



Act Green

Understanding audience attitudes towards the role of cultural organisations in tackling the climate emergency

Katy Raines & Flo Carr – Indigo Ltd

June 2022

Sponsored by

indigo



Context

In 2022, pointOne and Indigo Ltd partnered to deliver Act Green, a piece of research into the attitudes of cultural attendees towards the climate crisis. Its aim was to understand more about what audiences expected from cultural organisations in this area, and what part they were willing to play.

As operators, pointOne were particularly interested in what operational aspects audiences supported, from digital tickets and receipts to minimising food waste and energy efficiency measures.

For Indigo, the research followed a series of major nationwide surveys into cultural audience confidence levels during Covid. As audience specialists working to support and empower the sector, we are particularly interested in turning the results into recommendations for improving communications with audiences to increase audience engagement with and awareness of sustainability initiatives.

Methodology

Cultural organisations in the UK, including theatres, arts centres, festivals, touring companies, museums and galleries, were invited to participate in the Act Green research. The research was free for cultural organisations in the UK to take part.

Organisations were each provided with a unique link to send out to a recommended sample of around 5,000 of their previous attendees. They were provided with a link to see the results from their own organisation in real time, and the results from all organisations were then aggregated to form the baseline data set.

The survey ran from 9 – 29 May and during that three week period, 11,682 responses were gathered through 58 cultural organisations.

Participating organisations

Aberdeen Performing Arts
Anvil Arts
Barnsley Civic
Birmingham Hippodrome
Bradford Theatres
Bristol Old Vic
Byre Theatre, University of St Andrews
Carn to Cove
Cheltenham Festivals
Chichester Festival Theatre
Chickenshed Theatre
Corn Exchange Newbury
Coventry City of Culture Trust
Curve
Edinburgh International Festival
English National Opera
Exeter Northcott Theatre
Firstsite
Glasgow Film
Hull Truck Theatre
Leeds Heritage Theatres
Lichfield Garrick

London Philharmonic Orchestra
Lyric Theatre Belfast
Marina Theatre
Mayflower Theatre
Midlands Arts Centre
MK Gallery
NEC Group
Newcastle Theatre Royal
Norden Farm Centre for the Arts
Norwich Puppet Theatre
Old Fire Station Oxford
Oldham Coliseum Theatre
Opera North
Oxford Playhouse
Portico of Ards
Ropetackle Arts Centre
Rose Theatre
Royal Liverpool Philharmonic
Shakespeare's Globe
Taliesin Arts Centre
The Core at Corby Cube
The Corn Hall

The Duncairn
The Guildhall Trust
The MAC Belfast
The Market Place Theatre & Arts Centre, Armagh
The Old Vic
The Place Bedford
The Point & The Berry Theatre
The Roses Theatre Trust
The Y Theatre
Three Choirs Festival
Turner Sims Southampton
Watermans
Watermill Theatre Ltd
Yvonne Arnaud Theatre

Act Green: key stats

SURVEY OVERVIEW

58

participating organisations

11,682

audience responses

CULTURAL AUDIENCES AND THE CLIMATE CRISIS

86%

of cultural audiences are **worried** about the climate crisis

94%

have **made changes** to their lifestyle

THE ROLE OF CULTURAL ORGANISATIONS

77%

think cultural organisations have a **responsibility to influence society** about the climate emergency

17%

think cultural organisations place **great importance** on the role they play in the climate emergency

ORGANISATIONS AND SUSTAINABILITY INITIATIVES

93%

expect organisations to ensure their buildings are as **energy efficient** as possible

91%

expect organisations to **avoid disposable packaging** and single-use plastic

90%

expect organisations to be using materials from **reused or recycled sources** for sets

GETTING AUDIENCES INVOLVED

72%

would be open to suggestions of more **sustainable food choices** at cultural venues

65%

would consider using public transport to **access a reduced ticket price**

52%

are likely support a fundraising initiative to **improve biodiversity** on the site

31%

are likely to support the **development of artistic work** exploring climate issues

Introduction from Indigo



Katy Raines

Founder & CEO

indigo

It is really encouraging to see the level of importance that cultural audiences are placing on the climate emergency. The results from *Act Green* clearly show that audiences expect the cultural organisations they attend and support to lead the way when it comes to sustainability initiatives. They want to see organisations managing buildings more efficiently, making changes to front of house operations and challenging people to think differently by tackling climate themes on their stages.

And audiences are willing to play their part too, getting involved in audience-focused initiatives from travel to food choices. Many of them are willing to support financially. This research gives a clear green light to organisations to be more proactive and involve audiences in what they're doing.

