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## PUBLIC HEALTH

World Health Organization Collaborating Centre  
for Violence Prevention



# Celebrating Together

Views and Experiences of Nightlife and Entertainment Users  
during the Eurovision Song Contest. Liverpool 2023

October 2023

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October 2023

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## Acknowledgements

We would like to thank all those who kindly participated in the survey. We would like to thank Anna Powell, Badrul Bhuiyan, Chloe Booth, Chloe Smith, Gavin Finn, Gordon Hay, Harriet Bloomfield, Jessie Smith, Juliette Allen, Libby Thomas, Rebecca Kuiper, Shauna Devine, Sian McGerty, and Zoe Bell for recruiting participants and implementing surveys. We would also like to thank Yuliya Jones and Ann Marie Farrugia for helping to translate English surveys into different languages. Image used are by Sherlly Jayaraj, Nick Fewings, and Antoine J on Unsplash.

This evaluation was funded by the Faculty of Health, Liverpool John Moores University. It forms part of a suite of evaluations commissioned by Liverpool City Council and its partners examining the economic, cultural, social and wellbeing impacts of Eurovision 2023.

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# EUROVISION HELPS TO BRING NATIONS TOGETHER.

## VISITORS' VIEWS AND EXPERIENCES OF EUROVISION LIVERPOOL 2023

In 2023, Liverpool hosted Eurovision on behalf of Ukraine. Despite the lasting popularity of Eurovision, few research studies have examined people's views on Eurovision and consequently little information is available on its social and public health impacts. An important part of the Eurovision experience, both for visitors to a host city and those who are already resident in local communities, is how individuals engage with entertainment and nightlife during Eurovision celebrations including their positive experiences, health risk behaviours, and experiences of any anti-social behaviour or violence. During Eurovision Liverpool, the Public Health Institute (LJMU) carried out surveys (n=803) with visitors to Liverpool's nightlife and Eurovision entertainment areas to understand their behaviours, experiences, and views. Key findings are reported below.

### Views on Eurovision Culture and Cohesion\*



I feel safe on a day/night out in Liverpool during Eurovision  
95.2%



There is a festive atmosphere in Liverpool during Eurovision  
98.1%



People are friendly and welcoming in Liverpool during Eurovision  
98.4%



Eurovision helps to bring nations together  
96.3%

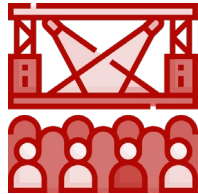


Eurovision helps to celebrate different cultures  
97.8%

### Views and Experiences during Eurovision\*



I feel people out for Eurovision share the same interests as me  
81.8%



My group sees Eurovision as an important event/experience  
86.1%



I feel I can trust strangers  
67.3%



I feel part of a larger group  
85.2%



I have made new acquaintances  
54.3%



I talked only with people in my group  
33.0%



I enjoyed meeting new people  
84.9%



I feel a sense of belonging  
92.6%



I feel I would help anybody who I thought needed help  
97.4%

\*Strongly agree/agree. ^ Slightly more females (56.9%) than males (40.8%) or other gender individuals (2.2%) participated in the survey. Four in ten (39.0%) were aged 18-29 years, 35.9% 30-49, and 25.0% were aged 50+ years. The majority of participants were White (90.6%). 66.8% identified as heterosexual, followed by homosexual (18.8%) and other sexualities (14.5%). The majority were of British nationality (72.9%), and 87.0% currently resided in the UK, just over half (51.8%) of those were Merseyside residents.

## Views on Liverpool's Nightlife\*



Liverpool is a safe place to go for a night out  
87.2%

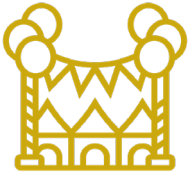


I would recommend visiting Liverpool's nightlife to others  
96.4%



I would return to Liverpool's nightlife  
95.9%

## Views on Eurovision Activities and Facilities\*



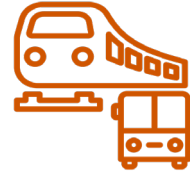
There is a good range of Eurovision activities to engage in  
87.3%



The police presence in Liverpool during Eurovision has been about right  
88.5%



I know where to go if I need help and support  
79.3%







There is adequate transport in, around and out of the city  
77.4%



The accommodation offer has been adequate  
61.3%

## Eurovision Engagement and Behaviours

Reason for being in Liverpool's nightlife	Alcohol consumption	Drug use	Anti-social behaviours, violence, & negative nightlife experiences
<p>Going out to a scheduled Eurovision event 51.6%</p> <p>Going out because Eurovision is on 38.7%</p> <p>Just going out, not related to Eurovision 9.7%</p> 	<p>72.1% drank or intended to drink alcohol.</p> <p>7.6 mean number of units drank or intended to drink that day/night.</p> 	<p>Ever taken drugs 36.4%</p> <p>Had taken drugs that day/night 3.1%</p> 	<p>7.3% experienced any behaviours</p> <p>27.5% witnessed any behaviours</p> 

**Conclusion:** Eurovision is seen as an event which brings people from different nations together and embraces different cultures, fostering positive group dynamics and socialising in nightlife/entertainment settings. Liverpool as Eurovision hosts provided adequate facilities for people to enjoy Eurovision safely, and people engaging in Liverpool's nightlife/Eurovision entertainment settings had positive impressions of the city. The Eurovision event in Liverpool provided a nightlife and entertainment offer which visitors overwhelmingly reported as a safe and cohesive environment for people from a diverse range of backgrounds to enjoy. During Eurovision 2023 there were relatively low levels of alcohol and drug consumption, and low levels of witnessed or experienced anti-social behaviour or violence. Other major events should learn from this huge international competition, held over a protracted period with people celebrating on multiple nights which results in high levels of customer satisfaction and comparatively fewer public health and community safety concerns.

## Introduction

Eurovision is the world's largest live music event taking place annually as an international song contest, including participating countries from across Europe, and in more recent years non-European countries (e.g. Australia). Each year thousands of people attend the Eurovision host city to watch Eurovision live and engage with the wider nightlife/entertainment environment and culture, with many more watching on television. For example the 2016 Eurovision Song Contest held in Stockholm had 1.5million visits to the Eurovision village; 2017 held in Kyiv had 60,000 people attending the live events; 2018 held in Lisbon saw an increase in visitors to the city of 37%; and the 2022 Eurovision Song Contest held in Turin had 57% of their tourists visiting specifically because Eurovision was being held there, with an additional 161 million people watching on television (Eurovision Song Contest, 2023). Eurovision is one of the largest non-sporting mega-events globally and has significant implications for host nations and host cities in terms of branding and image, political factors, cultural factors, and financial impacts. Due to the ongoing conflict in Ukraine (the previous winners), Liverpool hosted the 67<sup>th</sup> Eurovision song contest, bringing in 500,000 additional visitors to the city (exceeding the pre-event estimate of 100,000) to enjoy the Eurovision song contest, socialise, and enjoy Liverpool's nightlife and entertainment scene (Eurovision Song Contest, 2023). Across the Eurovision period it is estimated that the extra visitors to Liverpool generated £20million in revenue for the region (Eurovision Song Contest, 2023). Additionally, 162million people watched the Eurovision Song Contest on television across three days, with Liverpool and the UK's ability to safely host an international mega-event on show globally (Eurovision Song Contest, 2023). As such, there were major implications for the branding and cultural relations of Liverpool and the UK with Europe and beyond, especially considering Liverpool was hosting Eurovision in a show of solidarity with the people of Ukraine, with Eurovision often a setting where cultural relations are developed and displayed (Yair, 2019; Baker et al., 2023). Hosting Eurovision also has implications for the relationship between host cities and both locals and those visiting the city for Eurovision. For example, after Eurovision was held in Stockholm in 2016 both locals and visitors highlighted that hosting Eurovision helped to generate positive feelings towards the city, with most visitors indicating that they would return in the future (Linden and Linden, 2018).

