

Islington Folk Club Publicity Officer Report

January 1st – 31st December 2025

During the year the Club has continued to publicise its activities via various media.

On-line publicity

- Islington Folk Club Website maintained by Martin Nail. This shows the forthcoming programme with brief artist notes provided by Roger Trevitt
- Islington Folk Club Twitter account maintained by Martin Nail and Nick Moran
- Islington Folk Club Facebook account maintained by Bernard Puckett and Nick Moran
- Islington Folk Club Instagram account maintained by Nick Moran
- Islington Folk Club MailChimp account managed by Roger Trevitt with membership entries by Margaret Chadwick. This holds a database of 1302 subscribers comprising past and current members and others interested in receiving Club information.

MailChimp e-mails sent to the whole database include:

Details of each weekly guest sent on the Saturday before each performance with: artist photo and information, links to their music and website.

Notice of any Club closures or changes to the programme sent as needed..

Forthcoming programme lists are sent during term breaks.

Targeted e-mails include:

Notice and reminder of the AGM sent to the current members only - 388 current 2025 members + life members.

- Folk & Honey, an on-line database of UK venues and artists. The IFC Club programme is entered by Roger Trevitt with: dates, artist name and photo, venue address and prices
- Halibuts
A website aiming to show all live music in London. It is compiled from the website programme. Liaison with Roger Trevitt

Local Radio

John Orsulik arranged a promotional interview for the Club with Robert Elms on Radio London. This resulted in many new visitors for the night with JEoin and Friends. The John Hegley night was also promoted.

Paper-based publicity

- Folk London magazine (issued every two months)
The Club pays for a half-page colour advertisement showing Club dates and guests for the period of the issue. A free listing of these dates also appears in the club section at the back of the magazine.
Details are compiled and submitted by Roger Trevitt with artwork provided by Alex Szyszkowski.

The profile of the Club is also raised where Roger Trevitt and Nick Moran contribute to the 'Folk FAQ' column.

- Termly flyers (folded A4 black & white) show forthcoming acts with the same brief description as on the Club web-site. Artwork by Alex Szyszkowski, printed by Nick Moran.
- Termly programme lists (A5 colour). Artwork by Alex Szyszkowski, printed by Nick Moran.
The posters and flyers are available at our Club evenings and are also distributed at other folk clubs and locally e.g. at local retailers, cafe notice boards etc.

Other forms of publicity

- Banners placed in the windows of the venue by Nick Moran
- Publicity by artists themselves
The confirmation/information sheet sent by the booker to each artist urges them to use their own media to publicise their event. They are also asked for any materials/information that will aid the Club in publicising their evening.
- Links with other Folk Clubs
Local clubs such as Cellar Upstairs and Bowes Park have been happy to announce our events and show our leaflets etc on a reciprocal basis. We have a shared audience with these and other local clubs.
- Friends and neighbours/word of mouth. Not to be underestimated.

- Positive media references eg Clementine Lovell thanks the Club in the sleeve notes of her highly acclaimed first album 'West Bound'.

Effectiveness of publicity

New members (when asked on enrolment) suggest all of the above have some effect - though effectiveness of each is difficult to quantify.

Responses that can be quantified:

- 45% of MailChimp e-mails are opened each week ie around 590 out of 1302.
(A number of subscribers are there for historical reasons but have no active interest in the Club.)
- Clicks on MailChimp e-mails (when members explore the links provided) are around 2%. This is down from the 2024 rate.

Other observations

New members arrive on a weekly basis suggesting that we are reaching a wide audience who then choose when to attend. Reasons may be:

- 'Name' acts draw their own crowd (both through IFC and their own publicity). Younger media-savvy performers often have their own on-line following that we may not reach.
People attending for a particular act often do not want to become members, attending for that evening only.

Other factors affecting attendance can be:

- time of year, competing events, weather, transport issues may have an adverse effect.
- evenings such as Burns night may draw a large crowd.
- admission and membership prices are low in relation to some competitors who nevertheless draw sizeable turn-outs.

Audience numbers for 2025

- Lowest attendance 22 (train strike day), highest 81 (some who could not gain entrance did so at the interval when others left).
- Yearly average: 47 (against 48 in 2024 with the same admission price)

Roger Trevitt, Publicity Officer, January – December 2025