellbeing In Place Perceptions Scale (Corcoran et al., 2023) was 22.41 from a total score of 30 (range 6-30). Mean ONS Personal wellbeing at baseline was 31.73 (SD = 6.905). Personal wellbeing and subjective wellbeing scores were significantly correlated ($r = 0.677$,

[0.65, 0.70]). Pride in the city was also high with a mean civic pride score of 50.05 from a total score of 65 (range 13-65).

Tolerance of difference and diversity scores were all high at baseline: mean acceptance of difference score was 12.71 (SD 1.73, range 4-15), mean respect for diversity score was 8.53 (SD 1.11, range 3-10), and mean appreciation for diversity score was 12.41 (SD 1.85, range 3-15).

People felt the most sense of belonging to being a citizen of Liverpool, rather than their neighbourhood, Merseyside, the NW, England, UK, Europe or the world. When asked to rank 1-9 for each defined region, with 1 being most sense of belonging to, the median rank for city of Liverpool was 2, with neighbourhood and Merseyside both being ranked 3 and people feeling a decreasing sense of belonging to each wider region.

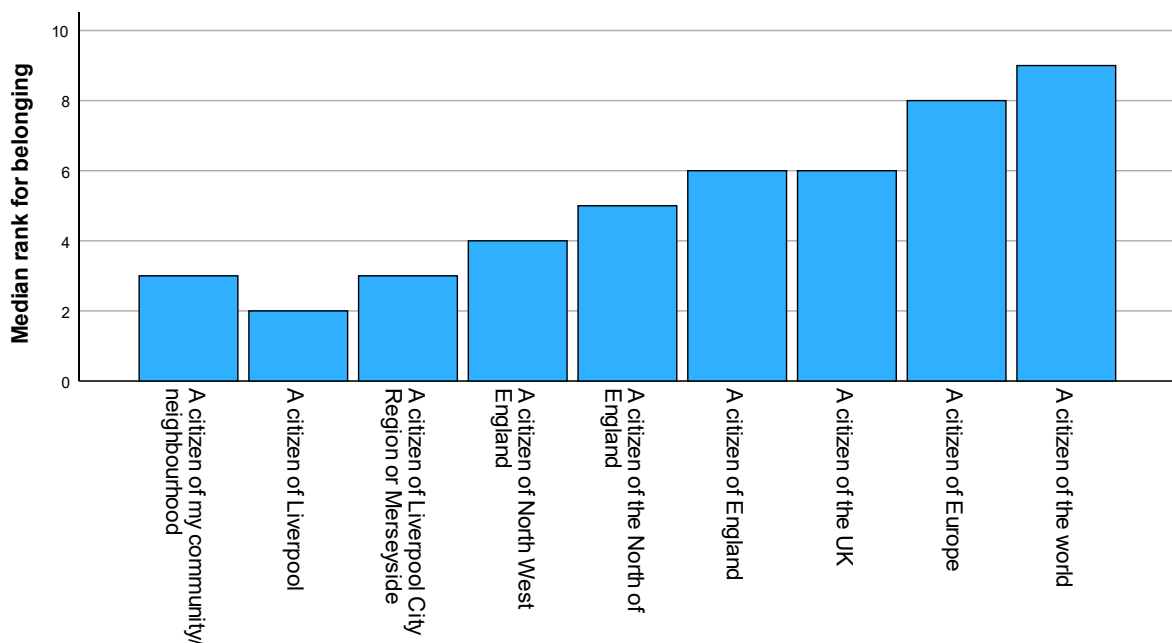


Figure 4: Showing sense of belonging at baseline (lowest rank = greatest sense of belonging).

The relationship between wellbeing, sense of pride in Liverpool and attitudes to Eurovision

There was a strong correlation pre-Eurovision between subjective wellbeing and sense of pride in Liverpool. Community wellbeing scores were significantly correlated with scores for civic pride ($r = 0.595$ [0.604, 0.667]; $p < 0.001$) as were subjective wellbeing scores ($r = 0.377$ [0.342, 0.431]; $p < 0.001$). Subjective wellbeing did not correlate with being a fan, intending to take part in Eurovision events or intending to volunteer. However, people with higher community wellbeing scores (of 24+) were more likely to be fans of Eurovision, to intend to go to Eurovision events and to volunteer (see Figures 5-7 below):

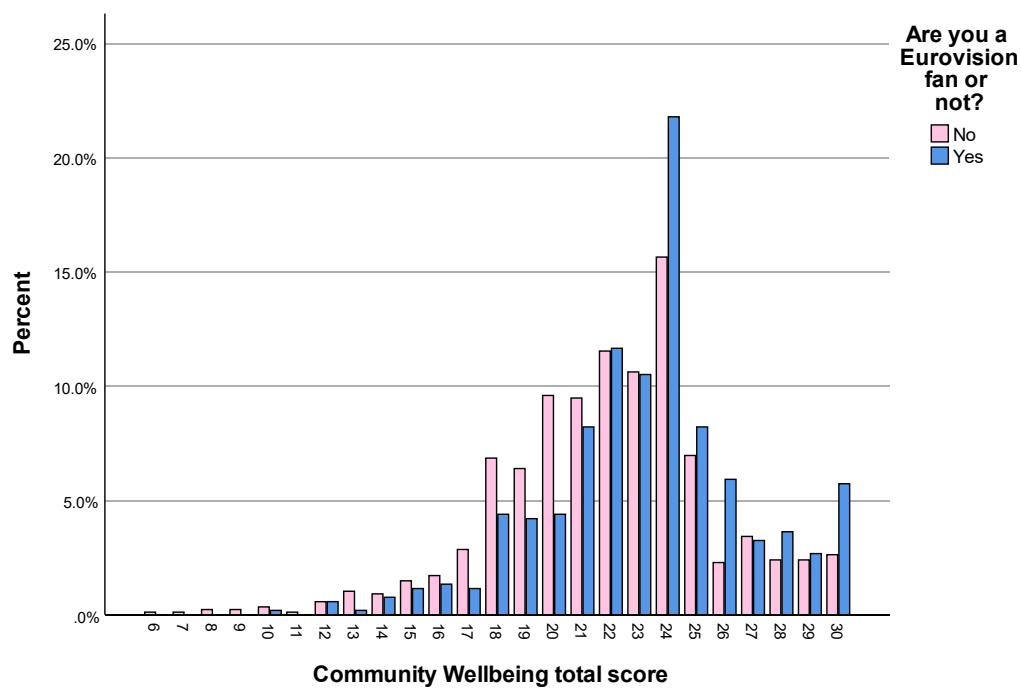


Figure 5: Showing community wellbeing score by fan status, at baseline

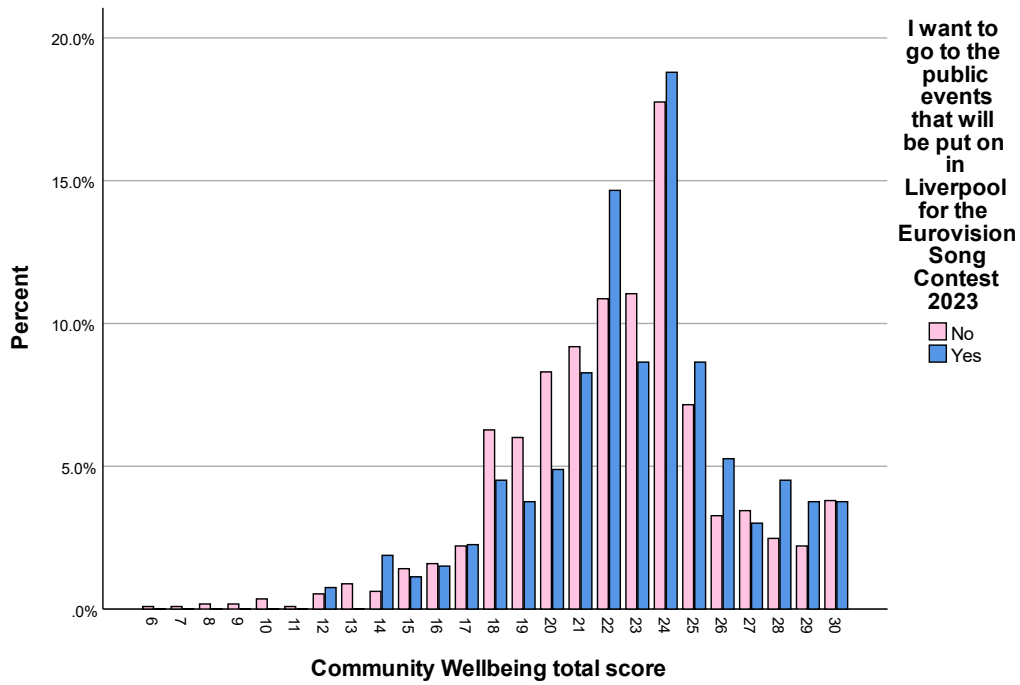


Figure 6: Showing community wellbeing score by intention to attend Eurovision events, at baseline

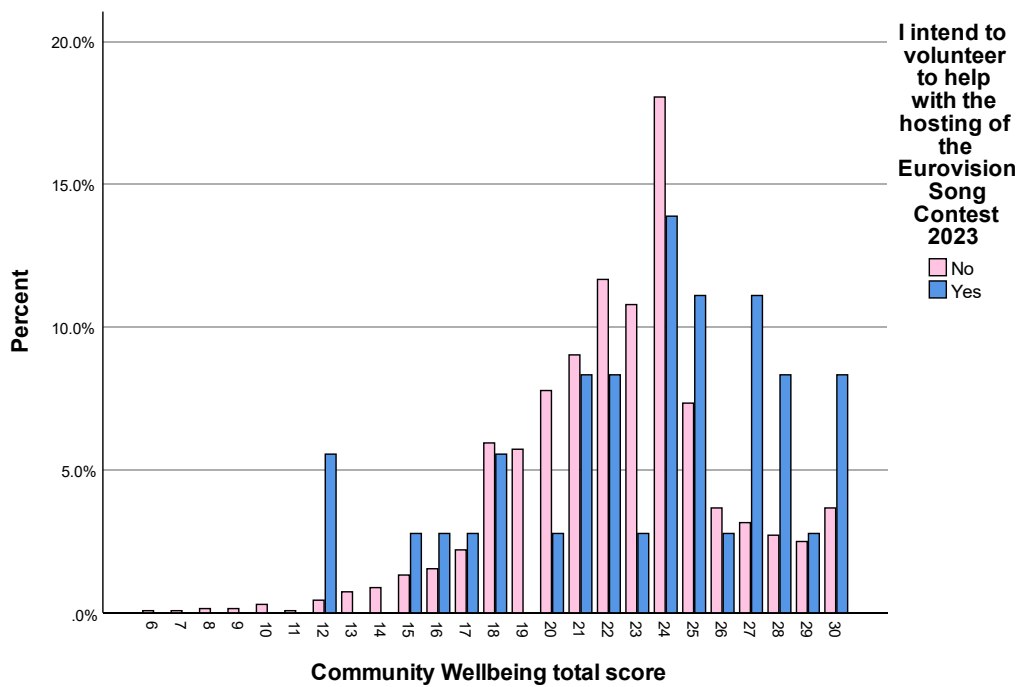


Figure 7: Showing community wellbeing score by intention to volunteer at Eurovision events, at baseline

Comparisons between “fans” and “non-fans” of Eurovision.

Chi-square tests of difference were performed to evaluate the relationship between fan status and likelihood of wanting to engage with public events in Liverpool for ESC 2023. As expected, Eurovision fans were significantly more likely to want to attend the public events (OR = 2.68 [2.02, 3.56]); to intend to go to the televised shows (OR = 6.01 [3.65, 10.20]) and to want to volunteer during the Eurovision week (OR = 4.52 [2.09, 10.60]). See Table 3 below for details:

Table 3: Showing comparisons between Eurovision fans and non-fans, at baseline frequency and [percent].

		Are you a Eurovision fan? Yes (n=523)	Are you a Eurovision fan? No (n=875)	Respondents Total (n=1398)
I want to go to the public events that will be put on in Liverpool for the Eurovision Song Contest 2023	Yes	151 (57%)	115 (43%)	266
	No	372 (33%)	760 (67%)	1132
I would like to go to the televised shows for the Eurovision Song Contest 2023	Yes	73 (76%)	23 (24%)	96
	No	450 (35%)	852 (65%)	1302
I intend to volunteer to help with the hosting of the Eurovision Song Contest 2023	Yes	26 (72%)	10 (28%)	36
	No	497 (36.5%)	865 (63.5%)	1362

Follow-up analyses

At first follow-up, 646 people responded to the survey, after up to 3 reminder emails and/ or telephone calls. The sample comprised 564 doorstep baseline participants and 75 Panel members¹ Analyses incorporated follow-up data weights to ensure the sample is representative of Liverpool’s population. Table 4 below shows demographics of respondents at follow-up and includes, for comparison, the relevant baseline survey percentages.

Table 4: Demographics of people recruited to the follow-up (follow-up) doorstep survey (post-Eurovision). Red text = baseline statistics given for comparison, black text = follow-up statistics.

Demographics		Frequency [percent]
Age	16-24	88 [13.6%] 273 [19.6%]
	25-34	109 [16.9%] 262 [18.7%]
	35-49	171 [26.5%] 303 [21.7%]
	50-64	165 [25.5%] 302 [21.6%]
	65+	113 [17.5%] 258 [18.4%]
Gender	Male	274 [42.4%] 672 [48.1%]
	Female	371 [57.4%] 724 [51.8%]
	Non-Binary	1 [0.2%] 1 [0.1%]
	Prefer not to say	0 [0%] 1 [0.1%]
Ethnicity	Asian / British Asian	19 [2.9%] 68 [4.8%]
	Black, African, Black British, or Caribbean	36 [5.6%] 78 [5.6%]
	Mixed or multiple ethnicities	16 [2.5%] 50 [3.6%]
	White British	557 [86.2%] 1149 [82.2%]
	Another ethnic group	14 [2.2%] 42 [3.0%]
	Prefer not to say	4 [0.6%] 11 [0.8%]
Sexuality	Heterosexual / straight	584 [90.4%] 1254 [89.7%]

¹ M.E.L acknowledge that this was an unusual and disappointing outcome for them, and they are reflecting on the reasons behind this high failure of follow-up rate.

	Gay	11 [1.7%] 21 [1.5%]
	Lesbian	3 [0.5%] 10 [0.7%]
	Bisexual / pansexual	26 [4%] 54 [3.9%]
	Queer	3 [0.5%] 5 [0.4%]
	Other	2 [0.3%] 2 [0.2%]
	Prefer not to say	17 [2.6%] 52 [3.7%]
Do you consider yourself disabled?	Yes	103 [15.9%] 209 [15.0%]
	No	530 [82%] 1147 [82.1%]
	Prefer not to say	13 [2%] 41 [3.0%]
Work Status	Full-time	221 [34.2%] 462 [33.0%]
	Part-time	119 [18.4%] 225 [16.1%]
	Self-employed	33 [5.1%] 74 [5.3%]
	Unemployed or looking for work	22 [3.4%] 58 [4.1%]
	Student	54 [8.4%] 148 [10.6%]
	Retired	112 [17.3%] 245 [17.5%]
	Long term sick or disabled	33 [5.1%] 68 [4.9%]
	Look after family or home	29 [4.5%] 68 [4.9%]
	Other	7 [1.1%] 11 [0.8%]
	Prefer not to say	16 [2.5%] 40 [2.8%]

The follow up sample was aged 16–90 (median age group 35–49), 57.4% were female and 86.2% were white.

47.7% of the sample now considered themselves Eurovision fans (in comparison with 44.4% of the sample at baseline) and 57.4% said they intended to watch the 2024 song contest on television. 87.3% believed that the ESC promotes positive feelings across the countries involved (compared to 70.5% at baseline) and 92.9% were pleased with the way that Liverpool had hosted ESC 2023 on behalf of Ukraine. It is unclear if the follow-up sample had a greater proportion of fans who engaged with Eurovision or if more people had become fans since engaging with ESC 2023.

A notable disparity was seen between the percentage of people who reported intending to get involved at baseline, compared with those who reported they did get involved at follow-up. See Table 5 below which summarises the data, giving counts, percentages and 95% Clopper Pearson CI.

Table 5: Showing comparisons between intentions to get involved (pre-Eurovision) with actual involvement in events for Eurovision 2023 in a paired follow-up subset.

	Baseline intention (%, CI) n = 1398	Follow-up action (%, CI) n = 646
No intention to/did not get involved or engage with events of ESC 2023 or watch it on TV	376 26.9% [0.246, 0.293]	158 24.5% [0.212, 0.280]
No intention to get involved or engage with events of ESC 2023 but I will/did watch it on TV	702 50.2% [0.476, 0.529]	228 35.3% [0.316, 0.391]
I intend to go to/went to some or all of the public events put on in Liverpool for ESC 2023	266 19% [0.170, 0.212]	232 35.9% [0.322, 0.397]
I intend to go to/went to the televised shows	96 6.9% [0.056, 0.083]	31 4.8% [0.033, 0.067]
I intend to volunteer/I did volunteer to help host ESC 2023	36 2.6% [0.018, 0.036]	9 1.4% [0.006, 0.026]
I intend to be involved/was involved in some other way at ESC 2023	52 3.7% [0.028, 0.049]	26 4% [0.026, 0.058]
Binary non-involvement: no engagement or just watched on TV.	1078 77.1% [0.748, 0.793]	386 59.8% [0.559, 0.636]
Binary involvement: went to events, televised shows, volunteered or involved in other way.	320 22.9% [0.207, 0.252]	260 40.2% [0.364, 0.441]

More people attended public events than had declared an intention to at baseline, though fewer attended televised events or volunteered than had intended. This could be because the follow-up sample was skewed towards those who did engage with ESC 2023. However, there were significant changes over time when comparing people’s intentions to get involved with their actual involvement (see tables 6-8 below). People responding to the follow-up study were significantly more likely to have watched ESC 2023 on TV than planned (OR = 2.45 [1.72, 3.43]), were significantly more likely to have attended ESC 2023 public events than planned (OR = 3.84 [2.59, 5.70]) and were significantly more likely to have been generally involved with ESC 2023 than planned (4.05 [2.78, 5.90]).

Table 6: Comparing intention to watch Eurovision on TV with actually watching it.

		I didn't get involved but I did watch ESC on TV Yes (n=223)	I didn't get involved but I did watch ESC on TV No (n=424)	Respondents Total (n=647)
I don't intend to get involved but will probably watch ESC on TV	Yes	138 (45%)	170 (55%)	308
	No	85 (25%)	254 (75%)	339

Table 7: Comparing intention to attend public events for Eurovision 2023 with actually attending them

		I went to some/all of the public events put on in Liverpool for Eurovision 2023 Yes (n=231)	I went to some/all of the public events put on in Liverpool for Eurovision 2023 No (n=415)	Respondents Total (n=646)
I want to go to the public events put on in Liverpool for Eurovision 2023	Yes	93 (60%)	62 (40%)	155
	No	138 (28%)	353 (72%)	491

Table 8: Comparing intention to be positively involved with Eurovision 2023 with actual positive involvement (where involvement = attended public events, attended televised shows, volunteered, or was involved in another way).