Eurovision is seen as a culturally significant event to fans across Europe who engage with each other in host cities and online, developing friendships and connections, learning about and celebrating each other's cultures and national identities (Baker et al., 2023; Kyriakidou et al., 2017). The 2023 Eurovision Song Contest in Liverpool, for example, had performances from artists in eighteen different languages, further showcasing elements of different cultures (Eurovision Song Contest, 2023). Prior research has highlighted experiences of fans attending Eurovision in Stockholm, demonstrating that there was a uniquely friendly atmosphere and sense of belonging and community for attending fans (Linden and Linden, 2018). Eurovision also has a distinct cultural significance and importance to different groups, in particular to LGBTQ+ communities, with celebration of freely expressing both national and LGBTQ+ identities at the forefront of Eurovision (Baker, 2017, 2023; Baker et al., 2023; Kyriakidou et

al., 2017; Rehberg, 2007). It is critical that such a safe event for celebration of the expression of LGBTQ+ and national identities takes place. This is particularly important given the backdrop of recent anti-LGBTQ+ and particularly anti-trans rhetoric taking place in the public domain in different countries globally (Baker, 2023; Kyriakidou et al., 2017; Linden and Linden, 2018; Rehberg, 2007).

Despite the international popularity of Eurovision, there is very little research on the public health impacts of the song contest. One study, however, has shown that for countries participating in Eurovision there is improved population level life satisfaction after the contest while controlling for sociodemographic and country-level factors (Filippidis and Laverty, 2018). Nonetheless, understanding the unique experiences of individuals engaging with Eurovision events and the wider nightlife and entertainment environment, and any public health risks this may pose, should be a research priority. This is especially the case given the large increase in visitors to host cities' nightlife and entertainment environments during the Eurovision period and the relative paucity of Eurovision nightlife research. As Eurovision is an international event of celebration, including 37 different countries competing, with likely high levels of engagement within the nightlife and entertainment setting, there is an opportunity for positive factors such as creating international friendships and camaraderie and a sense of belonging. However, there is also the potential for there to be heightened levels of risk to health and wellbeing from engaging in the Eurovision nightlife setting. Health risk behaviours associated with nightlife include risky alcohol and drug consumption, risk taking in relation to sexual health, and antisocial behaviours such as violence (Bellis et al., 2010; Feltmann et al., 2021; Quigg et al., 2007, 2020). For example, Linden and Linden (2018) highlighted in their research on Eurovision in Stockholm, heightened levels of alcohol consumption. There are also risks to the reputation of Eurovision as a safe event and Liverpool as a safe city. For example, if people were to have negative Eurovision experiences due to high levels of antisocial behaviours or violence, this may damage people's relationships with Eurovision, and damage the branding and image of both Eurovision and Liverpool long-term. Therefore, to better understand the views and experiences including positive factors and any associated risks, of individuals engaging with Eurovision nightlife and the entertainment environment setting during the Eurovision period, Liverpool John Moores University conducted research with nightlife and entertainment users out in Liverpool City Centre during the Eurovision 2023 period.

The report provides the initial analyses of the data collected. Further analyses will follow in future outputs, and collectively these outputs aim to help inform those organising and managing future Eurovision events about visitor's experiences, which factors facilitate feelings of safety and social cohesion, and how best to ensure Eurovision is kept as a safe and enjoyable international mega-event.

## Methods

### Participants

A face-to-face survey was implemented in areas across Liverpool City Centre over four nights in May 2023 covering the week that Eurovision took place in Liverpool (Tuesday 9<sup>th</sup>, Thursday 11<sup>th</sup>, Friday 12<sup>th</sup>, and Saturday 13<sup>th</sup>) from 16:00-01:00. Individuals in the nightlife and Eurovision entertainment setting were approached to take part by researchers using a convenience sampling approach. A total of 799 individuals aged 18+ years completed surveys with researchers in the nightlife and Eurovision



entertainment setting, 709 surveys were completed using a tablet device online, and 90 surveys were completed using paper copies. In addition, there were six participants who were unable to complete surveys with researchers at the time that took a QR code to complete the survey at a later time and returned self-completed surveys online. This resulted in a total of 805 completed surveys. However, two surveys were excluded as participants indicated they were not out in the night time economy or out to enjoy Eurovision resulting in 803 completed surveys for analyses (Tuesday n=217, Thursday n=256, Friday n=46, Saturday n=284). Surveys were also available for participants in English, Ukrainian, Italian, and Spanish languages, however, all completed in English.

### Measures

Surveys measured nightlife users' sociodemographics (gender, age, ethnicity, sexuality, nationality, and residence); nightlife usage and engagement with Eurovision in Liverpool; views and experiences of Eurovision in Liverpool; previous Eurovision experiences; alcohol and drug consumption; and experiences of violence or other negative nightlife experiences in Liverpool during the Eurovision period.

### Data analysis

Quantitative analyses were undertaken in SPSS (v.27) using descriptive statistics. Chi-square tests were used to identify statistically significant associations between sociodemographics and key measures. Independent samples t-tests were used to illustrate any significant differences in mean levels of alcohol consumption by sociodemographics. The analyses included within this report are initial analyses, with further analyses to follow in future outputs.

### Ethical approval

Ethical approval was obtained from Liverpool John Moores University (REC no. 23/PHI/014).



## Findings

### Sociodemographics

The sociodemographic characteristics of participants are shown in Table 1. Slightly more females (56.9%) than males (40.8%) or other gender individuals (2.2%) participated in the survey. Four in ten participants (39.1%) were aged 18-29 years, just under a third were aged 30-49 years (36.0%), and a quarter (25.0%) were aged 50+ years. The majority of participants were White (90.6%). Most participants identified as heterosexual (66.8%), followed by homosexual (18.8%) and other sexualities (14.5%) (including individuals who are bisexual, pansexual, A-sexual, and other sexual identities). The majority of participants were of British nationality (72.9%), however, some examples of other nationalities included, Spanish, Australian, Israeli, Irish, and Ukrainian. Most participants currently resided in the UK (87.0%) and just over half (51.8%) of those were Merseyside residents.

### Nightlife Usage and Engagement with Eurovision

Participants were asked the reason they were in Liverpool's City Centre at the time of completing the survey, over half (51.6%; n=414) indicated that they were attending a scheduled Eurovision event (e.g. M&S area, fan zone, scheduled event at a venue), while nearly four in ten were going out in Liverpool's night time economy because Eurovision is on (38.7%; n=311), a smaller proportion of participants were just going out in Liverpool not related to Eurovision (9.7%; n=78).

**Table 1: Survey participants' sociodemographics**

	% (n)
<b>Gender</b>	
Male	40.8 (327)
Female	56.9 (456)
Other	2.2 (18)
<b>Age (years)</b>	
18-21	8.9 (71)
22-29	30.2 (241)
30-39	23.2 (185)
40-49	12.8 (102)
50-59	14.4 (115)
60+	10.6 (85)
<b>Ethnicity</b>	
White	90.6 (723)
Other non-White ethnicities	9.4 (75)
<b>Sexuality</b>	
Heterosexual	66.8 (530)
Homosexual	18.8 (149)
Other	14.5 (115)
<b>Nationality</b>	
British	72.9 (585)
Other	27.1 (217)
<b>Residence</b>	
Currently residing in UK	87.0 (693)
Other	13.0 (104)
<b>Merseyside resident</b>	
Yes	51.8 (357)
No	48.2 (332)

Participants were also asked on which days over the Eurovision period (from Friday 5<sup>th</sup> of May to Sunday 14<sup>th</sup> May) they would socialise in Liverpool's nightlife settings. The mean number of days/nights that survey participants indicated they would be out in Liverpool over the Eurovision period was three. The minimum number of days/nights that survey participants were out for Eurovision was one, and the maximum was 10.