The responses from younger audiences in particular offer a real opportunity for cultural organisations to build relationships with a new generation of theatre goers who are passionate about climate activism. I hope this signals the beginning of a new wave of supporters, advocates and volunteers to support organisations to meet sustainability goals.

Thank you to the 58 organisations who participated so enthusiastically in this research. Finally, we are extremely grateful to our partners pointOne for sponsoring *Act Green*, allowing it to be offered free for cultural organisations across the UK to use.

Indigo recommendations for organisations

1

Be confident and bold

- Audiences are concerned, and **actively engaged** with the climate emergency – they expect organisations to be **as involved as they are**.

2

Communicate

- Be more **effective** with what you tell audiences - 25% of your customers have no idea what you're doing.
- Decide what you want to be '**known for**'.
- When deciding what to tell audiences about, focus on the areas which are **most important** to them – this will secure their support.
- Focus on **quality** rather than compromise.

3

Make new connections

- There are opportunities to engage a **new and younger cohort of audiences**, volunteers and donors through your approach to climate change.

Introduction from pointOne



Steven Rolfe

Founder & CEO



In supporting the *Act Green* research, we were hopeful that it would signal an active interest and commitment from audiences around the subject of climate change and climate activism.

Thankfully, it would seem that the pandemic years have not dulled the momentum for climate activism nor lessened its appeal to audiences; both young and old want to see their cultural organisations leading the way with practical changes, operationally as well as on stage.

As suppliers to the cultural sector, we are always striving to improve our sustainability credentials and keen to work with like-minded operators to meet their sustainability goals.





We hope this research will prompt organisations to reflect on their own operations and utilise the excellent resources available (such as the Theatre Green Book and Julie's Bicycle Creative Green Tools) to support their own journey towards a sustainable future.

POINTONE AND THE THEATRE GREEN BOOK:

Helping to create a common standard for making theatre sustainably

At pointOne, we understand and support the need for a greener and more sustainable future for our theatres. This is why we support the work of the Theatre Green Book initiative.

We have examined all our operations across Waste, Travel & Transportation and Third Parties to follow best practices in reducing, reusing and recycling to be a more sustainable supplier to the theatre sector.

FRONT OF HOUSE	BACK OF HOUSE
 <p>We offer paperless customer receipts so operators can reduce the need for receipt printers, paper and energy consumption.</p>	 <p>As an alternative to kitchen printers, we offer kitchen screens (KDS) which immediately displays orders on the screen straight from the EPoS. This reduces the need for consumables like paper and printer ribbons.</p>
 <p>Our third-party ticketing integrations allow customers to order & pay for theatre tickets, interval drinks, merchandise and concessions online, reducing the need for paper receipts or tickets.</p>	 <p>We offer a web-based portal for remote management reporting which reduces the need for on-site visits, saving time, fuel and the impact on the environment.</p>

ENERGY EFFICIENCIES

- ◆ All EPoS hardware uses Solid State drives (SSD) rather than spinning hard drives making them **more power-efficient.**

All display terminals can be set to switch off when not being used for a set period, **saving power** and prolonging the display lifespan.

INSTALLATIONS

- ◆ We offer remote servers as an alternative to on-site servers which **saves power consumption** on-site.

REMOTE TRAINING

- ◆ We can offer some training over the phone or via video-conferencing rather than on-site thereby **reducing travel emissions.**

RECYCLING

- ◆ We **recycle and reuse** customers' existing equipment where possible reducing wastage. Any defunct equipment is sent for recycling along with all our cardboard and paper.

PAPERLESS

- ◆ All invoices, purchase orders and contracts are emailed and signed electronically.

Resources for the sector

Julie's Bicycle

CREATIVE • CLIMATE • ACTION

Julie's Bicycle is a pioneering not-for-profit organisation mobilising the arts and culture to take action on the climate and ecological crisis.

Support and resources:

- Creative Green Tools: ig-tools.com
- Arts Council England Programme: juliesbicycle.com/our-work/arts-council-programme
- Other relevant resources: juliesbicycle.com/resources

Recent publications:

- [Creative Climate Justice Guide + Creative Climate Hub](#)
- [Spotlight programme: Net zero report](#)
- [Food culture: Impacts of What we consume](#)

Theatre Green Book

The Theatre Green Book has brought together theatre-makers and sustainability experts to create a common standard for making theatre sustainably. It is a free resource for everyone in the UK theatre sector.