		Actual involvement with Eurovision 2023 Yes (n=259)	Actual involvement with Eurovision 2023 No (n=386)	Respondents Total (n=645)
Intention to be involved with Eurovision 2023	Yes	119 (64%)	67 (36%)	186
	No	140 (30%)	319 (70%)	459

Age group patterns at follow-up

The follow-up sample post-Eurovision appears to be weighted towards fans and people who engaged with ESC 2023. At the follow-up, younger respondents aged 25-34 seemed to have been more engaged and people aged 50-64 less so

There was a change in pattern of fan status from the baseline sample to those who completed the follow-up survey: Eurovision fans predominated in the 35-49 and 50-64 age groups at baseline, whereas at follow-up the 25-34 and 35-49 age-groups were more likely to say they were fans. At baseline the 16-34 age-groups said they had more intention to attend live events for ESC 2023, but at follow-up we see that whilst this younger group did attend the public events, the 35-49 age group attended events much more than had been indicated from the baseline sample. The 25-34 age group were much more likely to attend the televised shows than other age groups and the 16-34 age group and 65+ age-group were more likely to volunteer. Figures 7-10 provide graphical summaries.

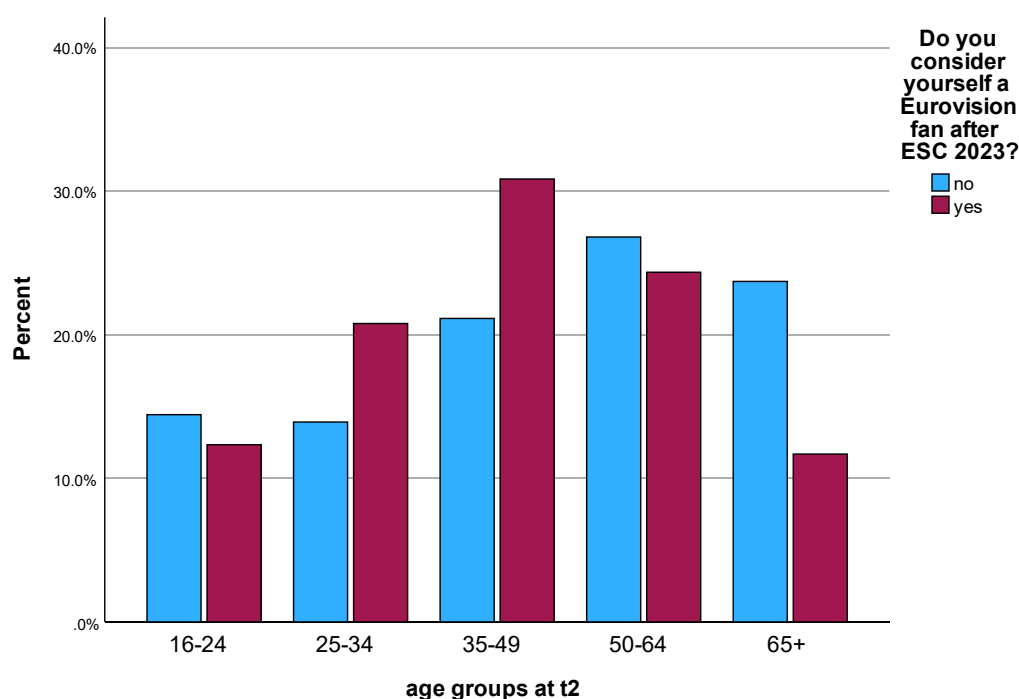


Figure 8: Showing fan-status by age-group at follow-up survey (post-Eurovision)

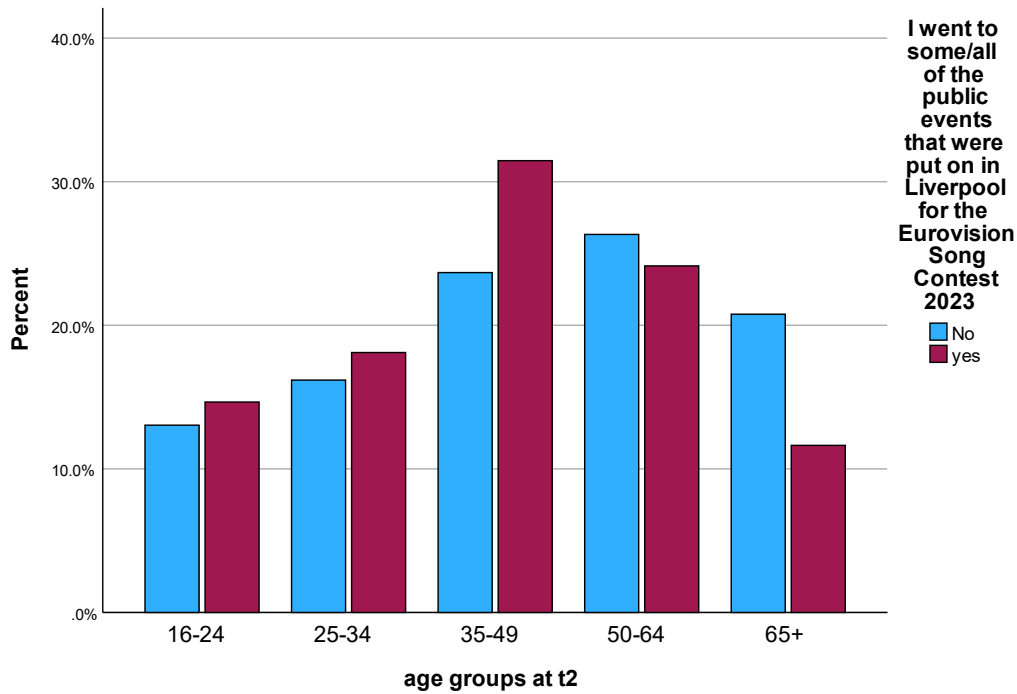


Figure 9: Showing attendance at public events for Eurovision 2023 by age-group, from follow-up survey post-Eurovision

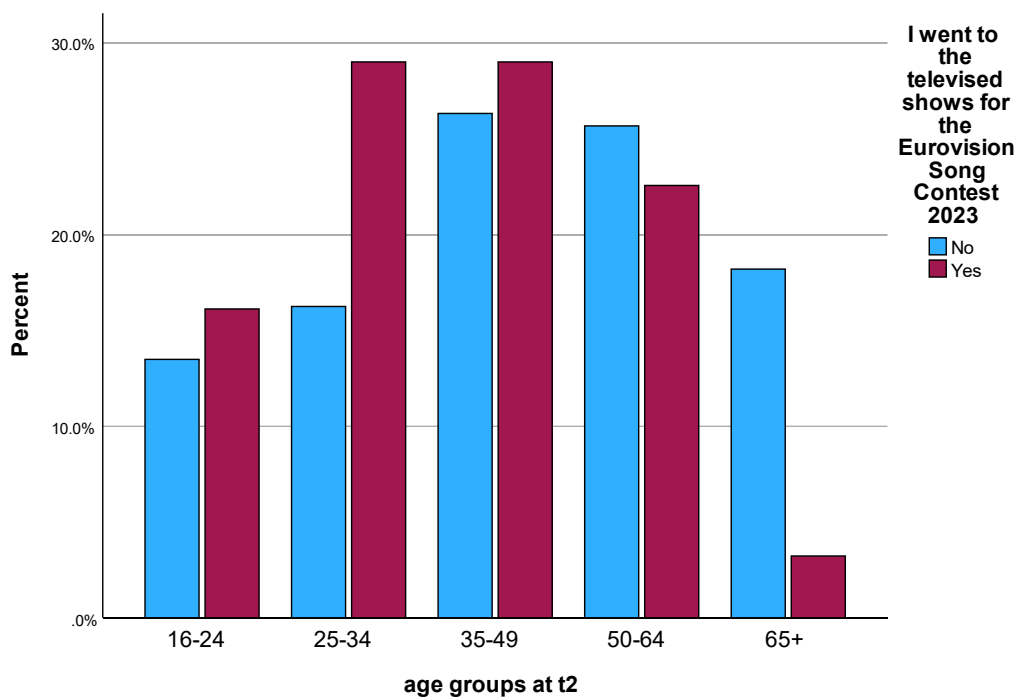


Figure 10: Showing attendance at televised shows for Eurovision 2023 by age-group, from follow-up survey post-Eurovision

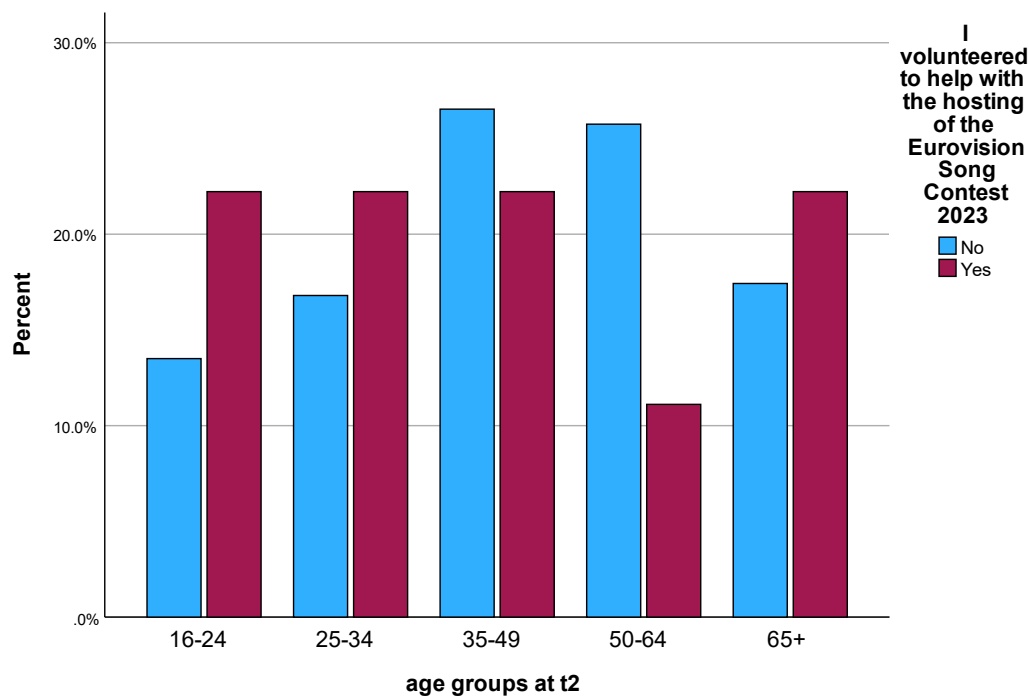


Figure 11: Showing volunteering during Eurovision events by age-group, from follow-up survey post-Eurovision

Gender patterns at follow-up

Women were still significantly more likely than men to consider themselves Eurovision fans (OR = 1.84 [1.26, 2.70]), were slightly more likely than men to report intending to watch ESC 2024 on TV (OR = 1.43 [0.97, 2.11]) but no more likely than men to have attended the public events of ESC 2023 (OR = 0.93 [0.68, 1.29]) or attended televised events this year (OR = 1.58 [0.70, 3.83]). However, although it appeared that females were more likely to volunteer at ESC 2023 events (OR = 5.93 [0.79, 264.29]) numbers of volunteers were too small to detect real differences.

Table 9: Showing responses broken down by gender, at follow-up.

		Male (n=274)	Female (n=371)	Total (n=645)
Are you a still a Eurovision fan after ESC 2023?	Yes	115 (37%)	193 (63%)	308
	No	101 (52%)	92 (48%)	193
Do you intend to watch the ESC 2024 on TV?	Yes	146 (39%)	225 (61%)	371
	No	80 (48%)	86 (52%)	166
Did you go to any public events for ESC 2023?	Yes	101 (43.5%)	131 (56.5%)	232
	No	173 (42%)	240 (58%)	413
Did you go to any televised events for ESC 2023?	Yes	10 (32%)	21 (68%)	31
	No	264 (43%)	350 (57%)	614
Did you volunteer to help with the hosting of ESC 2023?	Yes	1 (11%)	8 (89%)	9
	No	273 (43%)	363 (57%)	636

Relationships between wellbeing and civic pride at follow-up

The Mean subjective wellbeing score had decreased after Eurovision and was 24.89 (26.67 at baseline). By contrast, the community wellbeing score was static, with a mean at of 22.44 at follow-up (22.41 at baseline). Mean Civic Pride score had also slightly decreased with a mean score at follow-up of 50.65, although this was not a significant change (50.05 at baseline). The small but statistically significant changes to outcome measures are explored later in the analyses below.

Tolerance of difference and diversity scores were slightly changed at follow-up. The mean acceptance of difference score was 12.87 (12.71 at baseline). The mean respect for diversity score of 8.53 was unchanged from baseline. The mean appreciation for diversity score was lower at follow-up, mean = 12.22 compared to 12.41 at baseline).

Comparisons between “fans” and “non-fans” of Eurovision.

Chi-square tests of difference were performed to evaluate the relationship between fan status and likelihood of attending public events in Liverpool for ESC 2023. As anticipated, Eurovision fans were significantly more likely to have attended public events put on for Eurovision in Liverpool (OR = 5.35 [3.44, 8.40]); to have been to the televised shows (OR = 10.97 [2.71, 95.66]) but not more likely to have volunteered during the Eurovision week than planned (OR = 1.38 [0.20, 15.42]) although numbers for volunteering amongst the follow-up survey respondents are very small. See table 10 below for details.

Table 10: Showing comparisons between Eurovision fans and non-fan

		Are you a Eurovision fan at follow-up? Yes (n=295)	Are you a Eurovision fan at follow-up? No (n=204)	Respondents Total (n=499)
I went to the public events that were put on in Liverpool for the Eurovision Song Contest 2023	Yes	160 (81%)	37 (19%)	197
	No	135 (45%)	167 (55%)	302
I went to the televised shows for the Eurovision Song Contest 2023	Yes	29 (94%)	2 (6%)	31
	No	267 (57%)	202 (43%)	469
I volunteered to help host the Eurovision Song Contest 2023	Yes	4 (67%)	2 (33%)	6
	No	292 (59%)	202 (41%)	494

Inferential tests

Weighted, two-tailed, paired-samples t-tests were conducted to examine if there were changes in mean scores of the outcome variables between pre-Eurovision (baseline) and post-Eurovision (follow-up). Outcome variables included total wellbeing, community wellbeing, personal wellbeing, civic pride, and tolerance of difference.

Overall outcomes

Subjective wellbeing

A paired-samples t-test ($n = 646$) indicated there was a significant small decline in subjective wellbeing from baseline ($M = 26.33, SD = 4.97$) to follow-up ($M = 24.92, SD = 4.92$): $t=7.44, p <.001$, Cohen's $d = 0.29$ [.21, .37].

Community wellbeing

There was no significant difference between community wellbeing at baseline ($M = 22.28, SD = 3.86$) and community wellbeing at follow-up ($M = 22.31, SD = 4.22$): $t=-0.18, p = 0.86$, Cohen's $d = 0.07$ [-.08, .07].

Personal wellbeing

There was no significant change ONS personal wellbeing score at baseline $M= 31.45, SD = 6.986$) and follow-up ($M = 31.35, SD = 6.942$): $t= 0.930, p = 0.697$, Cohen's $d = 0.015$ [-0.062, 0.092]. There were also no significant changes to personal wellbeing for any sub-groups or age-groups. Personal wellbeing and total wellbeing scores were significantly correlated at follow-up ($r = 0.715, [0.675, 0.751]$, $p < 0.001$).

Civic pride

There was no significant difference between civic pride at baseline ($M = 50.20, SD = 7.02$) and at follow-up ($M = 50.45, SD = 7.55$): $t=-0.997, p = 0.32$, Cohen's $d = 0.04$ [-.12, .04].

Tolerance of difference

Acceptance of difference

There was no significant difference between acceptance of difference score at baseline ($M = 12.83, SD = 1.78$) and follow-up ($M = 12.82, SD = 2.04$): $t=0.05, p = 0.96$, Cohen's $d = 0.02$ [-.08, .08].

Respect for diversity

There was a small but statistically significant decline in respect for diversity at baseline ($M = 8.60, SD = 1.13$) compared to follow-up ($M = 8.50, SD = 1.26$): $t=1.97, p = 0.049$, Cohen's $d = 0.08$ [.00, .155].

Appreciation for diversity

Similarly, there was a significant small decline in appreciation for diversity between baseline ($M = 12.47, SD = 1.87$) and follow-up ($M = 12.20, SD = 1.93$): $t=3.38, p < .001$, Cohen's $d = 0.13$ [.06, .21].

Wellbeing and citizenship change

Both subjective wellbeing and community wellbeing scores at follow-up were still significantly correlated with civic pride scores (subjective WB x civic pride: $r = 0.351$ [0.282, 0.417]; $p < 0.001$; community WB x civic pride: $r = 0.770$ [0.737, 0.800]; $p < 0.001$).

A Wilcoxon paired-sample t-test compared rank of citizenship (sense of belonging) from baseline (mean rank = 3.19, Mdn = 2) to follow-up (mean rank is 3.65, Mdn = 2) and showed a significant change to rankings before and after Eurovision ($Z = -3.599, p < 0.001$). Whilst more people still identified as belonging to Liverpool rather than anywhere else, rankings had significantly changed towards sense of citizenship to wider areas than just the local city, with percentages significantly decreasing for citizenship of Liverpool and England, and significantly increasing for citizenship of the world. Table 10 below shows percentages of people identifying each area as the one they most belonged to (ranked 1 out of 9) before and after Eurovision, with related samples McNemar change tests results showing if these differences are significant (*). All data are weighted for follow-up, using matched samples.

Table 11: Comparing rank of sense of belonging from baseline survey (pre-Eurovision) to follow-up survey (post-Eurovision)

	Baseline ranking N (%) who ranked area 1 out of 9 n = 646	Follow-up ranking N (%) who ranked area 1 out of 9 n = 646	McNemar change test results
Citizen of my neighbourhood	121 [18.8 %]	137 [21.2 %]	p = 0.282
Citizen of Liverpool	292 [45.3 %]	259 [40.2 %]	p = 0.013*
Citizen of Merseyside	22 [3.4 %]	33 [5.1 %]	p = 0.082
Citizen of NW England	21 [3.3 %]	14 [2.1%]	p = 0.248
Citizen of Northern England	8 [1.2 %]	13 [2.1 %]	p = 0.143
Citizen of England	39 [6.1 %]	21 [3.3 %]	p = 0.031*
Citizen of UK	48 [7.4 %]	45 [7.0 %]	p = 1.00
Citizen of Europe	23 [3.6 %]	26 [4.1 %]	p = 0.850
Citizen of the World	72 [11.1 %]	97 [15.0 %]	p = 0.008**

Subgroup outcomes

Additional paired-sample t-test analyses were conducted to delve deeper into the results based on demographics and belonging to certain groups.