## Previous Eurovision Experiences



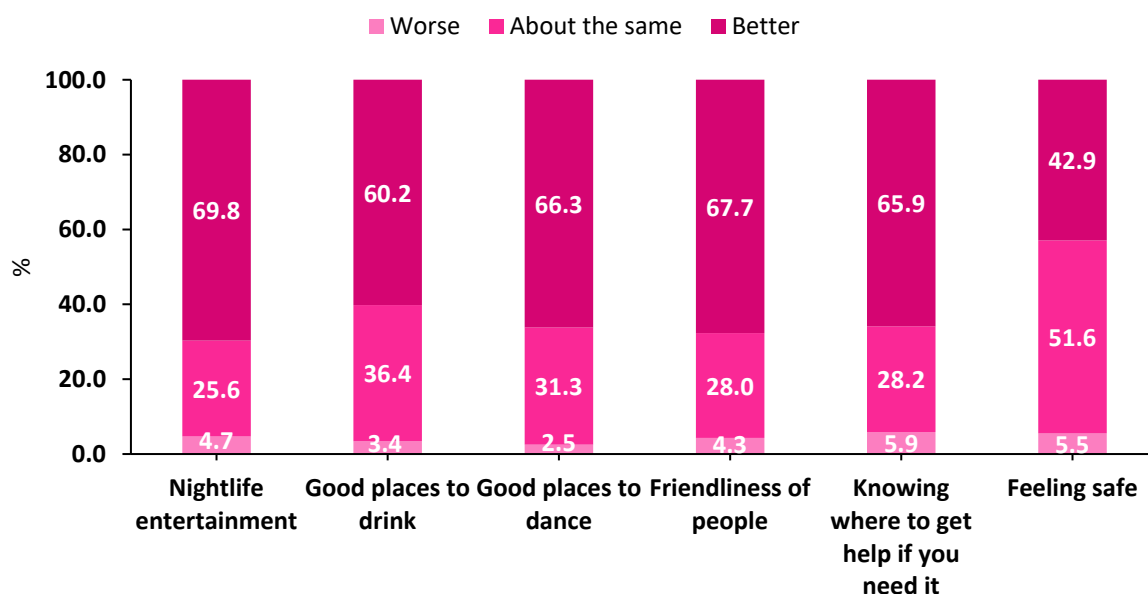
**Just over one in ten (12.0%) people interviewed had ever visited another city that was hosting Eurovision**

Participants were asked questions about any previous experiences of Eurovision in other cities. One in ten (12.0%; n=96) participants indicated that they had ever visited another city when they were hosting Eurovision before including in Turin, Lisbon, Stockholm, Oslo, Rotterdam, Copenhagen, Tel Aviv, and Kiev. Of those who indicated that they had previously visited a city hosting Eurovision, 36.8% (n=35) did so only once before, 17.9% (n=17) twice, 6.3% (n=6) three times, and 38.9% (n=37) four or more times.

**Most agreed that Eurovision in Liverpool was better than other hosting cities where they had visited**

Participants were then asked to compare their experiences of Eurovision in Liverpool to other cities they had visited for Eurovision, indicating whether Eurovision in Liverpool was worse, about the same, or better, on a number of different factors (Figure 1). Most participants thought that Eurovision in Liverpool was better than other hosting cities where they had visited for nightlife entertainment, good place to drink, good places to dance, friendliness of people, and knowing where to get help if you need it. Small proportions of participants thought Eurovision in Liverpool was worse than other hosting cities they had visited across these factors. 94.5% of participants thought Eurovision in Liverpool was about the same or better than other host cities for feeling safe, only 5.5% thought Eurovision in Liverpool was worse.

**Figure 1: Participants' comparisons of Eurovision in Liverpool to previous host cities where they had attended**



## Views on Eurovision Culture and Cohesion

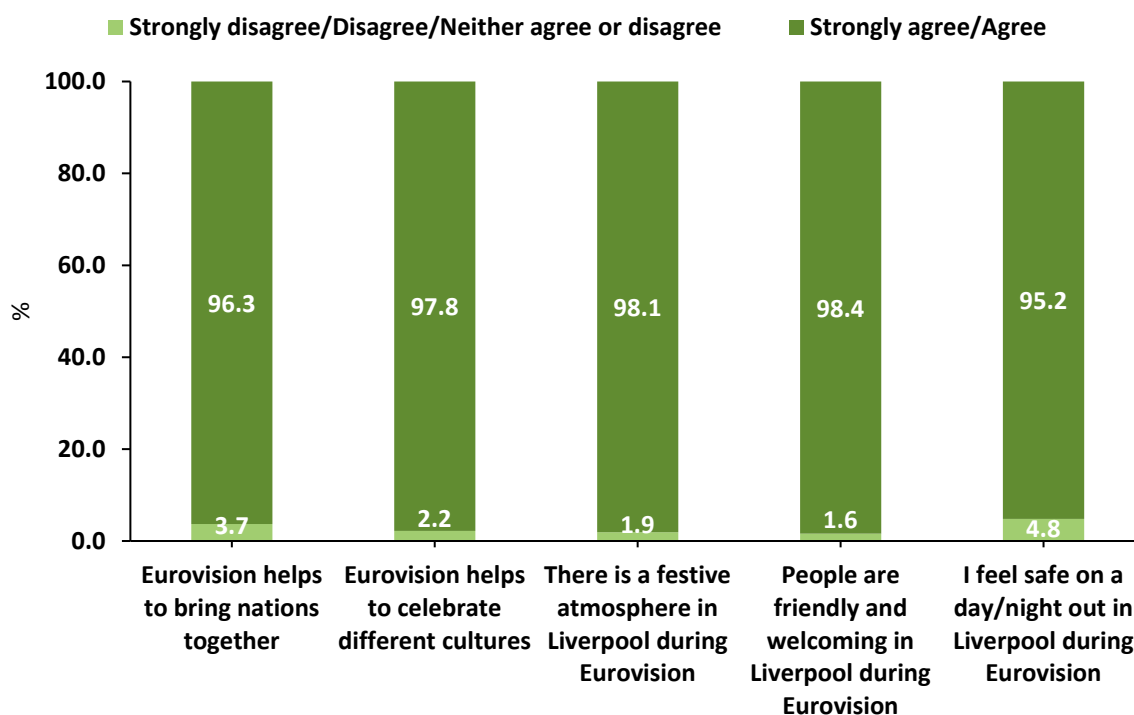


**Over 95% agreed that Eurovision helps to bring nations together and celebrate different cultures**

Participants were asked to what extent they agree<sup>1</sup> or do not agree<sup>2</sup> with statements relating to the culture of Eurovision and the sense of cohesion in Liverpool during Eurovision (Figure 2). Participants were overwhelmingly positive about the culture of Eurovision and the sense of cohesion in Liverpool during Eurovision. Very small proportions of participants did not agree with each of the statements.

**Over 95% of people interviewed agreed there was a festive atmosphere in Liverpool, people are friendly and welcoming, and they feel safe**

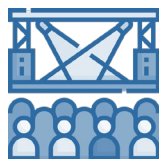
**Figure 2: Participants' views on the culture of Eurovision and sense of cohesion in Liverpool during Eurovision**



<sup>1</sup> Including strongly agree and agree.

<sup>2</sup> Including strongly disagree, disagree, and neither agree or disagree.