Find out more: theatregreenbook.com

Theatre Green Book Volumes:

- [Volume One: Sustainable Productions](#)
- [Volume Two: Sustainable Buildings](#)
- [Volume Three: Sustainable Operations](#)

Case study: Chichester Festival Theatre



Audience travel and carbon offset

Caroline Aston
Audience Insight Manager



Chichester Festival Theatre is situated in West Sussex on the south coast. We have two venues, the 1300 seat Festival Theatre and the smaller Minerva Theatre with a capacity of just over 300 and we also run a busy programme of community and outreach activities, including a large Youth Theatre with members from across the county. Environmental sustainability is one of our core values and we are working to ensure it is considered in everything we do.

As an Arts Council England National Portfolio Organisation, we use Julie's Bicycle Creative Green tools to calculate our carbon footprint and report and monitor our environmental impact. In 2019/20, business travel, waste, water, fleet travel and energy added up to the equivalent of 375 tonnes of CO₂. We identified that our reporting of Audience Travel was only reflecting survey responders and when scaled up to estimate our full audiences, our carbon footprint could potentially increase by up to 800%.

Using this scaling up, we calculated that in 2019/20 an estimated 3263 tonnes of CO₂e was expended by our audiences making their way to the Theatre, equating to 90% of our overall carbon footprint. We knew this was something we had to address, and we had to bring our audiences along with us. We need them to come to the Theatre as the lifeline of our business - we can, and do, suggest that they use more environmentally friendly forms of transport, but when many of our audiences live in rural areas, public transport is thin on the ground and there are often no direct trains after a performance finish time, changing habits is difficult.

Calculating Audience Travel

There is no pinpoint accurate way to calculate this; some of our audiences walk or take public transport, some may have electric cars and others may have 30-year-old diesel cars. If we tried to calculate the exact figure, we would get into the realms of analysis paralysis, and over-analysing would see us lost in numbers without delivering any change. We just needed to start somewhere and allow for adjustment.

We use Spektrix and utilised their auto-tags to add drive time to our booker records. Setting the tags up initially was a bit of a task, but once they're in place they make everything easier! We worked out the average round trip distance within each of the drive time segments and then multiplied that by the number of visits from bookers within that segment for the year. To get the CO₂e figure, we used the US Environmental Protection Agency's figure of 2481 miles emitting the equivalent of 1 tonne of CO₂ to calculate the figure of 3263 tonnes for 2019/20.

Case study: Chichester Festival Theatre (continued)

Encouraging audiences to take responsibility for offsetting the carbon footprint of their journey to the Theatre as part of their ticket purchase was integral to this project.

So how do you get audiences interested? Start by planting trees! Trees are tangible; people feel they have done something useful and can visualise planting a tree, but that's not enough. A tree won't have a significant impact for 20-30 years, so it was really important that we worked alongside a company that invests in verified carbon offsetting projects in addition to recognised tree planting projects.

After some research, we partnered with Bristol-based social enterprise, Ecologi, who work with Eden Reforestation to plant forests in Madagascar, Nicaragua and Mozambique, as well as supporting some UK planting projects. They fund climate change solutions around the world that are verified through Verra Carbon Standard and Gold Standard for Global Goals. These projects range from producing electricity from solar energy in Vietnam (where 65% is traditionally generated from fossil fuels) to providing cleaner cook stoves in Ghana and Zambia. Each international tree planted costs 24p, each tonne of carbon removed costs £9.45.

We are aware that offsetting and tree planting is not the whole answer – it can be seen as greenwashing, or an alternative to making the real and significant changes that are needed. But used in conjunction with other improvements we are making, it helps to address the impact of audience travel while we work on other solutions and encourage more sustainable methods of travel; and vitally, it also positions our environmental values in front of every person who buys a ticket, starting our communications with audiences.



Case study: Chichester Festival Theatre (continued)

We ask audiences to offset their trip to the Theatre at the point in the booking journey where we sell our supplementary items, such as programme and ice cream vouchers. We wanted to place the opportunity here rather than in the checkout for two reasons: it appears with each production booked (since they should consider offsetting every journey if purchasing for multiple events); and secondly, as we are a charity, to distance it from the donation ask in the checkout. We have avoided the use of the words 'donate', 'invest' and 'support' when we talk about journey offsetting, partly because we don't want audiences to think this is a donation to, or an alternative to a donation to CFT, but also because it is about them taking personal responsibility for their journey and its impact.