Gender

There were no gender differences seen in change to subjective wellbeing or tolerance of difference. Males showed a significant small decline in total wellbeing between baseline ($M = 26.42$ $SD = 5.11$) and follow-up ($M = 25.18$ $SD = 4.79$), $t = 4.51$, $p < .001$, $d = .26$ [.14, .37]. Females also showed a significant small decline in total wellbeing between baseline ($M = 26.27$ $SD = 4.85$) and follow-up ($M = 24.69$ $SD = 5.03$), $t = 6.02$, $p < .001$, $d = .33$ [.22, .44].

Males demonstrated a significant small decline in appreciation for diversity between baseline ($M = 12.32$ $SD = 1.88$) and follow-up ($M = 12.06$ $SD = 2.02$), $t = 2.29$, $p = .02$, $d = .13$ [.02, .24]. Again, results for females were similar, demonstrating

a significant small decline in appreciation for diversity between baseline ($M = 12.60$ $SD = 1.86$) and follow-up ($M = 12.33$ $SD = 1.83$), $t = 2.47$, $p = .01$, $d = .14$ [.03, .24].

Ethnicity

Looking at the relationship between the outcome variables and binary ethnicity (white and people of colour), there was a significant change in subjective wellbeing score, $t=2.63$, $p = .009$, $d = 0.29$ [.07, .50]; with white people having a greater decline in mean wellbeing score ($M = -1.63$, $SD = 4.86$) compared to people of colour ($M = -.24$, $SD = 4.57$).

While people of colour showed no significant change in subjective wellbeing from baseline to follow-up ($t = .53$, $p = 0.60$, $d = .05$ [-.15, .25]), white people's wellbeing scores showed a significant but slight decline from baseline ($M = 26.41$, $SD = 5.13$) to follow-up ($M = 24.78$, $SD = 4.88$), $t = 7.82$, $p < .001$, $d = .34$ [.25, .42].

There was a significant change in respect for diversity scores, $t = -2.04$, $p = .04$, $d = .22$ [-.44, -.01]. People of colour had a greater decline in mean respect for diversity ($M = -0.38$, $SD = 1.61$) compared to white people ($M = -0.07$, $SD = 1.35$). For people of colour, there was a small significant decline in respect for diversity between baseline ($M = 8.81$, $SD = 1.09$) and follow-up ($M = 8.43$, $SD = 1.45$): $t = 2.33$, $p = .02$, $d = .24$ [.03, .44]. White people demonstrated no change between baseline ($M = 8.57$, $SD = 1.13$) and follow-up ($M = 8.51$, $SD = 1.23$); $t = 1.13$, $p = 0.26$.

There was no significant difference in appreciation for diversity between white people and people of colour ($t = -.65$, $p = 0.52$). For people of colour, there was no significant change between baseline ($M = 12.84$, $SD = 1.59$) and follow-up ($M = 12.46$, $SD = 1.80$) in appreciation for diversity; $t = 1.90$, $p = 0.06$. Whereas white people showed a small significant decline in appreciation for diversity between baseline ($M = 12.40$, $SD = 1.91$) and follow-up ($M = 12.16$, $SD = 1.95$), $t = 2.86$, $p = .004$, $d = .12$ [.04, .21]. This result may be due to the sample size difference at follow-up between ethnic groups: POC ($n = 98$) and white people ($n = 543$).

Sexuality

Changes to subjective wellbeing and tolerance of difference were examined based on sexual identity. The direction of change was the same in both groups for changes to wellbeing scores, but results differed between heterosexual and LGBTQ+ people for tolerance of difference.

Straight people demonstrated a small, significant decline in subjective wellbeing between baseline ($M = 26.52, SD = 5.04$) and follow-up ($M = 25.12, SD = 4.92$): $t = 6.78, p < .001, d = .28$ [.20, .37]. LGBTQ+ respondents also demonstrated a small, significant decline in subjective wellbeing between baseline ($M = 25.02, SD = 4.29$) and follow-up ($M = 23.29, SD = 4.64$): $t = 2.85, p = .006, d = .41$ [.11, .68].

Straight people showed a very small decline in respect for diversity between baseline ($M = 8.59, SD = 1.11$) and follow-up ($M = 8.47, SD = 1.28$), $t = 1.98, p = .05, d = .08$ [.001, .17]. This was also the case for appreciation of diversity, where straight people demonstrated a small significant decline between baseline ($M = 12.37, SD = 1.88$) and follow-up ($M = 12.09, SD = 1.95$), $t = 3.31, p = .001, d = .14$ [.06, .22]. Conversely, for the LGBTQ+ respondents, there was no change in scores for either respect for diversity ($t = .21, p = .83, d = .03$ [-.24, .30]), or appreciation of diversity ($t = .46, p = .66, d = .06$ [-.21, .34]).

Fan status

Change in outcomes between baseline and follow-up were compared for respondents who considered themselves Eurovision fans, and non-fans.

Fans demonstrated a significant, small decline in subjective wellbeing between baseline ($M = 26.60, SD = 5.11$) and follow-up ($M = 25.15, SD = 5.19$): $t = 4.38, p < .001, d = .28$ [.15, .41].

A similar result was found in non-fans, with a small decline between baseline ($M = 26.17, SD = 4.88$) and follow-up ($M = 24.78, SD = 4.72$): $t = 6.06, p < .001, d = .30$ [.20, .30], suggesting that decline in subjective wellbeing existed irrespective of fan status.

Compared to fans, non-fans showed a significant change in respect and appreciation for diversity scores. There was a small, significant decline in respect for diversity in non-fans between baseline ($M = 8.53, SD = 1.15$) and follow-up ($M = 8.39, SD = 1.30$): $t = 2.03, p = .04, d = .10$ [.003, .20]. Appreciation of diversity in non-fans also slightly declined between baseline ($M = 12.34, SD = 1.97$) and follow-up ($M = 12.03, SD = 1.91$): $t = 3.18, p = .002, d = .16$ [.06, .26].

By contrast, Eurovision fans demonstrated no significant changes in respect ($t = .61, p = .55, d = .04$) or appreciation for diversity ($t = 1.46, p = .15, d = .09$), suggesting consistency in tolerance of difference for fans but not non-fans.

Involvement

Involvement was calculated to a binary variable based upon responses at follow-up, with engaging in events and/or volunteering being coded as 'involved' and not engaging with any events and only watching the broadcasted shows being coded as 'not involved'. Comparisons of scores from baseline to follow-up show differences for these two groups.

For those who were involved in Eurovision, there was a small decline in subjective wellbeing scores between baseline ($M = 26.57, SD = 5.02$) and follow-up ($M = 25.35, SD = 4.94$): $t = 3.71, p < .001, d = .23$ [.11, .35].

The change between baseline ($M = 26.18, SD = 4.94$) and follow-up ($M = 24.63, SD = 4.89$) for the group who were not involved was greater compared to people who were involved, although the involved group still showed a small decline: $t = 6.76, p < .001, d = .34$ [.24, .45].

There was a small, significant decline in respect for diversity in not-involved people between baseline ($M = 8.53, SD = 1.18$) and follow-up ($M = 8.37, SD = 1.33$): $t = 2.17, p = .03, d = .11$ [.01, .21]. Appreciation of diversity in those not involved also demonstrated a small decline between baseline ($M = 12.31, SD = 2.01$) and follow-up ($M = 11.99, SD = 2.01$): $t = 3.31, p = .001, d = .17$ [.07, .27].

Involved people demonstrated no significant changes in respect for ($t = .33, p = .74, d = .02$) or appreciation of diversity ($t = 1.34, p = .18, d = .08$), indicating consistency over time in tolerance for difference for those who were involved.

Age bands

Repeated measures analysis of variance (ANOVA) was conducted to examine the effect of age on our outcomes of interest. Five age band groups were: 16-24, 25-34, 35-49, 50-64, 65+.

There was a significant small main effect of age, $F(1, 4) = 4.95, p < .001, \eta p^2 = .03$, but no interaction effect between total wellbeing scores and age, $F(1, 4) = .62, p = .65, \eta p^2 = .003$.

Post-hoc comparisons using the Bonferroni correction indicated that the mean difference in total wellbeing scores across age bands were significantly different for each age group, compared to age 65+. Compared to age 65+, each of the other age bands showed a significant greater decline in total wellbeing scores. There was no change in mean difference of scores between ages 16-24, 25-34,

35-49, 50-64 (see Table 12). This implies that the post-Eurovision small drop in wellbeing affected all age groups, except those aged 65+.

Table 12: Post-hoc tests of mean difference in total wellbeing scores in each age band in comparison to age 65+.

		<i>M_{diff}</i>	<i>SE</i>	<i>P</i>	<i>95% CI</i>
65+	16-24	-1.99	.54	.003	-3.52, -.46
	25-34	-2.02	.54	.002	-3.53, -.51
	35-49	-1.75	.51	.005	-3.15, -.35
	50-64	-1.46	.51	.034	-2.87, -.06

Repeated measures ANOVAs examined tolerance of difference in relation to age. There was no main effect of respect for diversity, $F(1, 4) = 3.06, p = .08, \eta^2 = .004$.

However, there was significant changes between age group in appreciation of diversity with a small, significant main effect in appreciation of diversity ($F(1, 4) = 13.08, p < .001, \eta^2 = .02$), and a significant small main effect of age ($F(1, 4) = 8.31, p < .001, \eta^2 = .04$). As with changes to wellbeing scores, younger age groups showed greater change in tolerance of difference, compared to the 65+ age group.

Post-hoc comparisons using the Bonferroni correction indicated that those aged 16-24 had significantly increased appreciation of diversity scores compared to people aged 65+ ($M_{diff} = .77, SE = .20, p = .001 [.21, 1.33]$). Additionally, people aged 25-34 showed significantly greater change in appreciation of diversity compared to people aged 35-49 ($M_{diff} = .60, p = .01 [.08, 1.12]$), and aged 65+ ($M_{diff} = 1.09, p < .001 [.54, 1.65]$). People aged 50-64 also showed significant mean differences in appreciation of diversity scores compared to people aged 65+ ($M_{diff} = .57, p = .02 [.05, 1.09]$).

Index of Multiple Deprivation (IMD)

Repeated measures analysis of variance (ANOVA) was conducted to examine the effect of national IMD deciles on our outcomes of interest. Participants fell into 3 categories: 1 = 10% most deprived, 2 = 20% most deprived, 3 = other.

There was a significant small main effect of change in subjective wellbeing, $F(1, 2) = 39.29, p < .001, \eta^2 = .05$. There was no interaction effect between subjective

wellbeing and IMD, $F(1, 2) = 2.05$, $p = .13$, $\eta p^2 = .006$, suggesting no significant difference in change to subjective wellbeing scores based on IMD deciles.

There was a significant small main effect of change of respect for diversity scores, $F(1, 2) = 4.34$, $p = .04$, $\eta p^2 = .006$. However, there was no interaction effect between respect for diversity and IMD, $F(1, 2) = 1.61$, $p = .20$, $\eta p^2 = .004$, suggesting no significant difference in change in respect for diversity scores based on IMD deciles.

There was a significant small main effect of change of appreciation of diversity scores ($F(1, 2) = 12.55$, $p < .001$, $\eta p^2 = .02$), and a small main effect of IMD deciles ($F(1, 2) = 3.68$, $p = .03$, $\eta p^2 = .01$). However, there was no interaction effect between appreciation of diversity and IMD, $F(1, 2) = .67$, $p = .51$, $\eta p^2 = .002$.

Predicting subjective wellbeing changes

Subjective wellbeing scores declined from baseline ($M = 26.60$, $SD = 5.085$) to follow-up ($M = 24.89$, $SD = 4.915$). Fat et al. (2017) suggests grouping people into low, medium, and high wellbeing categories, using 1 SD below the group mean to define low scores and 1 SD above group mean to define high scores. Table 13 shows numbers in the low wellbeing group increased and numbers in the high wellbeing group decreased at follow-up (showing counts, percentages and 95% Clopper Pearson CI).

Table 13: Describing low, medium and high subjective wellbeing groups at baseline and follow-up.

Wellbeing grouping by total SWEMWBS score	N, % [CI] at baseline n = 1398	N, % [CI] at follow-up n = 646
Low WB score 0-21	216 15.5% [0.136, 0.175]	160 25.1% [0.217, 0.286]
Medium WB score 22-31	945 67.6% [0.651, 0.701]	435 68.1% [0.643, 0.717]
High WB score 32+	237 16.9% [0.150, 0.190]	43 6.8% [0.049, 0.090]

The mean change in subjective wellbeing scores for people who responded to the follow-up was -1.25 (SD 4.681). Of these, 12.9% had no change to subjective wellbeing, 52.8% had a decline and 34.3% had an increase in subjective wellbeing, with change in SWEMWBS scores ranging from -17 points to +22 points (see Figure 12 below):

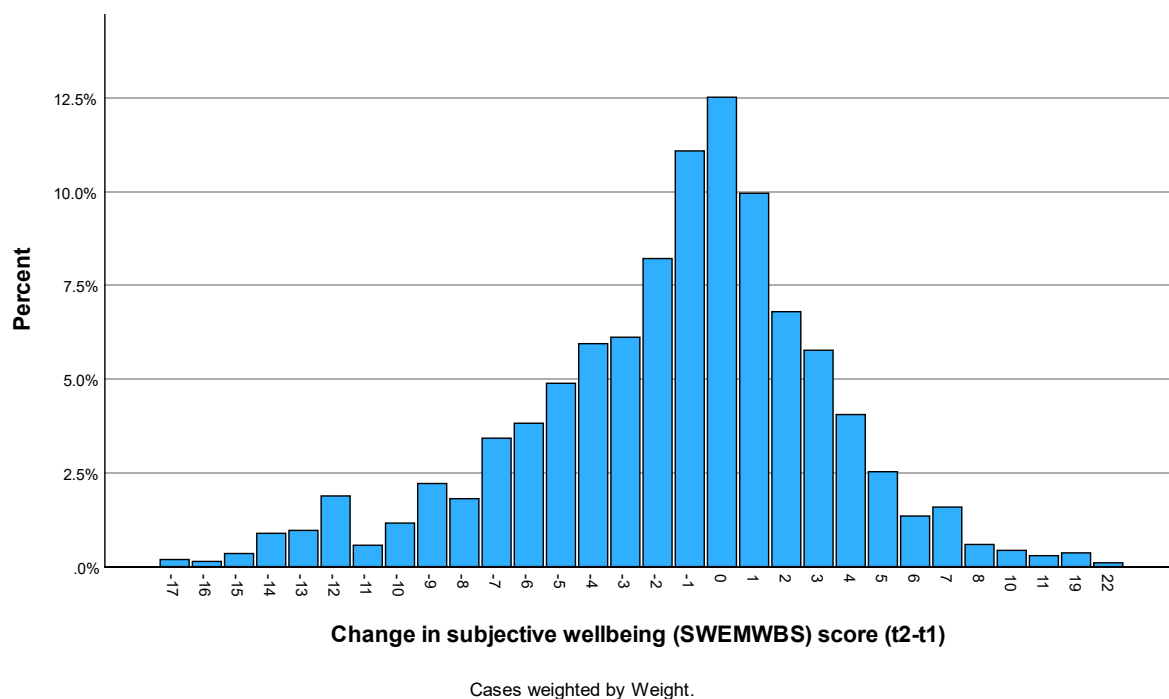


Figure 12: Change in subjective wellbeing scores from baseline to follow-up

Mean change to **community wellbeing** scores between baseline and follow-up was +0.17 points (SD 3.735), with 17.2% having no change, 37.2% having a decline and 45.6% having an increase in community wellbeing, with scores ranging from -18 to +17 points. Mean change to ONS **personal wellbeing** scores was +0.07 points (SD 6.523), with 8.6% having no change, 45.6% having a decline and 45.8% having an increase, with scores ranging from -20 to +20 points.

Using the same principle of grouping people according to their change in subjective wellbeing score (change in mean score -1.25, SD 4.681), groups were defined as having no change to subjective wellbeing if within 1 SD from mean change in score, as an increase if above 1 SD from mean change in score and as a decrease if below 1 SD from mean change score. Table 14 below shows proportions in each group:

Table 14: Describing no change, decline in, and increase in subjective wellbeing between baseline and follow-up

Change in SWEMWBS total Wellbeing score (follow-up score – baseline)	Change in total SWEMWBS score	%
No change in WB	-6 to +4 change	80.1%
Decline in WB	-7 to -17 change	12.3%
Increase in WB	+5 to +22 change	7.6%

We explored relationships between change in subjective wellbeing for sub-groups. There was no effect on change in subjective wellbeing for age-group, gender, sexuality, involvement in ESC, or deprivation.

However, there was a significant effect on change in subjective wellbeing for ethnicity. White people were more likely to decline in WB (OR = 2.64 [1.11, 6.24]), compared to people of colour.

There was also a significant effect on change in subjective wellbeing for intention to get involved in ESC at baseline. People who did not intend to get involved were significantly more likely to decline in wellbeing (OR = 2.247, [1.31, 3.85]).

Weighted multiple linear regression analyses were carried out to look for predictors of change in subjective wellbeing scores. Tested predictors included: baseline subjective wellbeing score, age, gender, ethnicity, sexuality, deprivation, and involvement in ESC.

There was a significant predictor of decline in subjective wellbeing at follow-up ($R^2 = 0.07$, $F(7, 122) = 2.37$, $p = 0.03$). Initial subjective wellbeing (SWEMWBS) score at baseline significantly predicted decline in subjective wellbeing at follow-up ($\beta = -0.31$, $p < .001$).

There were also significant predictors of increase in subjective wellbeing (SWEMWBS) score at follow-up ($R^2 = 0.41$, $F(7, 40) = 5.661$, $p < .001$). Increased subjective wellbeing at follow-up was predicted by initial subjective wellbeing (SWEMWBS) score at baseline ($\beta = -0.64$, $p < .001$), sexuality ($\beta = -0.29$, $p = 0.02$), and involvement in ESC ($\beta = 0.28$, $p = 0.02$).

Second follow-up

In September 2023, 303 respondents completed the survey again to help determine if the changes in subjective wellbeing between baseline and first follow-up were due to a decline in wellbeing following Eurovision, or if the pre-Eurovision scores were elevated because of a potential anticipatory effect of the city hosting Eurovision.

A weighted, repeated measures ANOVA was conducted on subjective wellbeing scores between baseline, first follow-up, and second follow-up. There was a significant main effect of time on subjective wellbeing scores between baseline, follow-up, and second follow-up, $F(272, 1) = 31.45$, $p < .001$, $\eta_p^2 = 0.104$. Pairwise comparisons were adjusted using the Bonferroni correction. This showed that there was a significant mean difference in subjective wellbeing between baseline ($M = 27.03$, $SD = 4.56$) and first follow-up ($M = 25.16$, $SD = 5.04$; $M_{diff} = 1.87$, $p < .001$, 95% CI: [1.15, 2.59]), and between baseline ($M = 27.03$, $SD = 4.56$) and second follow-up ($M = 24.86$, $SD = 4.77$; $M_{diff} = 2.17$, $p < .001$, [1.44, 2.90]). There was no significant difference in scores between follow up 1 and 2 ($M_{diff} = 0.30$, $p = .87$, [-0.38, 0.98]).