## Views and Experiences During Eurovision

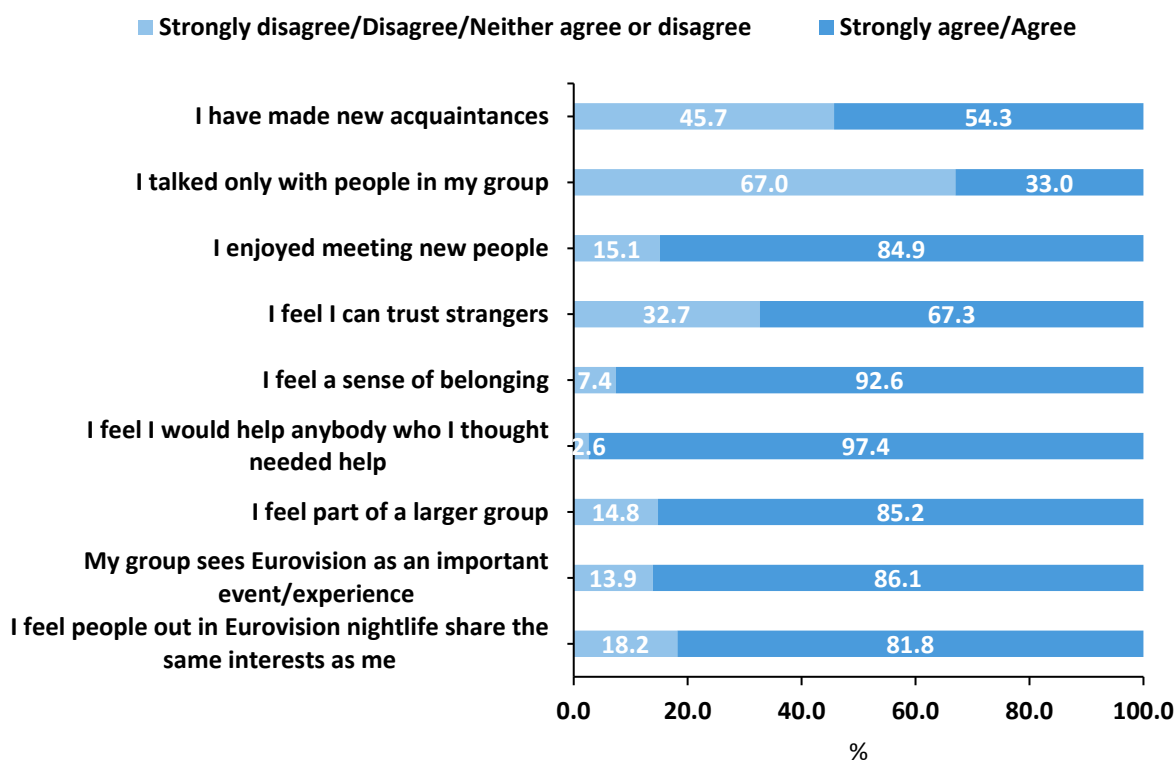


**86.1% agreed that their group sees Eurovision as an important event/experience**

Participants were asked to what extent they agree<sup>3</sup> or do not agree<sup>4</sup> with several statements relating to their views on and experiences of Eurovision (Figure 3). Most participants indicated that they enjoyed meeting new people during Eurovision, and only one in three talked only with people from their group. Over half of participants made new acquaintances. During Eurovision the majority of participants felt a sense of belonging, felt they would help anybody who they thought needed help, felt part of a larger group, felt that their group sees Eurovision as an important experience, and feel that people out in Eurovision nightlife share the same interests as them. Although still in the majority (67.3%), proportions of participants agreeing with the statement 'I feel I can trust strangers' were lower than for other statements relating to views and experiences during Eurovision.

**The majority (84.9%) of people interviewed agreed that they enjoyed meeting new people during Eurovision in Liverpool**

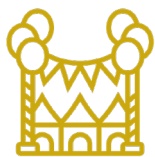
**Figure 3: Participants' views on and experiences of Eurovision**



<sup>3</sup> Including strongly agree and agree.

<sup>4</sup> Including strongly disagree, disagree, and neither agree or disagree.

## Views on Eurovision Activities and Facilities

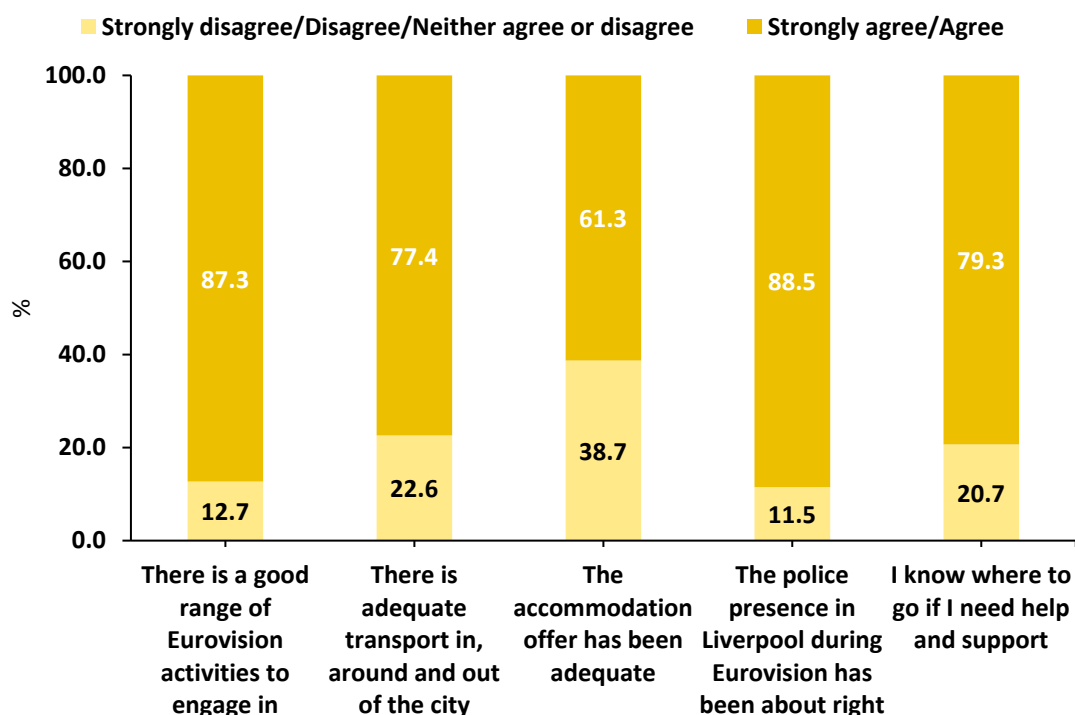


**87.3% agreed that there is a good range of Eurovision activities to engage in**

Participants were asked to what extent they agree<sup>5</sup> or do not agree<sup>6</sup> with several statements relating to their views on the activities and facilities available to them during Eurovision Liverpool (Figure 4). Most participants agreed that there was a good range of Eurovision activities to engage with, and that there was adequate transport in, around, and out of the city, however, a smaller proportion (although still a majority) agreed that the accommodation offer has been adequate. Most participants also agreed that the police presence in Liverpool during Eurovision has been about right, and that they know where to go if I need help and support.

**The majority of people interviewed agreed that the police presence in Liverpool during Eurovision has been about right, and they know where to go for help and support**

**Figure 4: Participants' views on Eurovision activities and facilities**



<sup>5</sup> Including strongly agree and agree.

<sup>6</sup> Including strongly disagree, disagree, and neither agree or disagree.