You can view CFT's international offsetting and trees planted on their [Ecologi Profile page](#) and read more about their green initiatives and work on the [CFT website](#).

When deciding how much to charge, we wanted to keep the price point simple. We thought about adding different options based on distance, but felt this over-complicated the message. Having one affordable option of £1 felt more accessible while still having an appropriate level of impact. What does £1 buy? It offsets 55kg of CO₂e, which is (based on the US EPA mentioned earlier) equivalent to a 130-mile trip in an average car and plants two international trees. This means that the offset portion more than covers an average audience journey and the trees are a bonus.

Since we started this project a year ago, our audiences (and staff) have offset a total of 690 tonnes of CO₂e. That's equivalent to 529 flights to San Francisco and back, or driving around the earth 69 times, and we've planted just over 23,000 international trees. It's small in relation to the overall impact of our audience travel, but it's a start.

In the first year of this project, 7% of bookers have chosen to offset their journey. That may seem small, but it's promising. As we move out of the pilot stage of this project we are looking at how we encourage our audiences to become more engaged with this initiative and evaluating the way in which we offset their journeys.

Case study: Season for Change



The power of the arts to engage audiences in the climate emergency

Katie Haines

Head of Development and External Relations

**ARTS
ADMIN.**



What was Season for Change?

Season for Change was a UK-wide cultural programme from 2020-21, inspiring urgent and inclusive action on climate change, delivered by Julie's Bicycle and Artsadmin.

It spanned 18 months – as the world counted down to COP26 – inviting UK artists and cultural organisations to put climate action at the heart of their programming and creative works through:

- **15 participatory commissions** with arts partners and artists nationwide that engaged diverse communities with the climate crisis.
- **Season for Ex-Change's free online events and resources** to empower artists and cultural organisations to take action and inspire their audiences.
- **A national campaign of events**, called the open programme, where 230+ artists and arts organisations across the UK submitted their events to be promoted.

Case study: Season for Change

The reach and impact

Season for Change engaged audiences of 231,000, a further 182,000 people online, and over 3,000 artists, arts professionals and scientists in art commissions and conversations about climate.

Audience research and case studies conducted during the Season showed the power of the arts to engage audiences in conversations about the climate emergency and how it has influenced people's behavioural and attitudinal change towards the environment.

Exploring climate change through arts programming is an effective way of engaging people - it's not just about science, facts and ad campaigns.



For **Love Ssega's project Airs of the South Circular** in Lewisham, South East London, his music video campaign reached over 100,000 residents living in Lewisham, around a third of the population, raising awareness of the dangers of air pollution. Over 80% of people surveyed said the video made them more passionate about air pollution.

For **Rosa Cisneros' project Roma: Recycle-Reuse-Reimagine**, in Sheffield, Coventry, Liverpool, Birmingham, Cardiff and Slovakia, she created a children's book with families and children in Roma communities nationally: "You know I can't believe how much I have learned from such a simple but so powerful children's book! I started to recycle! I strongly believe that these books are going to make a massive difference in our community!" – *Participant*

"Season for Change demonstrated the power of artists to lead, inform and empower communities in the climate justice movement. This excellent programme of arts activities not only changed hearts and minds but generated much needed action on climate."

– *Róise Goan, Artistic Director, Artsadmin*

Read the report in full and a two page summary with accessible formats: www.artsadmin.co.uk/project/season-for-change

Act Green: full results

- **Section 1:** Respondent and organisation profile
- **Section 2:** Cultural audiences and the climate emergency
- **Section 3:** The role of cultural organisations
- **Section 4:** Organisations and sustainability initiatives
- **Section 5:** Getting audiences involved
- **Section 6:** Getting supporters and donors involved

Act Green

Survey overview



RESPONSES COLLECTED
9 – 29 May 2022



PARTICIPATING ORGANISATIONS
58



LOCATION
83% ENGLAND
9% NORTHERN IRELAND
7% SCOTLAND
2% WALES



AUDIENCE RESPONSES
11,682

Act Green

Respondent profile
and attendance



AGE

10% - UNDER 35

31% - 35 TO 54

58% - 55 OR OVER



GENDER

64% FEMALE

33% MALE

1% NON-BINARY

1% OTHER



FREQUENCY

49% AT LEAST ONCE A MONTH



PRIMARY ARTFORM INTEREST

WIDE RANGE OF ARTFORMS

Section 1: Respondent and organisation profile

What types of cultural organisations took part and who from their audiences responded to the Act Green survey?