This suggests that at baseline there was a rise in reported subjective wellbeing amongst the residents of Liverpool, perhaps in anticipation of hosting Eurovision. It is likely this was a short-term, transitory rise as scores significantly declined within

the month following the end of Eurovision 2023 and remained lower at second follow-up in September. This lack change in scores between the two follow-ups suggests this decline was a return to usual subjective wellbeing of city residents (see Figure 13).

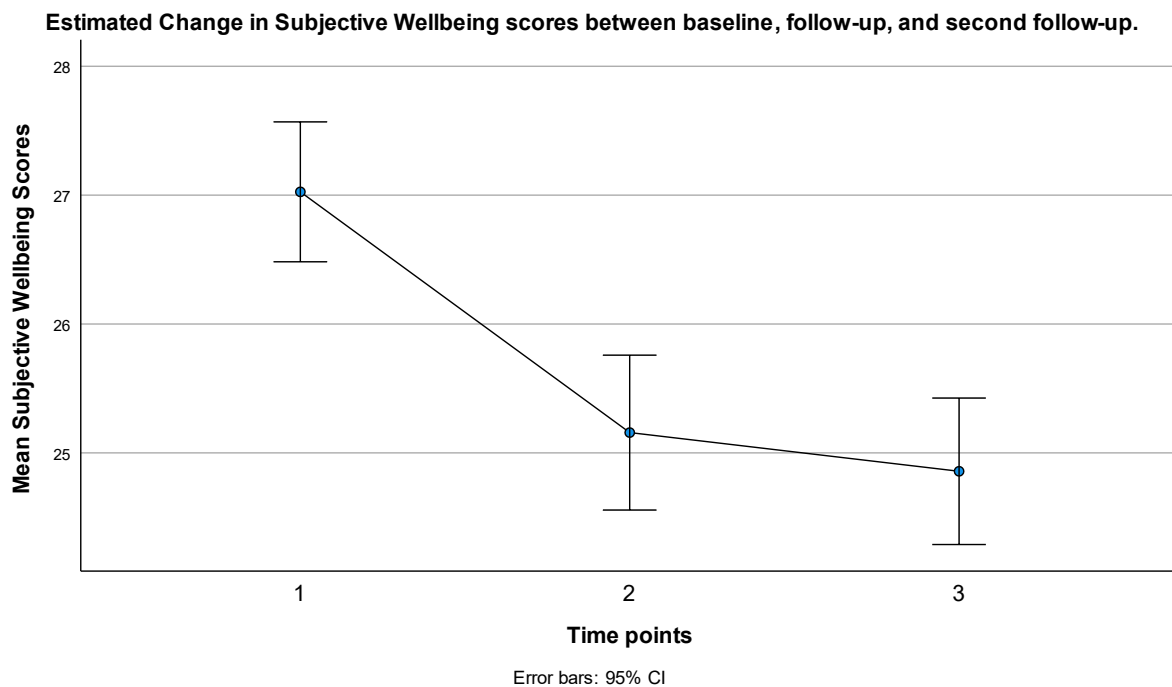


Figure 13: Estimated change in subjective wellbeing scores between baseline, follow-up, and second follow-up ($n = 273$).

Discussion of quantitative findings

The first survey pre-Eurovision (April/May 2023)

1398 people took part in a doorstep survey in late April/early May 2023. to find out what they felt about the Eurovision Song Contest and if they intended to get involved in any events that were being run in Liverpool as part of it. We wanted to know if the Eurovision Song Contest being hosted in Liverpool affected how proud people felt of the city and whether it changed their sense of belonging to a particular place – neighbourhood to the world. We also wanted to know whether the Song Contest’s focus on other countries would change people’s tolerance of people who were different. People taking part in the survey were aged 16–90 and came from all areas of Liverpool, to represent the whole city. Approximately a third said they were fans of Eurovision with about a half indicating they usually watched it on TV. The group were 50/50 male and female, but women were much more likely to be fans of Eurovision, to want to watch it on TV and to be

enthusiastic about Liverpool hosting the Song Contest this year. People in the 35-49 and 50-64 age groups were more likely to be Eurovision fans and to watch it on TV and people in the 25-34 age group were more likely to want to attend the Eurovision community events put on in Liverpool this year.

In the month or two before Eurovision, people in the survey scored higher than the national average on scores of wellbeing and pride in their city. When people were asked where they felt they most belonged to from a list including: their neighbourhood, city, region, country, continent or the world; most people felt they belonged to Liverpool, with their neighbourhood and Merseyside tied in second place. There was a strong link between how well people felt and how proud they felt of Liverpool. The people who were fans of Eurovision, who intended to go to Eurovision events and who wanted to volunteer during Eurovision were the people who had the highest scores of community wellbeing. Understandably, people who were fans of Eurovision were much more likely to want to go to the public Eurovision events and to want to volunteer.

The second survey post-Eurovision (June/July 2023)

646 (of the 1398) people completed the second survey. They answered the same questions again, to allow us to see any changes that took place to the variables we measured after Eurovision. This smaller group were still aged 16-90, but with slightly more women and white people answering. More of this follow-up group were fans of Eurovision and more were likely to want to watch the Song Contest on TV again next year. 87% of the people said they thought the Eurovision Song Contest promoted positive feelings across the countries involved and 93% were pleased with the way that Liverpool had hosted the Song Contest on behalf of Ukraine.

When we compared people's intention to get involved in the public events in Liverpool during Eurovision and their actual involvement, people were much more involved than they had anticipated. Only 19% of this group had expected to get involved in the public events held in Liverpool, but 36% of them did actually attend at least one event or got involved in Eurovision in some way in their community. People were also much more likely to have watched it on TV than intentions indicated in the pre-Eurovision responses.

Eurovision had engaged more younger people than expected, with more people aged 25-34 saying they were now Eurovision fans. Although people aged 25-34 were expecting to go to the live events, people aged 16-24 and 35-49 also

attended. Women were still more likely to be Eurovision fans, but now only slightly more likely than men to watch it on TV. Both genders went to the live Eurovision events in equal numbers. Eurovision fans were five times more likely to have been to public events and ten times more likely to have been to the televised shows, but no more likely to have volunteered to help with Eurovision – retired people were much more likely to have volunteered than other age groups.

Pride in the city and community wellbeing did not change after Eurovision. Whilst more people still felt they belonged to Liverpool (rather than anywhere else), Eurovision had widened people's sense of belonging away from the local area and outward towards the world.

Respect for diversity and appreciation of diversity had both slightly declined after Eurovision, but there were differences between groups in this respect. There was no change to appreciation of diversity in people of colour, whereas for white people their appreciation for diversity had slightly decreased after Eurovision. For people of colour, there was a small decrease in respect for diversity after Eurovision, whereas in white people this did not change. Heterosexual people showed a slight decrease in respect for diversity and appreciation of diversity after Eurovision, whereas LGBT+ people did not change in their appreciation of or respect for diversity.

Scores for overall subjective wellbeing went down after Eurovision in this smaller group of 646 people, but there were some differences in this between subgroups. Whilst white people's wellbeing declined after Eurovision, there was no change for people of colour. Looking at the data overall, people who were involved in events for Eurovision showed a bigger drop in wellbeing after Eurovision than those who weren't involved. Although all age-groups had a drop in their wellbeing scores after Eurovision, people aged 65+ were less affected. There were no differences to change in wellbeing based on people's gender, sexuality or index of multiple deprivation (a measurement based on their postcode).

Although wellbeing dropped in the group as a whole after Eurovision, there were big differences between people: some people's wellbeing dropped by 17 points and some increased by as much as 22 points. The average change in scores for the whole group was -1.25 points.

It is possible to put people into groups of low wellbeing, medium wellbeing and high wellbeing; both before and after Eurovision. The numbers in the low wellbeing

group increased from 15% before Eurovision to 25% after it and the numbers in the high wellbeing group decreased from 17% to 7% after Eurovision (numbers in the medium wellbeing group stayed the same at 68%). Overall, for the 646 people who answered both the first and second surveys, 13% had no change in wellbeing, 53% had a decline and 34% had an increase.

We looked to see if we could tell which groups of people had a decrease in wellbeing. There were no differences based on age-group, gender, sexuality, involvement in Eurovision events or deprivation; but there was a difference based on ethnicity. White people were two and a half times more likely to have worse wellbeing after Eurovision, compared to people of colour. This suggested to us that people of colour had been less impacted by Eurovision.

Finally, we looked to see if we could predict who had a decrease or increase in wellbeing from pre- to post-Eurovision. We found that people who had the highest wellbeing scores before Eurovision, had the largest decrease in wellbeing after Eurovision. Things which predicted whether people had an increase in sense of wellbeing after Eurovision were people's initial sense of wellbeing, their sexuality, and their broad involvement in and with Eurovision 2023. We concluded that the more you engaged with Eurovision, and the more you identified with it, the more likely it was that your sense of wellbeing improved immediately following it.

The third survey (September 2023)

The results of the second survey told us that average wellbeing (in the whole group) had gone down between April/May 2023 and June/July 2023, but we weren't sure if that was because wellbeing was raised before Eurovision happened, in anticipation of the event; particularly as we had found average wellbeing scores in Liverpool before Eurovision that were higher than the national average. The other possibility is that people had a post-Eurovision 'slump' in mood. In order to test this, we asked people to take part in a second follow-up a couple of months later, to see if their wellbeing had changed again -either returning to pre-Eurovision levels or staying at a level similar to the seen in the first follow-up.

303 (of the 1398) people also took part in the third survey, and of these, 273 had taken part in all three surveys. We asked them the same questions again. Here we have reported only the change in wellbeing scores..

Although average wellbeing scores had slightly decreased again, there was no significant difference between scores in June/July 2023 (immediately after Eurovision) and scores in September 2023. There was a significant decline in wellbeing after Eurovision, but average wellbeing had stayed the same since. This answered our question, allowing us to conclude that wellbeing had likely been raised in anticipation of Eurovision coming to the city and had returned to more 'normal' significantly lower levels soon afterwards.

Strand 2: Assessing the impact of EuroVillage events using Event Feelings Questionnaire (EFQ):

Based at the Pier Head, Eurovision Village was the central ESC hub in Liverpool, open to the public and free of charge. It offered fans the opportunity to see acts perform live ahead of the Eurovision Song Contest. In addition, a programme of events ran daily between 12-11pm, plus a selection of food stalls. During the live televised semi-final and final shows, fans were invited to watch on big screens at the Eurovision Village. Only the final event was ticketed.

Event Feelings Questionnaire Analysis

The first part of the Event Feelings Questionnaire (EFQ) uses the Positive and Negative Affect Scale (Watson et al., 1988) a 20-item questionnaire in which respondents indicate whether they are currently experiencing a given emotion or affect. This is measured on a scale of *'very slightly or not at all'*, *'a little'*, *'moderately'*, *'quite a bit'*, and *'extremely'*, and scored between 1 – 5 respectively. Examples of the emotional words include: *'excited'*, *'upset'*, *'enthusiastic'*, and *'irritable'*. The items are equally split between positive and negative emotions. The second part of the EFQ asks respondents to provide up to 3 words which best describe the event for them.

Volunteers working at the Euro-village during the week 8th-13th May were asked to recruit people opportunistically at each event. They were given a set of questionnaires to give out, together with a set of instructions to read out to participants. Unfortunately, volunteers only handed out questionnaires to members of the public on one day, collecting 48 anonymous responses in total all related to that single event. Unsurprisingly, respondents attributed more positive emotions to the ESC 2023 event. The most highly rated emotions included *'interested'*, *'excited'*, *'enthusiastic'*, *'proud'*, and *'inspired'*. In the second part of the EFQ, a total of 65 unique words were offered by the respondents to best describe the event. The words offered are depicted in word cloud form in Figure 14.

Qualitative Components

Strand 3: Focus groups and interviews

Focus groups and interviews were used to explore the individual and community wellbeing impacts of community events hosted as part of ESC 2023. Participants were recruited by Liverpool City Council staff employed within the Culture Liverpool team on behalf of the University of Liverpool and were drawn from the individuals involved with a range of community events and projects that made up part of Eurovision 2023 across the City Region. They represented EuroStreet, EuroLearn and EuroGrant projects, plus groups with vested interests in Eurovision (volunteers, stakeholders, displaced Ukrainians and LGBT+ people). 56 individuals participated in 6 focus groups and 2 interviews and all were adults aged 18 and above. The University of Liverpool research team led and moderated the focus groups and interviews. These took place in mutually agreed locations organised by Culture Liverpool for the convenience of the participants. They were primarily conducted in-person, in quiet rooms large enough to comfortably gather around twelve people. One of the focus groups (strategic partners) was conducted via Zoom for the convenience of the participant group's accessibility, schedules, and locations.

Each focus group and interview had a tailored topic guide specific to the community events that group was involved in. They provided a semi-structured starting point for the discussions. The topic guides were co-created with Culture Liverpool colleagues to properly assess the aims and purpose of the activity being sampled, while retaining some general questions that explored cross-cutting themes. Clean language techniques were used in the development of the topic guides to reduce the likelihood of introducing moderator influence or bias to the questions. Clean language involves using lay persons or colloquial terms to allow participant's own perspectives and understanding to come across in their answers.

The focus groups and interviews were audio-recorded and later transcribed, and these were analysed to capture themes emerging from the discussions.

The Groups Interviewed

Focus group 1: Squash Nutrition (EuroStreet project)

Squash Nutrition are a community group based in Dingle, South Liverpool whose practice has an arts, food and environmental focus. They hosted 4 *Solidarity Disco Banquets* at different community venues across the city during May 2023. People attending were invited to cook Ukrainian dishes and then eat together, whilst being entertained with music and dance. These events took place at Lister Steps old library in Old Swan, Liverpool Lighthouse in Everton, Squash community kitchen in Dingle and the Association of Ukrainians Liverpool Branch in Kensington and Fairfield. The focus group was made up of 12 people: 2 Ukrainian volunteers, three Squash Nutrition staff (including their chef), a Squash Nutrition volunteer, a volunteer from Sense of Sound who had provided some of the music, 2 members of staff from Culture Liverpool who had attended the banquets and 3 facilitators from the University of Liverpool.

Focus Group 2: NWoko Arts (EuroGrant project)

NWoko Arts is an arts collective that develops and performs theatre in community venues. They researched the history of Eurovision and why it was set up, then spent 2 weeks interviewing residents of care homes in Liverpool, Sefton and Knowsley to record their memories. They ran workshops to create songs from residents' memories, then created a 45-minute theatre show, with these recordings integrated within it. They performed 27 shows over 2 weeks, in Merseyside care homes, employing 3 actors and a stage manager. The focus group was made up of 10 people: 3 actors from NWoko Arts, 2 care home staff, 1 staff member from a day centre, 1 member of staff from Culture Liverpool and 3 facilitators from the University of Liverpool.

Focus Group 3: Eurovision Volunteers

Eurovision volunteers had 6 different roles during the week of the Eurovision Song Contest. Some were way-finders at different locations, helping people find their way and welcoming visitors to the city; some were meet-and-greet volunteers for performing artists, some volunteered in the EuroVillage; some looked after the Songbird artworks, some worked on accessibility (showing people with disabilities how to access the EuroVillage) and a final group who looked after the volunteers, provided uniforms and handed out task rotas etc. There were 13 members of this

focus group: 9 volunteers, 3 facilitators from the University of Liverpool and a member of staff from Culture Liverpool who was observing.

Focus Group 4: Eurolearn and Eurostreet Stakeholders

This stakeholder group had met for 8 months to collaborate, plan and oversee the development of EuroLearn and EuroStreet projects for Eurovision 2023. The focus group was made up of 12 people, representing the Association of Ukrainian's in GB, Liverpool City Council (participation lead, schools' connect team, partnership manager for linking schools and businesses and 3 staff from Culture Liverpool), the department for work and pension (employment partnership manager), University of Liverpool (languages, culture and film department), Liverpool Institute of Performing Arts and Strawberry Field, an organisation run by the Salvation Army and based in the original Strawberry Field children's home site for the benefit of children and young people in Liverpool. The focus group took place over zoom and was facilitated by one member of staff from the University of Liverpool.

Focus Group 5: Homes for Ukrainians

Homes for Ukrainians is an independent group which introduces and connects displaced Ukrainian people with host families in the UK, who can sponsor them and provide accommodation. The focus group was made up of 3 English and 4 Ukrainian people, with 2 Ukrainian facilitators from the Universities of Liverpool and Warwick. The conversation was mainly in English, with some Ukrainian translation.

Focus Group 6: Pysanka Eggs (EuroLearn project)

The pysanka egg project involved commissioned artists going into several primary schools in Liverpool and the Wirral for half a day, to facilitate activities in school and run competitions to design the large pysanka eggs painted and on display in Liverpool 1, in the lead-up to Eurovision. The schools involved extended this to activities in class using EuroLearn materials, a Eurovision day with a parade of Eurovision costumes, activities in after-school art club, assemblies, collaborations with other schools and applications for EuroGrants. This focus group had 8 members including an artist, 3 teachers, a schools' liaison worker for the travelling community and refugees, a member of staff from Culture Liverpool and two members of staff from the University of Liverpool who facilitated the group.

Interview 1: LGBT+

This interview was with the Chief Executive of Homotopia and a member of staff from Culture Liverpool, to ask about the contribution of the LGBT+ community to Eurovision through EuroStreet and EuroGrant projects, and to assess its impact. 2 new pieces of public art were commissioned, both by LGBT artists, 1 in John Lennon airport and a mural in Lush, Liverpool 1. An exhibition was created with photos of everyday lives of Ukrainian LGBT people. They also hosted the Eurovision fan hub in Chevasse park, providing 8 hours of cabaret with 60 LGBT artists. MerseyQueer had used their funding to produce a map of lists of LGBT businesses, safe spaces, clubs, places you can go if anything happens and places to party. These maps were given out during the week of the ESC and were placed on Culture Liverpool's website. They had a *Vogue Ball*, themed around the coronation, on the main stage of the EuroVillage, Pride hosted a screening party at St George's Hall, and were included in cultural programme more generally, e.g., drag queens hosting events and a parade through Liverpool city centre. The interview was facilitated by 2 members of staff from the University of Liverpool. We note that the person interviewed was young, outgoing, and involved in a creative industry, and therefore is not representative of the diverse and rich LGBTQ+ community.

Interview 2: A Neurodiverse member of staff

A neurodiverse member of staff from Culture Liverpool was interviewed together with a support worker and a colleague, to find out the impact of Eurovision from the perspective of someone who was disabled. The interview was facilitated by a member of staff from the University of Liverpool. We recognise that this individual is likely not representative of neurodiverse or disabled individuals as a whole meaning that insights from this interview cannot be generalised to these communities.