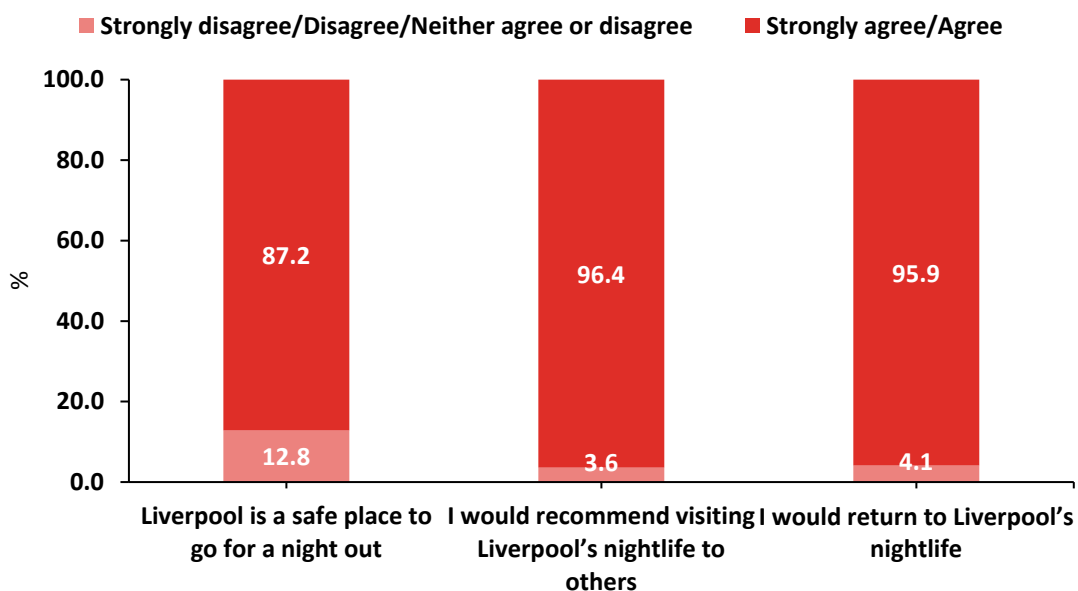
## Views on Liverpool's Nightlife



**Over 95% agreed that they would return to Liverpool's nightlife and would recommend visiting it to others**

Participants were asked to what extent they agree<sup>7</sup> or do not agree<sup>8</sup> with several statements relating to their views on Liverpool's nightlife (Figure 5). Participants' views on Liverpool's nightlife were overwhelmingly positive, with the majority agreeing that Liverpool is a safe place to go for a night out, that they would recommend visiting Liverpool's nightlife to others, and that they would return to Liverpool's nightlife.

**Figure 5: Participants' views on Liverpool's nightlife**



<sup>7</sup> Including strongly agree and agree.

<sup>8</sup> Including strongly disagree, disagree, and neither agree or disagree.

## Alcohol Consumption during Eurovision in Liverpool



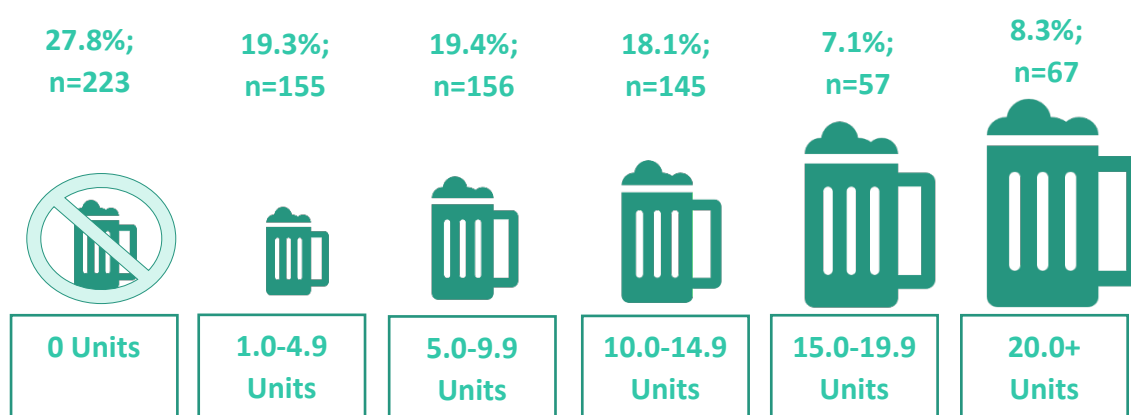
**72.1% drank or intended to drink alcohol on their day/night out**

Participants were asked questions about their alcohol consumption on the day/night of participating in the survey. Two thirds of participants (64.3%; n=514) at the point of taking part in the survey had drunk alcohol on that day/night (Figure 6). Of those who had not drunk alcohol at this point, 22.0% (n=63) intended to have a drink containing alcohol at some point in the day/night. Overall, 72.1% (n=577) of participants had drunk or intended to drink alcohol on the day/night of being surveyed. There were significant associations between drinking alcohol and ethnicity (White, 74.5%, n=537; non-White ethnic backgrounds, 51.4%, n=38; p<0.001), and sexuality (heterosexual, 69.4%, n=366; other sexualities, 77.7%, n=205; p<0.05).

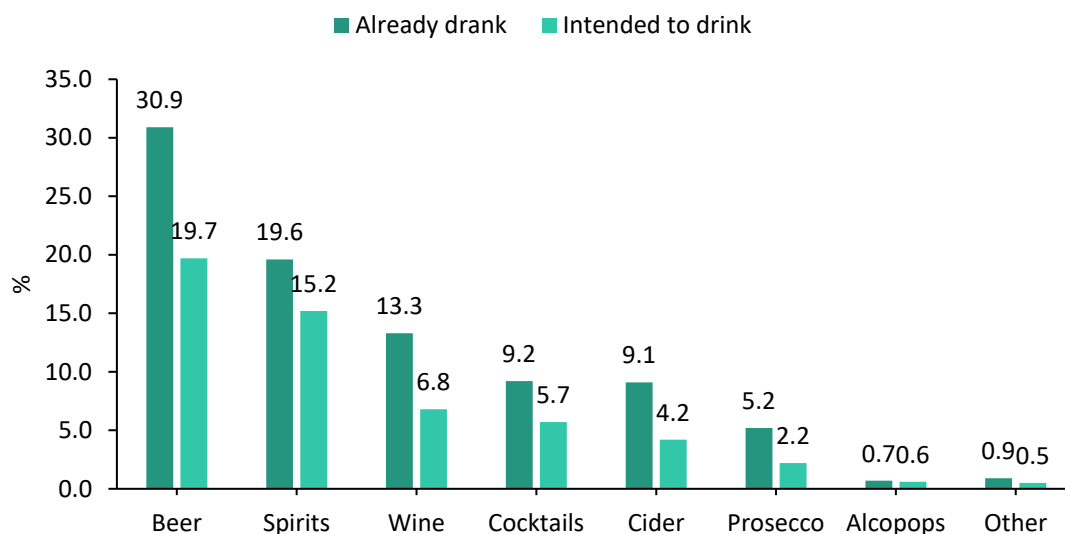
**Over a quarter (27.8%) of people interviewed did not drink or did not intend to drink any alcohol**

Participants were also asked to indicate what and how much alcohol they were drinking and/or intending to drink. Figure 7 shows the proportion of 'drinkers' who were drinking different types of drinks containing alcohol. Beer was the most popular drink with three in ten (30.9%; n=248) having already drunk beer, and two in ten (19.7%; n=158) intending to drink beer, this was followed by drinking spirits, wine, cocktails, cider, and prosecco. Very few participants indicated that they had already drunk or intended to drink alcopops or other types of drinks.

**Figure 6: Total number of units already drunk and intended to be drunk by participants**



**Figure 7: Proportions of drinkers drinking different types of alcoholic drinks**



From what and how much alcohol ‘drinkers’ were drinking, the number of units<sup>9</sup> participants had drunk and the number of units participants intended to drink could be calculated.<sup>10</sup> The mean number of units already consumed was 4.3, and the mean number of additional intended units was 3.2. The total mean number of units that ‘drinkers’ had already drunk and intended to consume was 7.6 units.

- Those who lived in the UK had a higher mean number of total units (7.9) than those who resided outside of the UK (5.5;  $p < 0.001$ ).
- Male ‘drinkers’ had a significantly higher mean number of total units (8.9) than females (6.6;  $p < 0.001$ ). There were no significant differences in the mean number of units consumed between other genders (10.7) and males or females.
- Those who were aged 18-29 had a significantly higher mean number of total units (7.6) than those aged 50+ (5.8;  $p < 0.05$ ). Those aged 30-49 also had a higher mean number of total units (8.8) than those aged 50+ ( $p < 0.001$ ). There was no difference in the mean number of total units between those aged 18-29 and 30-49.
- Those who were of White ethnic background had a significantly higher mean number of total units (7.8) than those from other non-White ethnic backgrounds (5.6;  $p < 0.05$ ).
- Those who identified as being of other non-heterosexual sexualities had a significantly higher mean number of total units (9.0) than those who were heterosexual (6.9;  $p < 0.001$ ).
- There were no significant differences in mean number of total units by if participants were of British or non-British nationality.