Free word associations

At the beginning of the focus groups and interviews, we asked participants which words they associated with Liverpool and Eurovision respectively. This was used as a warm-up task to initiate comfortable conversations within the group and to build rapport with participants. Participants suggested words they associated with each prompt, which can be seen in the word clouds below (Figures 13 and 14). Notably, there is significant overlap or commonality between words associated with Liverpool and with Eurovision, such as inclusive, music, vibrant,

Thematic structure from Focus Groups and Interviews

The following table outlines the main themes and sub-themes emerging from the focus groups and interviews:

Table 15: Summary of themes emerging from focus groups and interviews.

Main themes	Sub-themes
United by Eurovision	<ul style="list-style-type: none"> • Solidarity with Ukraine • Empathy • Getting involved and joining in • Sense of togetherness • Widening citizenship / sense of belonging
The Power of Music	<ul style="list-style-type: none"> • Engaging feelings
Generating Emotions	<ul style="list-style-type: none"> • Collective joy • Emotional duality
Inclusivity	<ul style="list-style-type: none"> • Extending into peripheral communities • LGBT+: Visible and Safe • Lessons to learn
Collaboration	<ul style="list-style-type: none"> • Making New networks • Making New friends • Formal collaborations • Brought together through the evaluation
Memories and Learning	<ul style="list-style-type: none"> • Making new memories • Revisiting old memories • New learning
Celebrating Liverpool	<ul style="list-style-type: none"> • 'We're good at this!' • Dispelling stereotypes
Legacy	<ul style="list-style-type: none"> • Eurovision as a catalyst to new opportunities • Infrastructure developed • Wished for legacy • Entrepreneurship • Need for future arts / culture funding • Advice for next host city

United by Eurovision

Solidarity with Ukraine

This subtheme emerged in six focus groups. The Ukrainian participants described that people were “very open to Ukraine”, they “wanted to know more” and “support from the UK” was felt. “British people sang Ukrainian songs”, and “one Ukrainian girl who worked in a local café shared Murashnyk, Ukrainian traditional cake, with everyone” – participants of the FG were told. British participants of this FG said that “It was a chance to talk about Ukraine, the war, homes for Ukrainians” and shared with us their plans to go to Ukraine.

One of the Ukrainian participants, who is an Instagram blogger told us that during the competition she shared details about the life, history, and culture of Liverpool with her Ukrainian followers, which was very nice. “Everything was about unity between Ukraine and Liverpool”.


“It is horrible time, but Eurovision brings a good message of hope. Life doesn’t stop, something good happens, life continues. Music doesn’t die with war.” – they said.

In the Volunteers and Squash Nutrition Focus Groups there was significant focus on solidarity with Ukraine. Volunteers described:

“doing it for Ukraine. We wanted to get it right as a bit of a protest”, “wanted to say that we stand with Ukraine”.

Participants of the Squash Nutrition group organized Ukrainian Day, where they prepared Ukrainian national dishes, listened to Ukrainian music and danced traditional dances together with the resettled Ukrainians:

“And then personally when I saw the Ukrainian dancers dancing, I had [...] to move away because it was so emotional, but it’s kind of what it’s all about, its showing solidarity, letting them have their outlet somewhere and not to think about what’s actually happening what they’re running away from.”



“It is horrible time, but Eurovision brings a good message of hope. Life doesn’t stop, something good happens, life continues. Music doesn’t die with war.”

Members of Stakeholders Focus Group talked about the Ukrainian Peace Monument located in Liverpool which:

"is here until the war in Ukraine ends and with great celebration Strawberry Field and in particular the city of Liverpool can send this monument home, to a peaceful Ukraine".

They spoke of Ukrainian community engagement:

"I think this is one important feature of this event represented in a very powerful way, namely, the reason why Eurovision took place in Liverpool instead of Ukraine. So, this was not forgotten and this was emphasised appropriately, timely and I am delighted that this has happened".

"For us it was about making sure that Ukraine and Ukrainian young people were part of the events".

This topic did not go unnoticed in the LGBT+ interview:

"It fills my heart with joy: marching with and for Ukrainian Pride, set city on the right track, be more political with work we are doing".

The interviewee also shared that the organization is supporting a Pride March with Ukraine to take place end of July 2023.

Empathy

The Pysanka Egg focus group artist used the story of Ukraine milk jug that survived bombing with the school children she worked with as a metaphor of hope. And this worked well with the pupils who realised that there were children just like them suffering.

"Kids like us"

These were words that pointed to a sense of connection across and empathy between the people of Ukraine and the young citizens of Liverpool.

A member of the focus group "Homes for Ukrainians" described how she brought her British friend to an event dedicated to Ukraine. And at the end of the day, her friend said she felt like she was somehow more Ukrainian.

"I kind of felt that as well ... I bought a Ukrainian blouse that had like embroidered stuff, and I was like I'm Ukrainian".

Getting involved and joining in

Many different people and communities were involved in the preparation and holding of various events around ESC 2023. The theme of involvement and joining was obvious in the Stakeholders Focus Group:

"For us (something) which was really, really valuable, was the opportunity to integrate more across the city actually". "I think we were able to involve in so many different projects"

"It really was awesome to be really taking Eurovision to the communities rather than expecting people to come down here, to Pier Head to be part of Eurovision"

One of the stakeholder group participants said. Their goal was to reach as many people as possible, and it was achieved. This also applied to *"Ukrainian community engagement"*, namely, the fact that *"Ukraine and Ukrainian young people were part of the events"*.

During the Solidarity Disco Banquets put on by Squash Nutrition, people of different nationalities, ages and interests took part in the activities as one, preparing food of different cuisines, singing and dancing. The performances of the Nwoko Arts group also involved many people. In addition to the residents, staff and relatives joined in and the group managed to involve local schools in their work, which they called *"a priceless interaction."*

The presence of many ways to involve schools in this year's Eurovision was also noted by teachers from the Pysanka Egg Focus Group. The LGBT+ interviewee said it was:

"the first time when community and educational programme was attached to Eurovision. It is really important getting everyone involved". "Local talent was represented. Local people were involved" -

Sense of togetherness

This subtheme emerged in 4 focus groups.

The Solidarity Disco Banquets were very much about togetherness. *"Food brings people together"*, as well as *"music and poetry"*. Squash Nutrition's events were described variously as:

"People coming together and living for each other and for kindness."

"finding your people and spaces". "open, honest and inclusive". "People coming together and living for each other and for kindness"

A member of the Volunteers focus group described that ESC involvement was:

cultural

together, getting to
getting sometimes later in my life".

"...more like the friendship [...] first time (when) cross people of different ages, different experiences, coming know them and then further like taking it forward and

One of the participants shared the story of meeting a Ukrainian woman sitting on the stools. She said:

"One-to-one chat gives you a better insight than watching the news".

People from this group made friends with Ukrainians and even have created a WhatsApp groups to keep in touch.

For Ukrainian participants sense of togetherness emerged when *"British people sang Ukrainian songs"*.

One member of the Stakeholders group commented:

"...recognizing that we are all different, but we have all got, you know, a love of music [...] and many other things that can unite us, and hopefully, you know, just giving an opportunity for people to be more outward looking..."

Widening citizenship/sense of belonging

This sub-theme was also widely spread through the focus groups and interviews. For example, the LGBT+ interviewee *"enjoyed having so many queer people in the city"*. He believed that Eurovision experiences:

"have improved Liverpool's profile as an LGBT place".

Eurovision helped the British members of the Homes for Ukraine focus group to:

"feel part of Europe again after Brexit".

In turn, the stakeholders described the ESC as:

"[I] enjoyed having so many queer people in the city. [Eurovision experiences] have improved Liverpool's profile as an LGBT place".

"...something that was City region-wide, not just city wide."

NWoko Arts Group members felt:

"connected again to outside the world"

."After pandemic people didn't want to go outside. But they do now"

Members of the Pysanka Egg Focus Group spoke about:

"city region becoming more united as a result of Eurovision".

And:

"...the focus on Ukraine really helped to break down this initial 'them vs us' barrier".

The artist in this group who was working with Wirral schools described that during the ESC children have grown from pupils:

"being part of Wirral, to part of the city region, to part of Europe, to part of the world"

Another group member said:

"There was a sense that Liverpool needs to leave behind its isolated stance and to see itself as a part of something not standing isolated from the rest of the UK - need to build links made from Eurovision to do this".

ESC Volunteers also believe that:

"people need a sense of belonging. This event was that! Didn't matter who you were - you belonged to it.". One of participants of this group told us that she is not:

"a native scouser, but is proud of Liverpool".

The Power of Music

The importance and power of music came up primarily in two focus groups: with the Nwoko Arts Group and Squash Nutrition. It was felt that, since the Covid pandemic, people had forgotten the importance of music and singing, particularly together. For those in the Nwoko Arts Group, they felt that music and singing, and the interactions gained from these experiences, were crucial in care for the elderly:

"Because of COVID everything went a little bit sour, it's like we forgot really how important music... is... it's sort of like empowered us to get our residents back out into Liverpool... I think projects like this is vital for elderly care, dementia care, because they are not included in everything."

Engaging feelings

Participants agreed that music had the power to be a moving and rejuvenating influence. The performance conceived and delivered by the Nwoko Arts group incorporated care home residents' memories and stories into their musical performance, evoking emotions. One participant, a member of the Theatre group, spoke of how music can *"shift [residents] into maybe sadness, melancholy"*.

"It was quite emotional as well... and sometimes like one of our residents isn't responsive, but to see them respond because it's not just the music it's the interaction of the actors as well".

"Maybe they're people who can't communicate verbally but they will smile or they will nod or, so it's the care staff that are able to point out well listen, they never get involved in anything and they're up dancing".

This was expanded on in the focus group with Squash Nutrition where participants spoke of how music and sharing cultural traditions unites people from Liverpool and Europe:

"so people who were strangers to each other suddenly found that there were lots of connections between them and it, you know it always helps to feel that its familiar, some things familiar so that was really nice."

"they were really sort of bonded over there, they were from different regions of Ukraine, some from the west and that was, for me from Ukraine, that was so nice to see just people coming together."

One participant, who was a Ukrainian resident of Liverpool, described seeing Ukrainian Dancers at one of the Disco Banquets and being unable to watch their performance due to the emotions it brought up.

"I had to walk away because they ran away from the conflict just to be there and for them to have someone to perform was just incredible but I had to move away because it was so emotional".

Generating Emotions

Collective joy

The subtheme of collective joy was covered in almost all focus groups. Members of the NWoko Arts group noted the delightful interaction of guests with their relatives, staff, and the members of the group:

"The best shows were when staff interact and join in - a ripple effect".

One of the group members said:

"Its inspirational, it is. And we felt such a sense of community when we're there".

"Bringing people together with focus on food" - these are the words of the people from Squash Nutrition.

In speaking about the events that Squash Nutrition held, the following words were emblematic: *"enjoyment, fun, great atmosphere, and happiness"*.

People from Volunteer group said that they felt useful and happy while sharing their knowledge about Liverpool with guests of the city:

"Being with people who are all so enthusiastic ... it's just being a part of where everybody has got sort of the same aim and goal".

"Boundaries gone. It was like one big party".

"The medics and police were dancing".

Participants of the volunteer group noted that for 5 or 6 days they felt at the top, and after the end of the competition they felt somewhat lost, devastated. A member of the same group, who has a medical condition, said she wasn't entirely sure at first if she could do it. The fact that she did it gave her strength and energy:

"My message is that people with disabilities can be volunteers too - just go for it. I would encourage everyone else to do it".

Another participant talked about recently retiring after being a teacher for many years. She interacted with many people daily and then she was alone in retirement. She decided to volunteer at Eurovision and from her words it changed her life:

"...it also means I'm going to be looking at other opportunities, you know life doesn't end when you finish work or finish your original job or whatever..."

Some of the memories made the focus group participants cry:

"...one resident, after the show, said, it brought back a lot of memories. ... and, the memories he was telling me about were not nice memories and he got quite upset so then I was trying to steer him towards, trying to get to a happier point you know yeah so you have to kind of be a bit aware of that as well. Although the show itself is upbeat and uplifting".

However, as offered by one of the focus group members:

"Crying and being upset is a result, you've got an emotion"

Emotional duality

Even though the events held and participation in them left mostly only positive memories and feelings, some participants in the focus groups also noted negative ones. Thus, several members of the "Homes for Ukrainians" group said that at some moments they felt embarrassed and guilty for the joy and fun they experienced during the competition:

"...and sometimes you just think I shouldn't laugh, or I shouldn't be smiling".

Another participant noted that the slogan "Glory to Ukraine" was inappropriately used by Ukrainians during the celebration, as these words are too powerful, and many tragic stories are hidden behind them:

"...everyone was partying and screaming "Slava Ukraini" and it feels awful, you know, ... when we took some powerful words that means a lot for Ukrainians and put it like in a party way – it feels awful for me".

In the same focus group, an unfortunate incident was mentioned that happened in the recreation trailer for Ukrainian volunteers. A man from Palestine, who works as a delivery man for a well-known company, after seeing a lot of Ukrainian paraphernalia at the venue of the event, said:

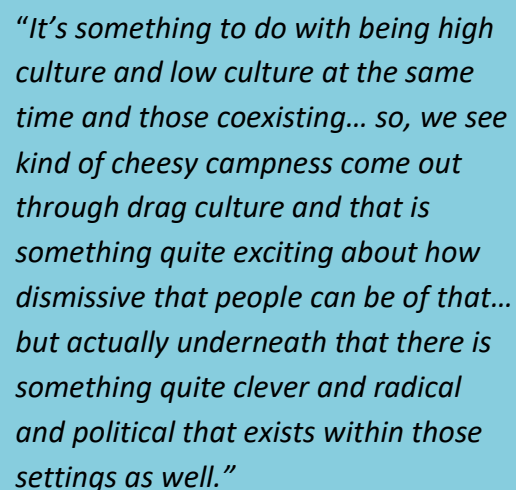
"Ukrainian flag is shit." *"Just to let you know this guy was from Palestine... as Ukrainian, it hurt me in some kind of way... You should have to be prepared for those people, even in the settings of such a nice welcoming event, there will be such, certain characters, that thinks it's their, you know, responsibility to just say something negative."*

Emotional duality also manifested itself in a strong way in the group "NWoko Arts". The group members say it was very emotional to work with people in care homes. As well as the joy that their work brought to the residents, the very process of working made the group members experience a contrast of emotions:

"I saw during the pandemic how isolated and how lonely a lot of these people were and how heart-breaking it was to see your loved ones talking to their loved ones through the windows..."

The theme of duality also occurred within the LGBT+ interview in the close relationship between Eurovision and LGBT+ and Queer culture. The participant detailed the similarity between the two in terms of being in two states which exist simultaneously. In LGBT+ culture, specifically drag art, there is an underlying radical or political statement to be made beneath the flippant, camp humour. The same could be said of Eurovision itself; that beneath the flamboyance there is often more political issues. This is particularly true of Eurovision 2023 hosting on behalf of, and in solidarity with, Ukraine:

"It's something to do with being high culture and low culture at the same time and those coexisting... so, we see kind of cheesy campness come out through drag culture and that is something quite exciting about how dismissive that people can be of that... but actually underneath that there is something quite clever and radical those settings as well."



"It's something to do with being high culture and low culture at the same time and those coexisting... so, we see kind of cheesy campness come out through drag culture and that is something quite exciting about how dismissive that people can be of that... but actually underneath that there is something quite clever and radical and political that exists within those settings as well."

*is
and political that exists within*

"on the complete flip side Eurovision occupies a very mainstream space. But also, it has this ridiculous cheesiness. Like the first thing I remember hearing about Eurovision is oh the music is terrible. I mean it's awful... but we love it, we love it but it's awful and there's something very, very drag about that."

Inclusivity

An important aspect of hosting Eurovision and the range of community events that were delivered across the city region is that it gave people a strong sense of belonging to something bigger than them. This was recognised by the Volunteers

and Pysanka Egg Painting in Schools focus groups, where participants described the sense of belonging and ownership which had arisen:

"Every single human being has the desire to belong and I thought this event was absolutely that.

Everyone could belong to it, no matter who you were, where you were from, what you were doing or what role you were in, didn't matter, you just belonged to it."

"I think everybody, even if they weren't necessarily a Eurovision fan, once they realised we had it we sort of took ownership of it, it was almost like we thought we will take that under our wing and we will run with this now."

belong and I thought

belong to it, no matter who you were, where you were from, what you were doing or what role you were in, didn't matter, you just belonged to it."

"Every single human being has the desire to

this event was absolutely that. Everyone could

Created for the purposes of unity and friendship, the ESC remains important for these aspects today and hosting it has brought those ideas to Liverpool.

Participants from both the Stakeholders' and Squash Nutrition focus groups recognised this common ground in uniting not just a multicultural city but across Europe itself.

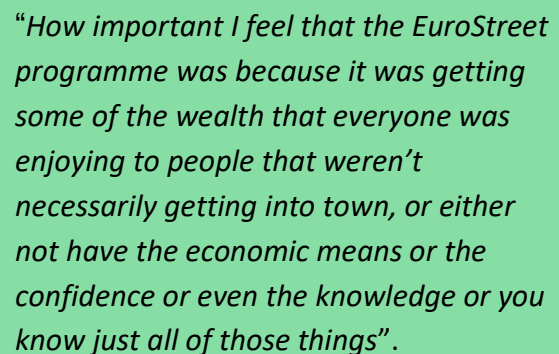
"recognising that you know we're all different, but we've all got... a love of music is one thing and many other things that can unite us and hopefully...giving an opportunity for people to be more outward looking".

"this was the most amazing project for that, for connecting people and reminding us that we've got a lot more in common than we have differences."

The theme of inclusivity generated four sub-themes: extending into peripheral communities, equal voices, Liverpool as a safe LGBT+ space, and failure of inclusion.

Extending into Peripheral Communities

Due to economic or confidence boundaries, not everyone was able to access the EuroVillage or other central Liverpool-centric events. The importance of EuroStreet to bring Eurovision events into community spaces was recognised by (Volunteers, Pysanka Egg Painting, and Squash Nutrition). These events were seen as vital for sharing the wealth of experiences with and involving communities outside the city centre, and facilitated confidence building in those who needed it:



“How important I feel that the EuroStreet programme was because it was getting some of the wealth that everyone was enjoying to people that weren’t necessarily getting into town, or either not have the economic means or the confidence or even the knowledge or you know just all of those things”.

smaller
three of the focus groups

“how important I feel that the EuroStreet programme was because it was getting some of the wealth that everyone was enjoying to people that weren’t necessarily getting into town, or either not have the economic means or the confidence or even the knowledge or you know just all of those things”.

“if the time that people spent here meant they had to the courage to go into town and be part of something that is their cultural right to be part of then that’s an amazing step in the right direction.”

Particularly for Squash Nutrition, their community events brought together the different cultures from different areas of the city as well. This was most prominent when combining Ukrainian culture and people with Liverpoolians. Squash value uniting people in this way to make a *“diverse and unique soup of people”*.

As well as ensuring those in communities outside central Liverpool were involved, it is important to include those who are sometimes forgotten or left out of the conversation. Nwoko Arts Theatre group strived to include nursing, care and residential home residents and families in their community project. Inspired in part by the anger felt at how care homes were treated and handled during the Covid pandemic, they created a Eurovision themed performance of theatre, song, and mime.

"to remind you know people that they've not been forgotten during this time..., born out of something very close to my heart that just seeing that sort of experience that residents have is just, I think really joyous and beautiful."

LGBTQ+: Visible and Safe

The involvement and commissioning of LCR-based LGBTQ+ producers and artists was seen to boost their portfolios and visibility across the city, creating opportunities and exposure for LGBTQ+ talent.

"I just really like the fact that loads of friends of mine who are artists got loads of work and pay and profile from it too. So really excites me, particularly artists that I've worked with over years and years now have finally I feel, got a bit more recognition for what I say is really excellent work. So, on a personal level, I love that".

"LGBT people will feel better and safe in the city right. And that was the idea all we want to be is visible and safe."

"I've got a fairly good confidence that that will continue right, and the organisations in the city want to do more work with queer artists and they want to profile them, brilliant, brilliant, brilliant in terms of visibility that's great and that means that LGBTQ people will feel better and safe in the city right. And that was the idea all we want to be is visible and safe."

Part of this visibility included funding the production of Mersey Queer, a physical map of LGBTQ+ business, safe spaces, clubs etc, which was previously an online-only project. It is hoped this will be housed permanently on the Culture Liverpool website too, *"in a place that is a kind of first stop for people visiting the city to see"*. Having this produced physically allowed LGBTQ+ producers and organisers to document their work. Commissioning this local talent and producing such inclusive materials has boosted the profile of Liverpool itself as an inclusive and safe space for LGBTQ+ people.

"we are not centralised entity as LGBTQ events we are just bunches of individuals and organisations doing what we can, where we can... and although we kind of team up occasionally or whatever there's no way of like mapping that and there's no funding or anything to do that. So, this Eurovision provided an opportunity to really galvanise a kind of real mass of LGBTQ events happening at once and really document and map those."

"it does give Liverpool a serious profile as an LGBT place, cultural place. There's a thing there, more internationally about where to go as an LGBT person in terms of cities and places to go..., there's something about Manchester and London and Brighton filling that within the UK that role..., and it boosts Liverpool's profile in terms of being that destination as well."

Lessons to learn

Whilst the majority of feedback was positive, the Volunteers focus group and the LGBT+ interview highlighted specific areas where there were failures of inclusion. Firstly, there was a desire for more collaboration between the producers and organisers of EuroGrant community events and the government commissioner when it came to event marketing and PR. Producers were told this would be handled centrally and so they didn't budget or focus on marketing their events. The "pool of talent" within the city could be better resourced in future.

"we allocate a budget within all our commissions towards marketing. But I know of organisations and producers that didn't because they were reassured multiple times, don't worry about marketing, its being handled... because there was a control, quite rightly because BBC were involved and because it was the central government funding it, that it all needs to go via them... actually we should have all been a bit more collaborative maybe, in that regard, because we were bringing a lot of ideas to the table".

Secondly, it was reported that the EuroVillage was inaccessible to residential home staff and children as security were reluctant or refused to let them in, leading to feelings of frustration. Although security and safeguarding are crucial, there may be a balance to strike to ensure it is inclusive for those in care. One participant in the Stakeholders focus group worked to ensure foster families and care users were included:

"we had residential home staff, sort of turning up with five or six or seven young people and being challenged about why it was sort of like, was it like 1 adult to one young person, or something along the ratios of the young person to adult ratio. So that was a challenge... a couple of young people er just fed back that it was just a little bit frustrating for them, because it's their city, and they would like to have been able to attend."

Collaboration

Making new networks

People from two focus groups talked about how Eurovision projects enabled them to make new networks. In the interview with the Chief Executive of Homotopia (an annual international LGBTQ+ arts festival held in Liverpool), he said the work on Eurovision had led to developing new friendships and working with some new people (international drag artists) with whom he hoped to work together in the future.

A member of the Strategic partners focus group who worked for the British Council described how:

"it's a new way of working. That we worked alongside our arts colleagues [...] providing a link to working with schools and making sure schools were involved in our work."

They began by working with 4 schools in Liverpool and linked them with 4 schools in Ukraine. They indicated their enthusiasm for this joint working and said:

"it's massively snowballed into these incredible new partnerships with the Liverpool Philharmonic, with Resonate (schools music hub) and Live Music Now."

They also linked with Good Morning Britain, who filmed rehearsals.

They were pleased to say that schools involved, *"very much see it as the start of their partnerships"* with linked schools in Ukraine. They will also be asking the 3000 schools who attended the online concert if any of them would be interested in having an international partner school.

The making new partnerships theme was nicely summed up by the mission director from Strawberry Field, who said;

"it's really just the start of an ongoing relationship, where we were almost forced to speak to people that we might not otherwise do so."

Interestingly, all members of the stakeholder group seemed to find the enforced narrow time-frame useful for developing new networks very quickly.

Making new friends

People from Squash Nutrition described how preparing food at their Disco Banquet events enabled connections between strangers. They said food brings people together and unites them in a diverse and unique “soup” of people. Community members who attended got to share recipes and enjoyed time with new friends in the kitchen. On the back of these events one focus group member commented:

“we have more in common than our differences.”

People from the volunteers’ focus group said they had:

“made a mini WhatsApp group and will keep in touch” with Ukrainian women they had worked alongside as volunteers. They further commented:

“it was really special.”

Talking about getting to know the other volunteers, they said they had *“formed long-lasting friendships”*. When asked what they got out of volunteering, another person said:

“friendship, and mixing with younger people makes you feel better”

People from the Homes for Ukrainian’s focus group said they had met many people from different cultures, which *“broadened their mind and knowledge”* and talking to people *“felt like a nice experience.”* One person shared a story about meeting some naval officers on a tour of a ship docked in Liverpool. They had talked about the weapons used in the war in Ukraine and said:

“it was a really powerful meeting for me.”

Another Ukrainian person from this group spoke about finding a café in Liverpool, where she met a fellow Ukrainian working there. They were serving Ukrainian desserts and she described it as:

“my special, absolutely special place here, it’s on Merseyside”

An English member of the Homes for Ukraine group said the experience of Eurovision has made her want to visit Ukraine once the war is over, having made friends through her work with the Homes for Ukraine group. She said:

“I obviously felt like that anyway because I’ve been working with you guys, but I felt it a lot more after Eurovision. I was like, no, I need to go.”

Formal collaborations

The focus group of teachers and artists who had worked together on the Pysanka egg project described how separate infant and junior schools had worked together, to link up year 2 pupils in the infants with year 4 pupils in the juniors, who collaborated on a shared art project which celebrated Liverpool's culture and architecture. They also described examples of informal collaborations with other schools happening as a result of Eurovision. Clearly this was not restricted to bonding social capital within schools, but also bridging from school to school.

"we even inspired another school, another local school the art coordinator now has teamed up with me we are basically doing the same projects... so that's children up to year 6 in art club studying the same artists so its lovely... and their demographic is very different from ours as well. They are in quite a deprived area so their demographic is different, so that's good for us and good for them as well."

"two of my schools are literally around the corner from each other and have never worked together and one of the schools... it's a very successful school, but one of them is struggling....and they came together on a funny thing, it was to get the minibus to come over to Make and so [name of school] said oh you know do you want to use our minibuses, so it's just like that little simple thing to bring them over that they suddenly started working together and...I think they're continuing now that relationship"

The Chief Executive of Homotopia explained in his interview that groups of artists and performers would sometimes get together, but Eurovision had "galvanised" this working together and strengthened existing links. There were many examples of formal collaborations from the Strategic Partners group, which weren't necessarily new but working together on Eurovision 2023 enabled them to work more closely together and as a consequence, people would continue to work together to run future events. The employment partnerships member said they had:

"made some fabulous contacts."

A Lecturer from the languages dept at University of Liverpool, worked on the MiHi competition, a miniature Eurovision event where Primary school pupils were partnered with modern foreign language students from the University of Liverpool to perform a Eurovision song in the foreign at the competition. She had formed a

lot of new cross-disciplinary partnerships with RESONATE, with schools and with the Association for Ukrainians. She said:

"it was great to do something that was very outward facing".

The Principal of LIPA described the experience of planning for Eurovision as "synergy" and said there was a sense of being:

"very open to collaboration and to, you know, working on a number of initiatives across the city."

He described having the opportunity to work with other outside organizations, such as Shakespeare North and The Everyman.

People in the Strategic Partners group emphasised how the very tight time-frame had served as a catalyst for these connections to develop and had perhaps solidified these new formal networks. They said:

"to have met very quickly at an accelerated point"

"lots of different individuals in a very condensed period of time, that may have taken years to achieve"

Being brought together through the evaluation

There were examples of the experience of the focus group itself facilitating links between people. For instance, in the Pysanka egg group, colleagues getting together to discuss the impact of Eurovision allowed them to plan for further collaboration between artist and teachers, who hadn't met before. Within the Strategic Partners group, members of the group used the time to ask each other's advice about how to share links they had made. One member of the group described how:

"the stakeholders meetings worked really well [...] incredible to hear all the different projects [...] to be at those Stakeholder meetings and be able to make the link of, ohh, they're doing something similar. Can we join up?"

Furthermore, they were obviously still using those links. For example, one person working for the British Council was planning to link up the University of Liverpool lecturer with their own Modern Foreign Language (MFL) advisors and the representative from the Association for Ukrainians said he knew some Ukrainian refugees specialising in linguistics, who may be interested to participate in a conversation researching language.

Memories and Learning

People in 3 of the focus groups and one of the interviews talked about how Eurovision sparked the making of new memories, revisiting of old cherished memories and also enabled people to learn new things.

Making new memories

Nwoko arts collective talked about how relatives coming in to care homes to watch a performance of their show “Songs for Europe” with their loved ones “*had a special moment*” together.

Both the volunteer group and J who took part in an interview as a neurodiverse representative described a feeling that this Eurovision 2023 was a unique historical event, which they wanted to be a part of. One of the volunteers said:

“It felt like a once in a lifetime sort of thing. So, I just really enjoyed the whole week, I did as much as I could and I’m really glad because it was just so exciting.” J said:

“I was, erm, like watching the news, and one of the contenders, and and I was like getting excited, because like, because I never watched it (i.e. Eurovision) before, and I really wanted just to like be part of it”.

Teachers working with artists to design pysanka eggs said they hoped to help pupils develop “*lifelong memories*”. They wanted to make sure pupils who might not make it into the city centre could still engage with Eurovision and have positive experiences and memories of it. They also talked about the novelty of the situation – one child who won a medal for his pysanka egg design and who attended a Eurolearn event at Leasowe Millennium centre was reported to have said:

“I’ve just won Eurovision!”

He described it as the best day of his life.

Revisiting old memories

A member of the Nwoko Arts focus group described interviewing care home residents to develop their Eurovision show “Songs for Europe.” They had conversations about music and fashions from the 1950’s to 1980’s, which prompted memories of people’s first loves, 1st TV sets, 1st vinyl records. The recorded memories were integrated into the performance, both as songs and text in the play, but also using people’s own recorded voices. The public shows at the

Lighthouse theatre in Everton were said to have prompted a lot of memories for the people watching. One resident shared her memories with staff after the performance at her care home and the staff member commented:

"it's the power of music."

New Learning

Nwoko arts collective also described how the Eurovision performances could be confidence-building for care staff, who learned how art can be used therapeutically in care homes:

"this was not just a one-way process. I learned a lot. Lots of stories in my head"

One person from the Strategic partners focus group, who was working as a link between schools and businesses, ran careers fairs to help the young people see the myriad roles involved in the production side of Eurovision and give them a chance to interact with all these different career opportunities. They learned from the first event, which happened after Easter (where people dropped out last minute due to staff shortages) and this new learning fed into second and third events to improve them. She said things *"have just got better as we've gone along."* They learned that the businesses involved were too caught up in the business of producing Eurovision during the first event and they said they would plan the timing of events better next time. Similarly, a University of Liverpool lecturer involved in the MiHi competition with schools said she wanted to change the timing of future events (e.g. European languages week festival) to be earlier in the academic year, so students involved would be less stressed about coursework and exams and could get more involved.

J, a neurodiverse intern at Culture Liverpool, described all the new skills he had learned through his internship during Eurovision. He said:

"that was the first time I got to do that, and then I got used to it...and then crack on..."

His support worker described how he became accomplished at work and no longer needed her support:

"so there has to be a way of gradually doing it, upskilling you, and doing it together [...] and there was a lot of time where J said, 'I don't need you'. And that's what I want to hear."

J's colleagues learned things too, through his work with them on Eurovision. They said:

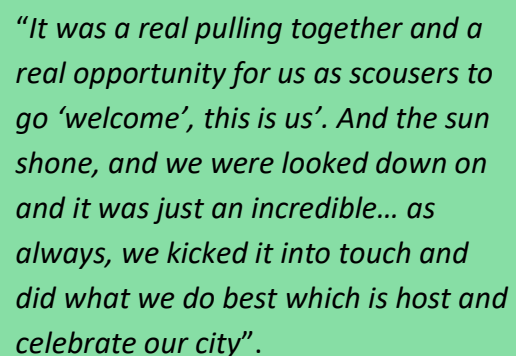
"J's development has been so inspiring for us [...] seeing it every day and seeing that journey every day has just been so inspiring."

They had seen changes in attitudes from staff colleagues towards their interns with disabilities, saying of J's mentor, *"how she deals with things has changed in such a positive way."* J's support worker commented, *"I think for a lot of the managers and mentors, when they hear about disabilities and stuff, they do panic [...] but as I say, their disability is their ability"*, meaning that J's attention to detail and pressing need to finish a task made him an ideal and diligent colleague during the challenging times of Eurovision 2023.

Celebrating Liverpool

"We're good at this!"

Hosting Eurovision on behalf of Ukraine invoked feelings of pride in the city. Participants were proud to be a party city, which is good at organising and celebrations and *"pull things off like this"*



"It was a real pulling together and a real opportunity for us as scousers to go 'welcome', this is us'. And the sun shone, and we were looked down on and it was just an incredible... as always, we kicked it into touch and did what we do best which is host and celebrate our city".

hosting city-wide
in Liverpool:

"we are the party city and I think that infrastructure is already here in the city".

"it was a real pulling together and a real opportunity for us as scousers to go welcome, this is us. And the sun shone and we were looked down on and it was just an incredible, in fact I'm getting goosebumps just talking about it... as always, we kicked it into touch and did what we do best which is host and celebrate our city".

"this is a really brilliant place and we will pull this off with style".

One participant in the Volunteers focus group compared the size and success of Eurovision to another successful event; the Giants visits, going on to imply that Liverpool out-did themselves for Eurovision:

"I don't think anybody does it as well as we do, we put big events on and we knocked them out the ball park and everyone, you know, you think about Giants

and you think how are we going to better that, and you know what Eurovision just, what Giants, do you know what I mean."

The importance of involving local talent and people in city-wide events was highlighted by participants, that the "pool of talent" available in the city was a resource which should be drawn upon. The LGBT+ interviewee said:

"I just really like the fact that loads of friends of mine who are artists got loads of work and pay and profile from it too. So really excites me, particularly artists that I've worked with over years and years now have finally I feel, got a bit more recognition for what I say is really excellent work. So, on a personal level, I love that".

Dispelling Stereotypes

Participants were proud of their city, both in general and in the drive to host on behalf of Ukraine in solidarity.

"I'm not a native scouser and I am proud of Liverpool... the opportunity to then as I say be part of something so historic really."

"I wanted to get that message out to the world that this city is tolerant, its welcoming and its, I just spread that message, and also that we are again making a stand against what's happening and saying as a city we are saying this is not okay and we want to welcome, you know..."

Many participants also felt that this was an opportunity to dismantle the stereotypes often associated with Liverpool. Hosting Eurovision provided the opportunity to challenge people's misconceptions and showcase the city in a new light.

"I think when we found out, as a city, that we had Eurovision and we did want to take ownership of it, it was important then that we showed off Liverpool as well, it gave us an opportunity... to say to everybody this is Liverpool."

"Liverpool has always been given a bad press... so, for once we've shown ourselves proud so I wanted to be part of that and it's just been amazing."

"Liverpool has always been given a bad press... so, for once we've shown ourselves proud so I wanted to be part of that and it's just been amazing."

"it's important to dispel some of the stereotypes".

hundreds of right in front of you that

"we do suffer from bad press don't we... and I think what Eurovision did it was like no, Liverpool's not like that at all, see all of these prejudices and all of the stereotyping that you've been doing for years it doesn't exist and I think it was right there, we are a great city, that we are a welcoming city and I think Eurovision absolutely just blew those stereotypes out of the water."

Legacy

Eurovision as a catalyst for new opportunities

This was a common theme which came up in four of the focus groups. The Nwoko arts group described how their performances inspired care staff to re-connect with the local community, having become isolated during the pandemic. They said\;

"after covid, people didn't want to go out. But they do now."

One of the care staff talked about the experience of feeling so isolated and said to the director of Nwoko:

"You get it. Not a lot of people do. We've not had anything like it before."

They also described how residents' family who lived abroad had got in touch with the care home having seen links to the performances online. She said they were:

"bringing arts to residents and staff who don't normally access them."

They talked of the possibility of doing regular shows, and how:

"it's the kernel of an idea which could grow"

They suggested running taster sessions to build the confidence of staff who had no experience of performances like these and talked about taking their performances to other boroughs in Merseyside.

One member who volunteered during Eurovision said the experience was:

"so fabulous I've now volunteered for the Wirral Open. It's given me confidence – you don't need to be an expert; just be welcoming."

Others agreed that they were planning to volunteer locally again. One retired person commented:

"I jumped at opportunity for Eurovision. Changed my life [...] Now looking for other opportunities. Life doesn't end when you finish your original job."

The volunteer focus group also talked about other festivals hosted in the city. They suggested that festivals with stages in different locations and which *"embraced the city"* worked well, particularly if they were family oriented and calmer. They were hopeful of reviving the Matthew Street festival and wondered if it could be refocused as:

"a village thing again. Easier and more accessible."

They also suggested that the tag-line "united by music" could be re-used for other music festivals in the city.

The Chief Executive of Homotopia described how the day-long cabaret event at Chavasse Park had advanced the careers of the performers who were involved. He said the artists involved:

"got recognition for their excellent work. It advanced their profile."

For Homotopia it boosted their profile and allowed them to explore new ways of working on a larger scale. He said;

"it pushed people to be more ambitious. Some of the commissioned work can tour and be revived. The design work is done."