<sup>9</sup> 1 UK unit of alcohol = 10mls or 8g of pure alcohol. <https://www.nhs.uk/live-well/alcohol-advice/calculating-alcohol-units/>

<sup>10</sup> Beer: bottle = 1.7 units, can = 2 units, pint = 2 units; Cider: bottle = 1.7 units, can = 2 units, pint = 2 units; Wine: small glass = 2.1 units, large glass = 3 units, bottle = 9 units; Prosecco: glass = 1.5 units, bottle = 9 units; Alcopops: bottle = 1.5 units; Spirits: single = 1 unit, double = 2 units; Cocktails: glass = 2 units, pitcher = 6 units.



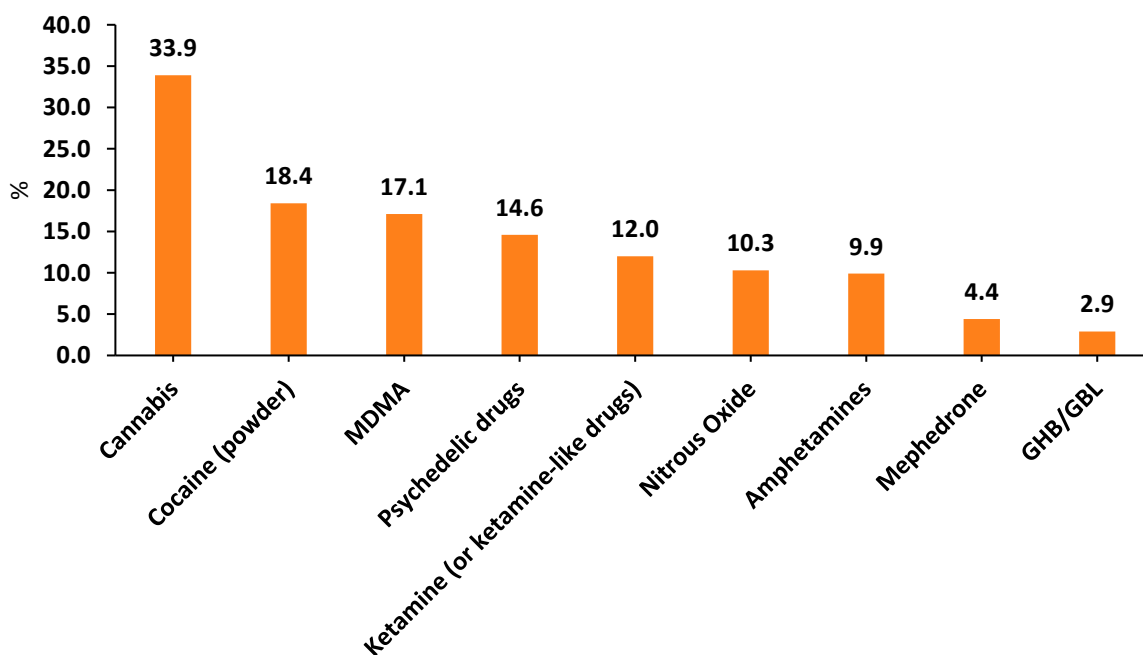
## Substance Use During Eurovision in Liverpool



**36.4% had ever used drugs**

Participants were asked about whether they had ever taken a number of substances.<sup>11</sup> The proportion of participants who had ever taken different types of drugs is shown in Figure 8. Cannabis was the most used drug by participants, with one in three having ever used cannabis. This was followed by similar proportions of individuals who had ever used cocaine, MDMA, and psychedelic drugs. Around one in ten had ever used ketamine, nitrous oxide, and amphetamines. Far smaller proportions of participants indicated that they had used different types of drugs on the day/night of taking part in surveys: cannabis 1.8% (n=14), cocaine 0.9% (n=7), MDMA 0.6% (n=5) (due to low numbers no further breakdown is provided).

**Figure 8: Proportions of participants who had ever used different types of drugs**



Just over a third (36.4%; n=290) of participants indicated that they had ever taken any of the above drugs, while a much smaller proportion (3.1%; n=25) of participants indicated that they had taken any of the above drugs today.

**Only a small proportion (3.1%) of people interviewed had used any drugs on the day of interview**

- A higher proportion of those in younger age groups had ever taken drugs than those in older age groups (18-29, 44.3%, n=137; 30-49, 38.0%, n=108; 50+, 22.6%, n=45; p<0.001).

<sup>11</sup> Participants could indicate that they had never taken a substance, had ever taken the substance, and if they had taken the substance on the day/night of participating in surveys. Participants could also prefer not to say.

- A higher proportion of those who identified as being of other non-heterosexual sexualities (54.8%; n=143) had ever taken drugs than those who identified as being heterosexual (27.8%; n=146;  $p<0.001$ ).
- There were no significant associations between ever having taken drugs and gender, ethnicity, British or non-British nationality, or whether an individual resided within the UK.

## Anti-Social Behaviours, Violence, and Negative Nightlife Experiences during Eurovision in Liverpool



### 7.3% experienced any anti-social/negative behaviours

Participants were asked about whether they had witnessed several anti-social behaviours, violence, and other negative nightlife experiences on their days/nights out over the Eurovision period<sup>12</sup> (Figure 9). Less than one in ten participants witnessed events of anti-social behaviour, violence, or negative nightlife experience on days/nights out during the Eurovision period, with the exception of witnessing someone so drunk they needed assistance to walk (15.4%; n=123). Overall, over a quarter (27.5%; n=220) of participants witnessed any events of the anti-social behaviours, violence, or negative nightlife experiences on days/nights out during the Eurovision period.

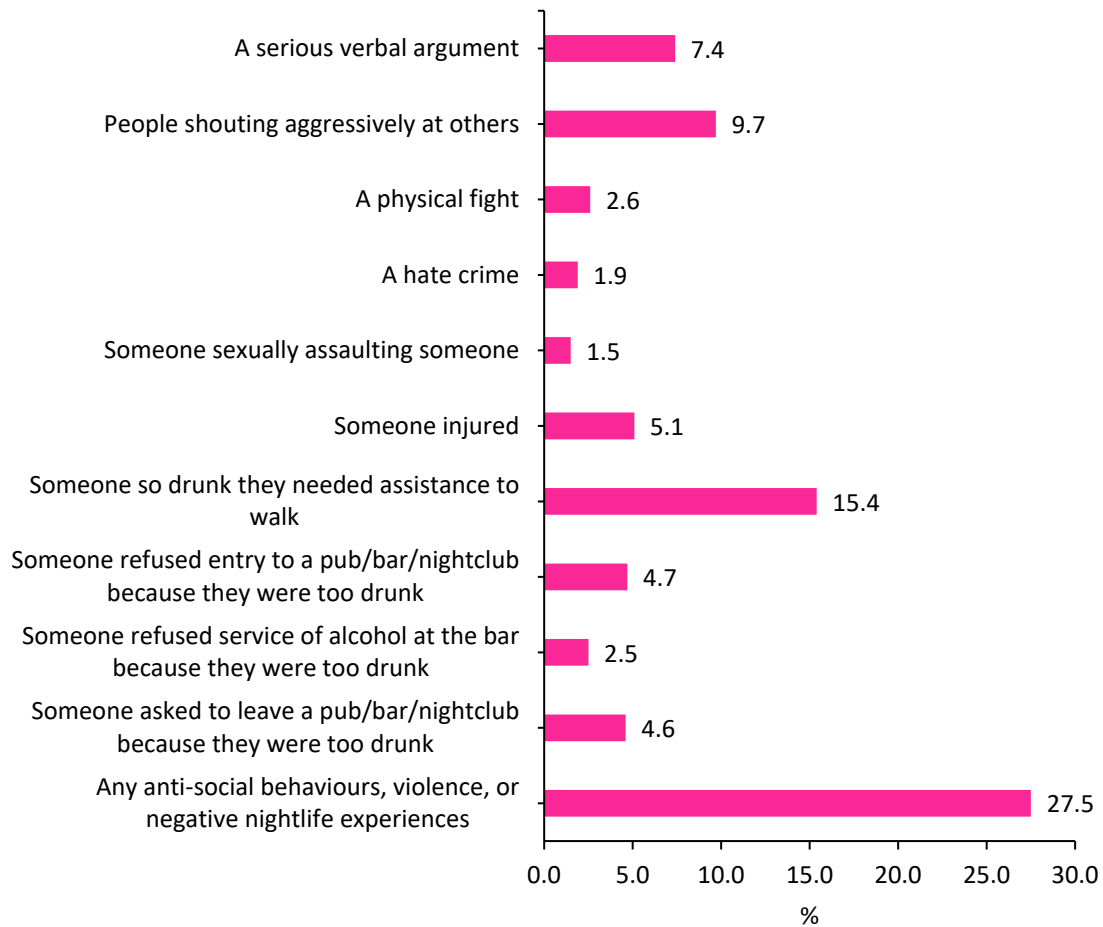
**Less than three in ten (27.5%) people interviewed had witnessed any anti-social/negative behaviours**