A member of the Strategic Partners focus group, who was a lecturer at University of Liverpool, talked about how watching Eurovision as a child had inspired her to learn another language and led to her career in teaching languages. She said the MiHi (mini Eurovision) competition held at the University had similarly inspired the

children involved and had met its aim of widening participation in university applications. One little boy on the way home after MiHi was reported to have said:

"I think I might like to go to University one day."

The students involved with teaching school children to sing songs in different European languages (as part of the preparation for MiHi) were very moved by the childrens' responses to them at the concert:

"When children saw them at the event, they'd be screaming at them like they were pop stars"

It was reported to have motivated some of the students to want to go into teaching.

Infrastructure developed as a consequence of Eurovision

Leading on from Eurovision being a catalyst, members of the focus groups also mentioned how physical infrastructure had been built during the process. For instance, the stage on Chavasse park had been built, access and security had been practiced for the venue and it would be easy to see this being re-used in the future. The Nwoko arts group also talked about how they had produced lots of props and equipment which could be re-used. The volunteer group spoke of how having the existing infrastructure of the M&S Arena, conference centre and hotel all together in one place had made the event a success. They said:

"the infrastructure was all there, everything in one place. It works for acts and visitors and it's easier to police."

Planned legacy

There were lots of plans for continued projects and activities, following on from Eurovision 2023. Some were physical legacies, such as Squash Nutrition who are planning to make a legacy tablecloth, using images and quotes from people who attended the discos banquets and they are aiming to put it on display as a lasting reminder of their work during Eurovision 2023. Similarly, the map produced by MerseyQueer for Eurovision, to signpost LGBT+ people to positive businesses, places to go, to eat, have fun and feel safe has been produced to be handed out at events and has also been added to Culture Liverpool's website as a permanent resource. A Pride with Ukraine march was planned and happened on 29th July in Liverpool and a film called "Queer o Vision" is also planned.

Strawberry Field is housing the Ukrainian peace monument, a sculpture created by 16-year-old Mexican artist Osbelit Garcia-Morales to commemorate 1 year since the start of the conflict in Ukraine. It was built as a symbol of hope and peace and installed at Strawberry Field in time for ESC 2023. It will remain there until the end of the conflict, when it will be returned to Ukraine for permanent installation.

One school involved with the Pysanka egg project is planning an assembly in the Autumn term, focusing on asylum seekers and refugees. This school was selected for involvement in this project with an expectation that it would lead to other projects happening as part of their School of Sanctuary bid.

The Strategic Partners group had developed many links to plan events for Eurovision and these links are bearing fruit for future events. Further careers fairs are planned, to link businesses with schools and in addition to creative industries, they are hoping to connect schools with finance and accounting businesses and careers involved in the back-stage areas of events like Eurovision.

The University of Liverpool's languages departments are planning further events with Resonate music hub. They said that their aim of widening participation for access to university is very important to them, so they will be focusing on events involving schools from other areas of the city region, which have less access to museums and galleries (e.g., Runcorn and St Helens). They hope to run events similar to MiHi, perhaps linked to the European day of Languages, which runs annually in September.

The Strategic Partners group were keen to work out "a strategy for building on the legacy of Eurovision" and for capitalising on links they have made this year. For instance, the Principle of LIPA asked:

"how can we become more of a hub, of being able to develop initiatives and projects?"

The employment partnership manager is planning another jobs fair in June, aiming to secure permanent employment for those people they found temporary employment for during Eurovision. A member of the group from Culture Liverpool said they are planning to update their own website with evidence of the legacy of Eurolearn and Eurostreet projects, with a:

“post-film with snippets and highlights of all the activities that took place throughout Eurovision”

Culture Liverpool’s Eurolearn resource packs are still available to download; though this may have a limited shelf-life.

Wished for legacy

The focus group with Squash Nutrition made it clear that they want to run similar events again and is thinking of producing an adaptable resource pack for others wanting to run similar community events. Nwoko Arts and the volunteers’ groups both commented that they anticipate visitors will return to Liverpool because the atmosphere during Eurovision was so fantastic, due to all the extra events and the fan village etc.

The Chief Exec of Homotopia said they had worked on creating a visible and safe space for LGBT+ people in Liverpool and:

“allowed queer arts to be front and centre, instead of on fringe.”

He signposted his wishes that we *“need to make sure Culture Liverpool continues this”* work, though he also said he has *“fairly good confidence that this will happen. People feel safe in the city.”*

People from a few of the groups commented that they would like to see the businesses which benefitted from ESC 2023 putting something back into the legacy of it for the city, saying:

“maybe that’s something we develop as a legacy moving forward.”

People also wanted all future projects arising from Eurovision 2023 to be collated and:

“all put together [...] in one place so that those of us who have been part of these stakeholder meetings can look at it and say, okay, well that’s an area I definitely want to contribute to.”

Evidence of entrepreneurship

There was some evidence of entrepreneurship within the focus groups. Nwoko Arts suggested they could sell their ideas of performances in care homes to Sweden for the next Eurovision. The director said his vision had grown out of the

experience of being isolated from a loved one who was living in a care home during the pandemic, and that his vision had been realised by creating the performances and touring during 2 weeks of Eurovision; he now has the motivation to drive it forward.

The volunteer group said they would love to see a feature film come out of this unique Eurovision and suggested it could be called *"how to do Eurovision"* and that:

"it could be another piece of art from it"

Need for arts and culture funding

Care homes which had received performances from Nwoko wanted funding to enable them to have annual performances and they suggested including funding for taster sessions for care home staff, to give them confidence and funding for dementia training for the actors involved.


The strategic partners group were involved in the MiHi competition, a miniature Eurovision event. Participants from the Strategic Partners said it would be easy to run future similar competitions linking schools with university language departments *"with a bit of funding."*

Advice for next host city

Among the advice for the next host city, the most common ones were those related to the timing of the preparation of events and their financing, as well as the involvement of local communities.

In the Squash Nutrition group, the participants noted that they would advise the next winners to:

"Keep strong themes which are important to the



world".

They noted that *"street involvement and communities"* are important as well as *"strong concepts to make the Eurovision unique"*.

The Ukrainian participants would advise to expand the scale of events so that everyone can enjoy the fun, as well as to extend the events around Eurovision for several weeks. One of the group members noted that it is necessary to:

"involve local communities in the process and hear their ideas".

Volunteers group said that it is better to place the stage further from hotels, provide more free tickets and *"make it a whole-city event"* next year. Another piece of advice was about the need for more merchants, outlets, public toilets as well as access to drinking water everywhere and free of charge.

Volunteer group members also mentioned that it was important for them to receive recognition from the local police for their work:

"One of the criticisms I had and I was kind of vocal on social media with it and again it's my former employer Merseyside Police who mentioned everybody and it was and everyone else who took part and I thought well do you know what you had an army of people there that were you know, were kind of your eyes and ears if we needed to be".

In addition to allocating more time for preparation, the LGBTQ+ participant also noted that his advice for the following host cities would be *"make sure people are included"*.

Strand 4: Meta-synthesis of Eurogrants

In total, funded projects which ran alongside ESC 2023 included 367 organisations and approx. 36000 active participants. Eurolearn projects were used by 257 schools, with 17,746 participants and Eurostreet/Eurogrant projects represented 77 community groups and schools with 11,904 participants. 5 organisations received commissions: Chess in schools and Communities, Merseyside Polonia, First Take/Eat me, NWoko arts and Squash Nutrition; between them running 48 events which reached 5957 active participants. 28 community groups provided pop-up cultural events throughout the city during Eurovision week for “city animation” (bands, music, singing, dance displays and classes) involving 413 participants with an active audience of 4500. 63 Eurogrants were received by community organisations, of which 55 provided self-completed evaluations describing the impact of the events they ran during ESC.

Recipients of community Eurogrants were asked to self-evaluate their funded projects. They were asked to describe the projects they ran, to say how wide the range of people who came together for the project was and to say if their project brought people together who otherwise might not have met. They were asked how well their project represented the spirit and culture of Eurovision, if it used the creative arts, if it supported a sense of pride in place and if it engaged with or celebrated the people of Ukraine or Ukrainian culture. They were asked to share any quotes from staff, participants, or attendees to demonstrate the above. Finally, they were asked to describe how their project went.

A word cloud of statements from those projects is given below, to demonstrate the impact the projects had:



Figure 17: Word Cloud generated from the EuroGrant evaluation and feedback forms.

The evaluation sheets provided by each group were collated into a single text document and analysed for potential themes. Anything of note was highlighted and then summarised below each group’s entry. From these summaries themes were developed to describe the impact of these community projects.

This thematic analysis of the 55 Eurogrant projects’ feedback showed that very similar themes emerged to those found from the focus groups and interviews, which reassured us that we had captured an accurate flavour of what happened in the community alongside the Eurovision Song Contest and that the groups chosen for focus groups and interviews were representative of those many organisations receiving Eurogrants.

Table 16 below shows themes and sub-themes:

Table 16: Summary of themes emerging from EuroGrant evaluations

Main themes	Sub-themes
Eurovision	<ul style="list-style-type: none"> • United • Solidarity with Ukraine • Power of music

	<ul style="list-style-type: none"> • Being part of something bigger
Community wellbeing	<ul style="list-style-type: none"> • Togetherness • Collaboration • Pride in the city • Sense of belonging • Feeling at home • Finding unity • Identity and heritage
Restorative	<ul style="list-style-type: none"> • Art / music / occupational / physical therapy • Promoting recovery • Confidence building • Developing support systems • Reducing isolation • Making friends • Sparking hope • Escaping the reality of hardship
Inclusion and diversity	<ul style="list-style-type: none"> • Inclusion of peripheral / hard to reach / seldom heard communities • Understanding diversity • Promoting diversity
Emotions	<ul style="list-style-type: none"> • Joy • Fun • Generating emotions • Duality of emotions • Memories
Space	<ul style="list-style-type: none"> • Buzz in the city • Creating welcoming / safe / diverse spaces
Opportunities	<ul style="list-style-type: none"> • Legacy • New collaborations • Cultural exchange • New learning • New ventures • Entrepreneurship • Need for funding

Summary of main findings and conclusions

Across the different strands of this community and wellbeing evaluation and using different methods to appraise the outcomes from Eurovision 2023, the main findings converge.

The building of community, connections and opportunities within the city region and from Liverpool into Ukraine comes out very strongly in the qualitative components while the quantitative analysis shows how individual wellbeing improvement is supported by ESC 2023 via involvement in it, especially for LGBTQ+ individuals. Not surprisingly, ESC is cherished more by some than others and, where it is considered of personal value, benefits of being involved in ESC 2023 are clear.

From multiple angles, there is evidence in the evaluation data that Liverpool feels proud of itself for winning the competition to host on behalf of Ukraine as well as for doing, what is internationally agreed to have been, a very good job of it. Eurovision 2023 gave the city an opportunity to show itself off in a more representative, inclusive and properly reflective way and to dispel some longstanding myths about the city and its residents.

The qualitative analysis illustrates the sheer joy associated with the events very well and demonstrates the need for and, determination to achieve, legacy from the opportunity of ESC 2023.

Solidarity with Ukraine has been galvanised by hosting ESC 2023. With this, a broadened sense of citizenship, seen in the quantitative data and in qualitative data, an enhanced empathy for others who dwell in war-torn or disadvantaged countries may have emerged in our younger generations. They were given the opportunity to be involved in a unique and historic version of a famous international festival, creating meaningful lifelong memories.

Liverpool's hosting of Eurovision shows how community and wellbeing can be built through cultural involvement. It is Liverpool's duty to share this learning with other host countries and to build on what happened during Eurovision 2023 for the benefit of this city region and other cities in the future.

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Appendices

Appendix 1

University of Liverpool Ethics Committee letter of approval



15 February 2023

Dear Prof Corcoran

I am pleased to inform you that your application for research ethics approval has been approved. Application details and conditions of approval can be found below. Appendix A contains a list of documents approved by the Committee.

Application Details

Reference:

Project Title:

Principal Investigator/Supervisor: Co-Investigator(s):

Lead Student Investigator: Department:

Approval Date:

Approval Expiry Date:

12359

Surveying the community wellbeing impacts of Eurovision 2023 for City of Liverpool residents Prof Rhiannon Corcoran

Dr Christine Cornforth, Professor Iain Buchan

-

Primary Care & Mental Health

15/02/2023

Five years from the approval date listed above

Institute of Population Health Research Ethics Committee

The application was **APPROVED** subject to the following conditions: **Conditions of approval**

All serious adverse events must be reported to the Committee (ethics@liverpool.ac.uk) in accordance with the procedure for reporting adverse events.

If you wish to extend the duration of the study beyond the research ethics approval expiry date listed above, a new application should be submitted.

If you wish to make an amendment to the study, please create and submit an amendment form using the research ethics system.

If the named Principal Investigator or Supervisor changes, or leaves the employment of the University during the course of this approval, the approval will lapse. Therefore it will be necessary to create and submit an amendment form within the research ethics system.

It is the responsibility of the Principal Investigator/Supervisor to inform all the investigators of the terms of the approval.

Kind regards,

Institute of Population Health Research Ethics Committee IPH-REC (iphethics@liverpool.ac.uk)

Appendix 2

23027 – EUROVISION 2023 – CAPI – PRE SURVEY

GeoLocation

Automatically recording location

i48

INTERVIEWER CHECK RESPONDENT IS 16 YEARS OLD OR OVER BEFORE PROGRESSING

HAND TABLET TO RESPONDENT

Intro

Surveying the Community Wellbeing Impacts of Eurovision 2023 for City of Liverpool Residents

You are being invited to participate in an evaluation of Eurovision 2023 which Liverpool is hosting on behalf of Ukraine during May 2023. Before you decide whether to participate, it is important for you to understand why the evaluation is being done and what it will involve. Please take time to read the following information carefully and feel free to ask us if you would like more information or if there is anything that you do not understand. Please also feel free to discuss this with your friends and relatives if you wish. We would like to stress that you do not have to accept this invitation and should only agree to take part if you want to. Thank you for reading this.

What is the purpose of the study?

Researchers at the University of Liverpool along with partners from Liverpool City Council, the Department for Culture Media and Sport and the BBC are interested to find out if hosting Eurovision 2023 has an impact on the feelings and attitudes of people living in Liverpool. To do this, we are running a survey before Eurovision begins and another one after Eurovision ends that involves many of the same questions and which can therefore tell us about any changes in feelings and attitudes that have arisen because of hosting Eurovision. We are interested in things to do with people's wellbeing, their sense of community, the pride they feel

for the city of Liverpool and where they feel they most belong.

Why have I been chosen to take part?

We are trying to gather responses from about 1,600 adult residents of Liverpool who, together, make up a representative subset of the whole adult population of the city. M.E.L. Research, an independent social research company, will be responsible for collecting the survey responses. A researcher from M.E.L Research has contacted you as an adult resident of the city of Liverpool to see if you would like to complete the pre-and post-Eurovision 2023 surveys.

Do I have to take part?

You do not have to take part in this evaluation if you don't want to – it's completely up to you. Also, if you do begin to take part and then decide you no longer want to, then you are free to withdraw at any time without having to give a reason.

What will happen if I take part?

If you decide to take part in this first, pre-Eurovision survey we would be grateful if you would also agree to being re-contacted in May to complete the second, post-Eurovision survey. Both surveys will take between 15 and 20 minutes to complete and involve many of the same questions. In the first survey you will be asked to indicate your consent to be involved after you have read the information page and asked the researcher any questions you have. You will then be asked to provide some details about who you are, like your age, gender, sexuality, ethnicity, your educational level and occupational classification. You won't be asked these questions again in the second survey.

Collecting the data will involve you self-completing the questionnaire – no interviewer will see or hear your answers.

If, after reading this Information Sheet and asking any questions you have, you decide you want to take part then you will be given a tablet to complete the questionnaire on. For the second survey in May, you will be emailed the questionnaire. You may also be contacted by telephone to remind you to take part. When you are contacted again for the second, post-Eurovision survey in May, the researchers will remind you what the survey is about and ask you to

confirm that you are happy to complete it again.

How will my data be used?

The responses you give to each of the surveys will be collected into a dataset along with those of the other Liverpool residents who have completed it. Researchers at the University of Liverpool will explore whether there have been any changes to the answers you gave before Eurovision compared to after-Eurovision.

Please note that:

The University processes personal data as part of its research and teaching activities in accordance with the lawful basis of 'public task', and in accordance with the University's purpose of "advancing education, learning and research for the public benefit.

Under UK data protection legislation, the University acts as the Data Controller for personal data collected as part of the University's research. The Principal Investigator acts as the Data Processor for this study, and any queries relating to the handling of personal data can be sent to: rhiannon.corcoran@liverpool.ac.uk

Further information on how your data will be used can be found below.

How will my data be collected?

Self-completion of questionnaire

How will my data be stored?

Your responses will be stored in a secure digital database at M.E.L. Research in the first instance until all the responses for the second survey have been collected and the responses combined into an anonymised single data set where it will not be possible to identify your responses from those of others who have completed the questionnaire. Then M.E.L. Research will securely transfer this anonymous data set to the research team at the University of Liverpool who will analyse it.

How long will my data be stored for?

10 years

What measures are in place to protect the security and confidentiality of my data?

All data will be stored securely on password protected servers and will be available only to the evaluation team involved.

Will my data be anonymised?

Yes

How will my data be used?

Your data will be used by the evaluation team to see if hosting Eurovision 2023 has made a difference to the wellbeing and sense of community of Liverpool's residents.

Who will have access to my data?

Only the evaluation team will have access to your data.

Will my data be archived for use in other research projects in the future?

Yes, your data may be used in the future with permission of the lead investigator, Professor Corcoran.

How will my data be destroyed?

Your data will be permanently destroyed after 10 years using University of Liverpool approved procedures consistent with data protection guidelines.

Expenses and / or payments

For completing each of the surveys you will be offered a £5 shopping token delivered via email.

Are there any risks in taking part?

There are no risks to you in taking part in the surveys and you will not be obliged to provide responses to the second, post-Eurovision survey if you decide you do not want to. In the unlikely event that you were to experience any discomfort while completing either of the surveys, you can:

- Let the researcher from M.E.L know and they will pass this on to the University research team who can address any remaining concerns you may have.
- Contact the lead investigator whose email is provided at the end of this Information Sheet

Are there any benefits in taking part?

There are no direct benefits to you for taking part in the evaluation of Eurovision 2023 apart from receiving the specified incentives.

What will happen to the results of the study?

The results of the Eurovision evaluation will be prepared in the form of a report for Liverpool City Council and other partners. The results may be published as a journal article as well. It will not be possible to identify your responses to the questionnaire or your involvement in the evaluation from these documents.

What will happen if I want to stop taking part?

You are free to withdraw your participation in the evaluation at any time, without explanation during self-completion of the surveys and if you do not want to complete the second survey you are under no obligation to do so. If you want any responses you have provided up to the point you decide to withdraw to be deleted, this can be done up to one week after the collection of the second survey. After that all data will be anonymised so it will not be possible to identify your data from that of other people. You can do this by contacting the lead investigator using the details provided below and providing your contact details so that your data can be correctly identified.

What if I am unhappy or if there is a problem?

If you are unhappy, or if there is a problem, please feel free to let us know by contacting Rhiannon Corcoran at the email address provided below and we will try to help. If you remain unhappy or have a complaint which you feel you cannot come to us with then you should contact the Research Ethics and Integrity Office at ethics@liv.ac.uk. When contacting the Research Ethics and Integrity Office, please provide details of the name or description of the study (so that it can be identified), the researcher(s) involved, and the details of the complaint you wish to make.

The University strives to maintain the highest standards of rigour in the processing of your data. However, if you have any concerns about the way in which the University processes your personal data, it is important that you are aware of your right to lodge a complaint with the Information Commissioner's Office by calling 0303 123 1113.

Who can I contact if I have further questions?

You can review privacy policies for:

MEL Research Ltd: <https://melresearch.co.uk/privacy-policy/>

University of Liverpool: https://www.liverpool.ac.uk/legal/data_protection/

Alternatively, you can contact:

Professor Rhiannon Corcoran,

University of Liverpool

rhiannon.corcoran@liverpool.ac.uk

emailconsent

As mentioned, this is the first of two surveys which you will be asked to take, with the second happening after Eurovision has taken place. The second survey will be

sent to you via email. When you are contacted again for the second, post-Eurovision survey in May, the researchers will remind you what the survey is about and ask you to confirm that you are happy to complete it again.

Please tick here to confirm you understand that you will need to provide your email address at the end of the survey in order to be sent the second survey, as well as the voucher for taking this survey

ProjectConsent

Surveying the Community Wellbeing Impacts of Eurovision 2023 for City of Liverpool residents

I confirm that I have read and have understood the information sheet or it has been read to me. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

I understand that taking part in the Eurovision 2023 evaluation involves completing two self-completed questionnaires

I understand that my participation is voluntary and that I am free to stop taking part and can withdraw my participation at any time without giving any reason and without my rights being affected. In addition, I understand that I am free to decline to answer any particular question or questions.

I understand that I can ask for access to the information I provide and I can request the destruction of that information if I wish at any time prior to one week after the collection of the second questionnaire in May 2023. I understand that after that time I will no longer be able to request access to or withdraw the information I have provided.

I understand that the information I provide will be held securely and in line with data protection requirements at M.E.L. Research until it is fully anonymised and then it will be held securely at the University of Liverpool as an anonymous data set and deposited in the University Repository for sharing and use by other authorised members of the Eurovision 2023 evaluation team

I agree to take part in the above study.

S01

Please tell us your age:

S01x

Prefer not to say

s02 – Gender

Please tell us which gender you most closely identify with:

Man / Boy

Woman / Girl

I describe my gender identity in another way _____

Prefer not to say

s03 – Ethnicity

With which ethnic group do you most identify?

Asian / British Asian (Includes any Asian background, for example, Bangladeshi, Chinese, Indian, Pakistani)

Black, African, Black British or Caribbean (Includes any Black background)

Mixed or multiple ethnic groups (Includes any Mixed background)

White / White British (Includes any White background)

Another ethnic group (Includes any other ethnic group, for example, Arab)

Prefer not to say

s2Q1a

Would you consider yourself a Eurovision song contest fan in general? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

s2Q1b

Do you tend to watch Eurovision song contest .cf-question { border: none; margin-bottom: auto; }

Yes

No

s2Q1c

Have you ever attended a Eurovision song contest event in person? .cf-question { border: none; margin-bottom: auto; }

Yes

No

s2Q1d

Do you think the Eurovision Song Contest promotes more positive feelings across the nations involved? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Unsure

s2Q1e

Do you think voting in Eurovision Song Contest is political? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Unsure

s2Q1f

Do you think the Eurovision Song Contest is mostly for fun? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Unsure

s2Q1g

Are you enthusiastic about Liverpool hosting Eurovision 2023 on behalf of Ukraine? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

s2Q1h

Do you feel proud that Liverpool won the competition to host Eurovision 2023 on behalf of Ukraine? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

s2Q2

Involvement with Eurovision 2023

Which of the following options best reflects your intentions/ behaviour in relation to Eurovision 2023? Please select all that apply.

Please select all that apply.

I do not intend to get involved or to engage with the events of the Eurovision Song Contest 2023 and, most likely, I will not watch it on TV

I do not intend to get involved or to engage with the events of the Eurovision Song Contest 2023 but, most likely, I will watch it on TV

I want to go to the public events that will be put on in Liverpool for the Eurovision Song Contest 2023

I would like to go to the televised shows for the Eurovision Song Contest 2023

I intend to volunteer to help with the hosting of the Eurovision Song Contest 2023

I want to be involved in some other way to help with the Eurovision Song Contest 2023

s3Q1

Next we would like you to answer four questions about your feelings on aspects of your life. There are no right or wrong answers. For each of these questions please give an answer on a scale of 0 to 10, where 0 is "not at all" and 10 is "completely".

	0 - Not at all	1	2	3	4	5	6	7	8	9	10 - Completely
Overall, how satisfied are you with your life nowadays?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Overall, to what extent do you feel that the things you do in your life are worthwhile?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Overall, how happy did you feel yesterday?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	0 - Not at all	1	2	3	4	5	6	7	8	9	10 - Completely
Overall, how anxious did you feel yesterday?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

S3Q2

Below are some statements about feelings and thoughts.

Please select the box that best describes your experience of each over the last two weeks.

Please tick one box per row.

	None of the time	Rarely	Some of the time	Often	All of the time
I've been feeling optimistic about the future	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been feeling useful	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been feeling relaxed	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been dealing with problems well	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been thinking clearly	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been feeling close to other people	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been able to make up my own mind about things	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

S4Q1 – Section 4.1: Community Wellbeing (Wellbeing in Place Perception Scale (WIPPS) Section 2 Corcoran et al. under review.)

Section 4: Togetherness and Citizenship

Please indicate using the 5-point scale below, to what extent, if at all, you agree or disagree with the following statements:

	I strongly disagree	I disagree	I'm not sure/ have no opinion	I agree	I strongly agree
There are strong networks of relationships and support between the people who live in Liverpool	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
People who live in Liverpool feel they can take action to improve things and/or influence decisions made about the city	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
People who live in Liverpool feel they belong here	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
No-one is left out in Liverpool	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Liverpool has a physical environment that helps people to feel good and/or function well	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Liverpool contributes positively to the wellbeing of the people who live here	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

s4Q2 - 4.2: Civic Pride

Using the 5-point scale below please indicate to what extent, if at all, you agree or disagree with the following statements.

Liverpool...

	I strongly disagree	I disagree	I'm not sure/ have no opinion	I agree	I strongly agree
...is a good place to live	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	I strongly disagree	I disagree	I'm not sure/ have no opinion	I agree	I strongly agree
...is thriving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is poor	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is improving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is prosperous	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is declining	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is exciting	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is unwelcoming	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is depressing	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...has a strong sense of community	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is unattractive	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is supportive	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is unfriendly	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

s4Q3 - 4.3 Tolerance of Difference

Using the 5-point scale below please indicate to what extent, if at all, you agree or disagree with the following statements

	Completely disagree	Disagree	Neither agree or disagree	Agree	Completely agree
People should have the right to live how they wish	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I respect other people's beliefs and opinions	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I like to spend time with people who are different from me	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It is important for people to have the	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	Completely disagree	Disagree	Neither agree or disagree	Agree	Completely agree
freedom to live their life as they choose					
I respect other people's opinions even when I do not agree	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I like people who challenge me to think about the world in a different way	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It is ok for people to live as they wish as long as they do not harm other people	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Society benefits from a diversity of traditions and lifestyles	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

s4Q4

Please rank the below options in order. Please rank the answers with:

- Rank 1 being 'I most identify as'
- Rank 9 being 'I least identify as'

_____ A citizen of my community/ neighbourhood

_____ A citizen of Liverpool

_____ A citizen of Liverpool City Region or Merseyside

_____ A citizen of North West England

_____ A citizen of the North of England

_____ A citizen of England

_____ A citizen of the UK

_____ A citizen of Europe

_____ A citizen of the world

c1 - Working status

CLASSIFICATION QUESTIONS

Thanks for your time so far. We are nearly at the end of the questionnaire. The final set of questions are about you.

Which of these best describes your working status?

Employee: part time (30 or fewer hours per week)

Employee: full time (31 or more hours per week)

Self-employed, full or part-time

Unemployed and available for work

Full-time student

Retired

Long-term sick or disabled

Looking after the family/home

Other (please specify) _____

Prefer not to say

c2 - Education

What is the highest educational or school qualification you have obtained?

No qualifications

1 - 4 O-levels / CSEs / GCSEs (any grade) or equivalent (e.g. BTEC / NVQ Level 1)

5+ O-levels / CSEs / GCSEs (grades A*- C or grades 9 to 4) or equivalent (e.g. an Intermediate Apprenticeship, BTEC / NVQ Level 2)

2+ A-levels / 4+ AS-levels or equivalent (e.g. GNVQ Advanced, Advanced Apprenticeship, BTEC / NVQ Level 3)

Foundation Degree, Degree (BA, BSc), Higher Apprenticeship, Higher Degree (MA, PhD, PGCE), NVQ Level 4+ or equivalent

Other professional / vocational / work-related qualifications / technical skills

Prefer not to say

c3 - sexuality

Which of the following best describes how you think of your sexuality?

Heterosexual/straight

Gay

Lesbian

Bisexual or pansexual

Queer

Other (please specify) _____

Prefer not to say

c4 - Disability

Do you consider yourself disabled in any way?

Yes

No

Prefer not to say

c5

Do you identify with any of the following groups?

Please select all that apply.

Displaced Ukrainian

Ukrainian Liverpool resident

Eastern European Liverpool Resident

None of the above

Prefer not to say

RecontactDetails

Many thanks for taking part today. As a thank you for your time you will receive a £5 Love to Shop voucher. You will receive a second £5 on completion of the second survey in May.

The second survey will be sent to you via email, using the same email address as for your voucher.

You may also receive a text or telephone call to confirm that this survey was completed correctly and/or to check you have received your invitation to the

second wave in May.

Your data will be held securely by MEL Research Ltd and deleted no more than 180 days following completion of this study. You can read our privacy policy here: <https://melresearch.co.uk/privacy-policy/>

To allow us to provide your voucher and to re-contact you in May, please provide your contact details:

Please allow up to 4 weeks for your voucher to process.

First name -----
Email -----
Confirm Email -----
Mobile Number -----
Other telephone -----

i49

Please hand the tablet back to the interviewer.

QCCheck

Finally, as part of M·E·L's quality control process, my employer will wish to contact some of the people I have interviewed. This is to confirm that I have undertaken the interview in an appropriate manner and according to the Market Research Code of Practice.

Could you please provide me with your name, a contact telephone number or email address?

Yes - Telephone

Yes - Email

No

QCCheckName

Name

Details previously entered : ^f('recontactdetails_1')^

QCCheckTel

Telephone

Details previously entered : ^f('recontactdetails_4')^/^f('recontactdetails_5')^

QCCheckEmail

Email

Details previously entered : ^f('recontactdetails_2')^

QualityAssurance -

Can I confirm that the first line of your address and your postcode are.....?

First line of address -----

Postcode -----

i24 -

This is all the questions. Thank you for your time.

If you would like more information about who we are and how we use the information you've provided including your privacy rights and right to withdraw your consent at any time please visit our privacy policy at

www.melresearch.co.uk/privacypolicy

[NOTE: If respondent does not have internet access they can contact M·E·L Research on FREEPHONE 0800 073 0348 to request a paper copy]

23027 – EUROVISION 2023 – CAWI – POST SURVEY – F2F

Surveying the Community Wellbeing Impacts of Eurovision 2023 for City of Liverpool Residents

You are being invited to participate in an evaluation of Eurovision 2023 which Liverpool hosted on behalf of Ukraine during May 2023. You previously completed a survey in March 2023, during which you agreed to be recontacted to complete a follow up survey in May.

For completing this survey, you will be offered a £5 shopping token delivered via email.

If you would like further detail on this study, please take time to read the information sheet linked below for further detail on this study, and contact us if you would like more information or if there is anything that you do not understand.

Further information sheet ([Link](#))

ProjectConsent

Surveying the Community Wellbeing Impacts of Eurovision 2023 for City of Liverpool residents

I confirm that I have read and have understood the information sheet or it has been read to me. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily.

I understand that this is the second of two questionnaires I need to complete as part of the Eurovision 2023 evaluation.

I understand that my participation is voluntary and that I am free to stop taking part and can withdraw my participation at any time without giving any reason and without my rights being affected. In addition, I understand that I am free to decline to answer any particular question or questions.

I understand that I can ask for access to the information I provide and I can request the destruction of that information if I wish at any time prior to one week after the collection of the second s questionnaire in May 2023. I understand that after that time I will no longer be able to request access to or withdraw the information I have provided.

I understand that the information I provide will be held securely and in line with data protection requirements at M.E.L. Research until it is fully anonymised and then it will held securely at the University of Liverpool as an anonymous data set and deposited in the University Repository for sharing and use by other authorised members of the Eurovision 2023 evaluation team

I agree to take part in the above study.

S2Q1aN

Do you consider yourself a Eurovision Song Contest fan after Eurovision Song Contest 2023?

.cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

S2Q1bN

After Eurovision Song Contest 2023 will you be likely to watch Eurovision Song Contest 2024?

.cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

S2Q1cN

Do you think Eurovision Song Contest 2023 promoted positive feelings across the nations involved?

.cf-question { border: none; margin-bottom: auto; }

Yes

No

unsure

S2Q1dN

Were you pleased with how Liverpool hosted Eurovision 2023 on behalf of Ukraine?

.cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

s2Q1a

Would you consider yourself a Eurovision song contest fan in general? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

s2Q1b

Did you watch Eurovision song contest

.cf-question { border: none; margin-bottom: auto; }

Yes

No

s2Q1c

Have you ever attended a Eurovision song contest event in person? .cf-question { border: none; margin-bottom: auto; }

Yes

No

s2Q1d

Do you think the Eurovision Song Contest promotes more positive feelings across the nations involved? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Unsure

s2Q1e

Do you think voting in Eurovision Song Contest is political? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Unsure

s2Q1f

Do you think the Eurovision Song Contest is mostly for fun? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Unsure

S2Q1g

Were you enthusiastic about Liverpool hosting Eurovision 2023 on behalf of Ukraine?

.cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

S2Q1h

Do you feel proud that Liverpool won the competition to host Eurovision 2023 on behalf of Ukraine? .cf-question { border: none; margin-bottom: auto; }

Yes

No

Indifferent

S2Q2

Involvement with Eurovision 2023

Which of the following options best reflected your level of involvement in Eurovision 2023?

Please select all that apply.

Please select all that apply.

I did not get involved or to engage with the events of the Eurovision Song Contest 2023 and I did not watch it on TV

I did not get involved or to engage with the events of the Eurovision Song Contest 2023 but I did watch it on TV

I went to some/all of the public events that were put on in Liverpool for the Eurovision Song Contest 2023

I went to the televised shows for the Eurovision Song Contest 2023

I volunteered to help with the hosting of the Eurovision Song Contest 2023

I was involved in some other way to help with the Eurovision Song Contest 2023

S3Q1

Next we would like you to answer four questions about your feelings on aspects of your life. There are no right or wrong answers. For each of these questions please give an answer on a scale of 0 to 10, where 0 is “not at all” and 10 is “completely”.

	0 - Not at all	1	2	3	4	5	6	7	8	9	10 - Completely
Overall, how satisfied are you with your life nowadays?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Overall, to what extent do you feel that the things you do in your life are worthwhile?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Overall, how happy did you feel yesterday?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Overall, how anxious did you feel yesterday?	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

S3Q2

Below are some statements about feelings and thoughts.

Please select the box that best describes your experience of each over the last two weeks.

Please tick one box per row.

	None of the time	Rarely	Some of the time	Often	All of the time
I've been feeling optimistic about the future	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been feeling useful	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been feeling relaxed	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been dealing with problems well	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been thinking clearly	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been feeling close to other people	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I've been able to make up my own mind about things	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

s4Q1 – Section 4.1: Community Wellbeing (Wellbeing in Place Perception Scale (WIPPS) Section 2 Corcoran et al. under review.)

Section 4: Togetherness and Citizenship

Please indicate using the 5-point scale below, to what extent, if at all, you agree or disagree with the following statements:

	I strongly disagree	I disagree	I'm not sure/ have no opinion	I agree	I strongly agree
There are strong networks of relationships and support between the people who live in Liverpool	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
People who live in Liverpool feel they can take action to improve things and/or influence decisions made about the city	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	I strongly disagree	I disagree	I'm not sure/ have no opinion	I agree	I strongly agree
People who live in Liverpool feel they belong here	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
No-one is left out in Liverpool	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Liverpool has a physical environment that helps people to feel good and/or function well	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Liverpool contributes positively to the wellbeing of the people who live here	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

s4Q2 - 4.2: Civic Pride

Using the 5-point scale below please indicate to what extent, if at all, you agree or disagree with the following statements.

Liverpool...

	I strongly disagree	I disagree	I'm not sure/ have no opinion	I agree	I strongly agree
...is a good place to live	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is thriving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is poor	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is improving	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is prosperous	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is declining	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is exciting	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is unwelcoming	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is depressing	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	I strongly disagree	I disagree	I'm not sure/ have no opinion	I agree	I strongly agree
...has a strong sense of community	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is unattractive	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is supportive	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
...is unfriendly	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

s4Q3 – 4.3 Tolerance of Difference

Using the 5-point scale below please indicate to what extent, if at all, you agree or disagree with the following statements

	Completely disagree	Disagree	Neither agree or disagree	Agree	Completely agree
People should have the right to live how they wish	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I respect other people's beliefs and opinions	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I like to spend time with people who are different from me	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It is important for people to have the freedom to live their life as they choose	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I respect other people's opinions even when I do not agree	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
I like people who challenge me to think about the world in a different way	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
It is ok for people to live as they wish as long as	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

	Completely disagree	Disagree	Neither agree or disagree	Agree	Completely agree
they do not harm other people					
Society benefits from a diversity of traditions and lifestyles	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

S4Q4

Please rank the below options in order. Please rank the answers with:

- Rank 1 being 'I most identify as'
- Rank 9 being 'I least identify as'

_____ A citizen of my community/ neighbourhood

_____ A citizen of Liverpool

_____ A citizen of Liverpool City Region or Merseyside

_____ A citizen of North West England

_____ A citizen of the North of England

_____ A citizen of England

_____ A citizen of the UK

_____ A citizen of Europe

_____ A citizen of the world

STOP

Complete – CAWI Thank you -

Thank you for your time.

Please click on the "Submit" button below to submit your survey.

If you would like more information about who we are and how we use the information provided please see our privacy policy at: <https://melresearch.co.uk/privacypolicy>. This includes information on your privacy rights, including the right to withdraw your consent at any time.

END

Condition f('CollectionModeStart').any('1')