- A higher proportion of those from other genders (44.4%; n=8) witnessed any anti-social behaviours, violence, or negative nightlife experiences than males (30.7%; n=100), or females (24.4%; n=111; p<0.05).
- A higher proportion of those aged 18-29 (35.5%; n=110) witnessed any anti-social behaviours, violence, or negative nightlife experiences than those aged 30-49 (25.8%; n=74) or aged 50+ (17.0%; n=34; p<0.001).
- A higher proportion of those from non-White ethnic backgrounds (40.0%; n=30) witnessed any anti-social behaviours, violence, or negative nightlife experiences than those from White ethnic backgrounds (26.1%; n=188; p<0.05).
- There were no significant associations between witnessing any anti-social behaviours, violence, or negative nightlife experiences and sexuality, British or non-British nationality, or whether an individual resided within the UK.

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<sup>12</sup> Participants could indicate whether they had not witnessed an event; witnessed this including people outside of their group; or witnessed this including people within their group. Responses were recoded as having not witnessed an event or having witnessed the event.

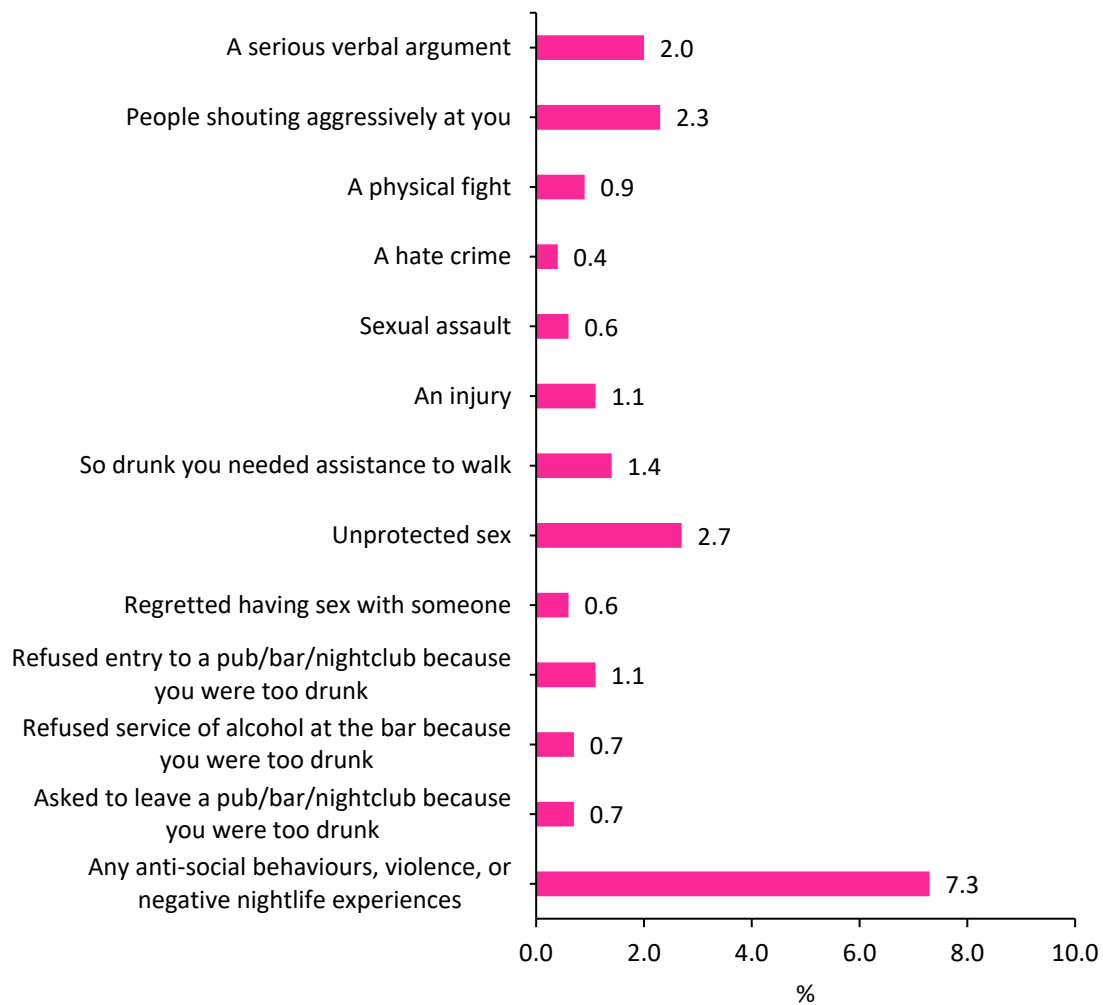
**Figure 9: Proportion of participants witnessing events of anti-social behaviours, violence, and negative nightlife experiences on days/nights out during the Eurovision period**



Participants were also asked whether they had experienced anti-social behaviours, violence, and negative nightlife experiences themselves on their days/nights out over the Eurovision period<sup>13</sup> (Figure 10). Very small proportions of participants experienced different types of anti-social behaviours, violence, and negative nightlife experiences themselves on their days/nights out over the Eurovision period. The experience that was most common was unprotected sex (2.7%; n=21), followed by people shouting aggressively at you (2.3%; n=18). Overall, less than one in ten (7.3%; n=50) participants themselves experienced any of the anti-social behaviours, violence, or negative nightlife experiences on days/nights out during the Eurovision period.

<sup>13</sup> Participants could indicate whether an experience had never happened; happened once; happened 2-3 times; or happened 4+ times. Due to small numbers of individuals indicating that they had experienced negative nightlife experiences responses were recoded as having never experienced the negative nightlife experience, or having experienced the negative nightlife experience.

**Figure 10: Proportion of participants experiencing anti-social behaviours, violence, and negative nightlife experiences on days/nights out during the Eurovision period**



- A higher proportion of those from other genders (33.3%; n=4) experienced any anti-social behaviours, violence, or negative nightlife experiences than males (9.0%; n=25), or females (5.3%; n=21; p<0.001).
- A higher proportion of those aged 18-29 (14.0%; n=38) experienced any anti-social behaviours, violence, or negative nightlife experiences than those aged 30-49 (3.4%; n=8) or aged 50+ (2.3%; n=4; p<0.001).
- A higher proportion of those from non-White ethnic backgrounds (15.9%; n=10) experienced any anti-social behaviours, violence, or negative nightlife experiences than those from White ethnic backgrounds (6.4%; n=40; p<0.05).
- There were no significant associations between experiencing any anti-social behaviours, violence, or negative nightlife experiences and sexuality, British or non-British nationality, or whether an individual resided within the UK.

## Discussion

Examining the economic, cultural, social and wellbeing impacts of Eurovision 2023 is important to understand how people view Eurovision and the host city (i.e. Liverpool), assess the potential value of such events, and to understand what can make such events successful to inform future delivery. With nightlife and entertainment provision being a key part of the Eurovision experience (during the weeks preceding and throughout the live events period), it is crucial that evaluation of this major international event captures views and experiences of nightlife and Eurovision entertainment visitors. This study aimed to capture such views and experiences, and forms part of a suite of evaluations examining Eurovision 2023.

This study found that nightlife and Eurovision entertainment visitor's views on Eurovision were overwhelmingly positive, with study participants agreeing that Eurovision brings nations together (96.3%) and celebrates different cultures (97.8%). Views on the sense of cohesion within Liverpool during Eurovision were similarly positive, with people feeling that Liverpool had a festive atmosphere during Eurovision (98.1%), friendly and welcoming people (98.4%), and that people feel safe out in Liverpool during Eurovision (95.2%). People's experiences of Eurovision were also positive, with Eurovision promoting a trusting environment in which people feel they belong (92.6%) and that those in Eurovision nightlife have similar interests (81.8%), and allows for safe and positive social mixing, interaction between individuals and groups with people enjoying meeting new people (84.9%) and creating new friendships (54.3%).

Views on the range of Eurovision activities on offer were positive (87.3% indicated there was a good range of Eurovision activities on offer) and views on the facilities available for people to engage with Eurovision and Liverpool in general were also mostly positive. There was however a proportion of individuals who did not agree that the accommodation offer was adequate (38.7%). This is unsurprising given the large number of additional visitors to the city, with limited accommodation spaces on offer. Individuals may therefore have had to accept accommodation that was further away than ideal or overpriced. People indicated that in general the police presence in Liverpool was about right during Eurovision (88.5%), and that they knew where to go if they needed support (79.3%).

Views on Liverpool's nightlife were also markedly positive. This will likely have positive impacts for the longer-term branding of the city, particularly for those attending Eurovision in Liverpool (Baker et al., 2023). Further, the vast majority of participants indicated that they would recommend Liverpool's nightlife to others (96.4%) and would return to Liverpool's nightlife again in future (95.9%), illustrating that Eurovision has likely bolstered the profile of the city on the international stage as having a nightlife scene for visitors to enjoy, and bringing in more footfall and revenue to the night-time economy.

Eurovision and Eurovision nightlife in Liverpool was well engaged with by participants, with a large majority either going out into the nightlife environment either to attend a scheduled

Eurovision event (51.6%) or going out because Eurovision is on (38.7%;). Out of the ten days included within the Eurovision period (Friday 5<sup>th</sup> May to Sunday 14<sup>th</sup> May) the mean number of days of which individuals engaged with Eurovision nightlife was three, as such the majority of participants did not engage with Eurovision nightlife in Liverpool just once, going out into the night-time economy/Eurovision entertainment setting on multiple occasions. With Liverpool City Centre seeing heavy footfall, this likely had positive implications for the financial health of the local region. There are also likely positive implications for individuals who could meet new people and foster new friendships, with individuals mixing and meeting new people on multiple occasions during Eurovision and being able to meet up with new acquaintances in the Eurovision nightlife and entertainment environment.

Findings illustrate that compared to previous nightlife surveys undertaken in Liverpool and other areas of the UK (Bates et al., 2022; Quigg et al., 2007, 2015, 2018) during Eurovision, survey participants were a more diverse sample across different sociodemographic factors, including higher proportions of individuals in older age categories (60.9% 30+ years), higher proportions of individuals identifying as non-heterosexual (33.2%), and high proportions of individuals of non-British nationalities (27.1%) and not residing within the UK or Merseyside (13.0% not residing in the UK). Findings of higher proportions of individuals of non-British nationalities and not residing within the UK or Merseyside are unsurprising given that Eurovision is an international mega-event, and that Liverpool had around 500,000 additional visitors to the city during the Eurovision period (Eurovision Song Contest, 2023). Findings of higher proportions of individuals who identified as non-heterosexual are also unsurprising given the well documented popularity and importance of Eurovision to individuals from LGBTQ+ groups (Baker, 2017; Baker, 2023; Baker et al., 2023; Kyriakidou et al., 2017; Rehberg, 2007).

While the majority of individuals did drink or intend to drink alcohol on the day of participating in surveys (72.1%), compared to previous nightlife surveys in Liverpool and other parts of the UK, there were a larger proportion of individuals who did not consume any or did not intend to consume any alcohol (27.8%) (Bates et al., 2022; Quigg et al., 2007, 2015, 2018). Further, for those who did drink alcohol the mean number of units consumed was also lower than in previous nightlife surveys in Liverpool and other parts of the UK (Bates et al., 2022; Quigg et al., 2007, 2015, 2018). Further, only a small proportion of individuals indicated that they had used any drugs on the day of being surveyed (3.1%). Given the harmful acute and long-term impacts that alcohol and other drug use can have on health and wellbeing, and associations with nightlife-related harms, it is promising for public health that individuals largely enjoyed Eurovision without excessive levels of consumption (Anderson et al., 2023; Hughes et al., 2007; Lightowlers et al., 2021). One potential reason for relatively low levels of consumption could be that individuals saw Eurovision as a uniquely important event and did not want to be too intoxicated to enjoy celebrations.

During Eurovision in Liverpool, survey participants indicated that there were relatively low levels of both witnessed (27.5%) and experienced (7.3%) anti-social behaviours, violence, and negative nightlife experiences. This is positive for public health given the negative implications

of experiencing anti-social behaviours, particularly youth violence and sexual violence which are more common in nightlife settings and can have long-lasting impacts on individuals' health and wellbeing (Quigg et al., 2007, 2020). There are some potential reasons why Eurovision nightlife and entertainment spaces had particularly low levels of these negative behaviours and experiences. One possible internal factor that may explain this is that Eurovision is seen as a particularly safe space for people, with individuals who engage in Eurovision nightlife and entertainment spaces adhering to a particular set of cultural and social norms, with more positive attitudes towards ensuring everyone can enjoy Eurovision nightlife and entertainment spaces safely, including more positive bystander behaviours (Fenton and Mott, 2018; Hughes et al., 2019; Quigg et al., 2020). Another internal factor that may play a role is relatively low levels of alcohol consumption and intoxication, with higher levels of alcohol being linked to negative behaviours and experiences, including violence in nightlife settings (Hughes et al., 2007). One external factor that may have also led to lower levels of anti-social and violent behaviours is a high police presence and visibility during the Eurovision period, potentially discouraging individuals from engaging in negative behaviours. Previous research has highlighted that police are seen as a trusted presence helping to prevent violence in nightlife spaces (Quigg et al., 2007; Brands and van Doorn, 2018).

Overall, Eurovision Liverpool 2023 nightlife and entertainment spaces were a safe and cohesive environment for people from a diverse range of backgrounds to enjoy. There were relatively low levels of alcohol and drug consumption, and low levels of witnessed or experienced anti-social behaviours, violence, and negative nightlife experiences. Eurovision is seen as an event which brings people from different nations together and embraces different cultures, fostering positive group dynamics and socialising in a nightlife and entertainment setting. Liverpool as Eurovision hosts provided adequate facilities for people to enjoy Eurovision safely, and people engaging in Eurovision nightlife had positive impressions of the city.

Eurovision organisers and organisers of other mega-events (e.g. football, music events) should learn from Eurovision 2023 in Liverpool, particularly the factors which have facilitated high levels of satisfaction and feelings of safety, and low levels of witnessed and experienced anti-social behaviours for those engaging with nightlife and Eurovision entertainment spaces. This is particularly the case as in recent times other global mega-events have not necessarily always been allocated adequate resources or organised in ways which prioritise people's safety. Future Eurovision organisers, and organisers of other major events should aim to recreate factors that allowed large numbers of people to positively engage with entertainment activities over a protracted period, including adequate allocation of resources to ensure people's safety and enjoyment.



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