Overview:

- Act Green generated **11,682** complete responses through **58** cultural organisations over a three week period in May 2022.
- The majority of organisations who sent out the survey were theatres, arts centres and concert venues. **83%** were based in England – the remainder in Northern Ireland, Scotland and Wales.
- **10%** of respondents were aged under 35 and **58%** were 55 or over. **64%** of respondents were female. **12%** identify as disabled or are living with a long term health condition.
- Respondents were generally very frequent cultural attenders with **1 in 2** attending a cultural event or venue at least once a month. When asked which artform they attend most frequently, responses were split between a wide range including musical theatre, drama, film, music, exhibitions and museums.

Organisations: location, types and responses

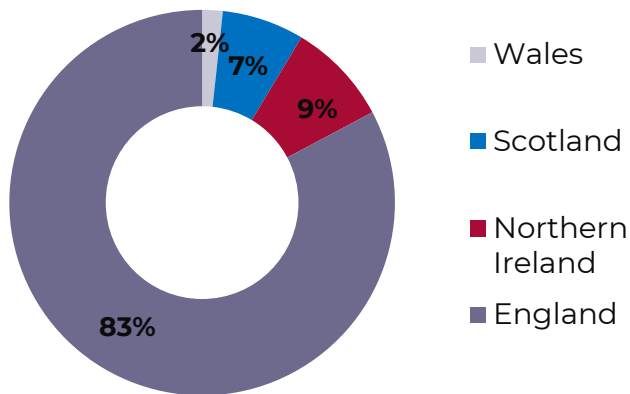
Participating organisations

58

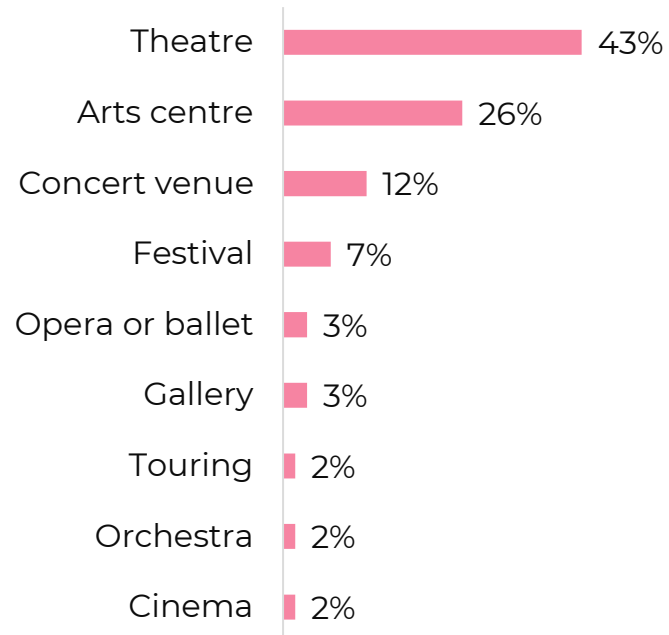
Total complete responses

11,682

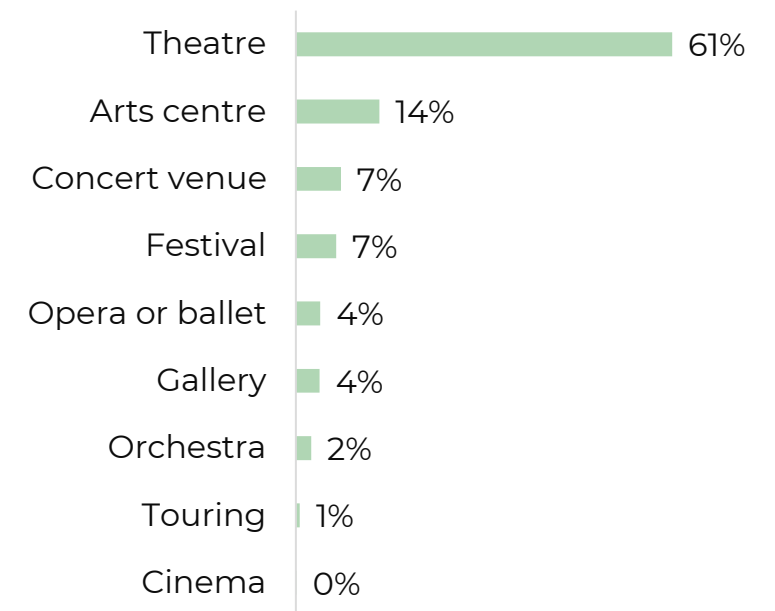
Location of organisations



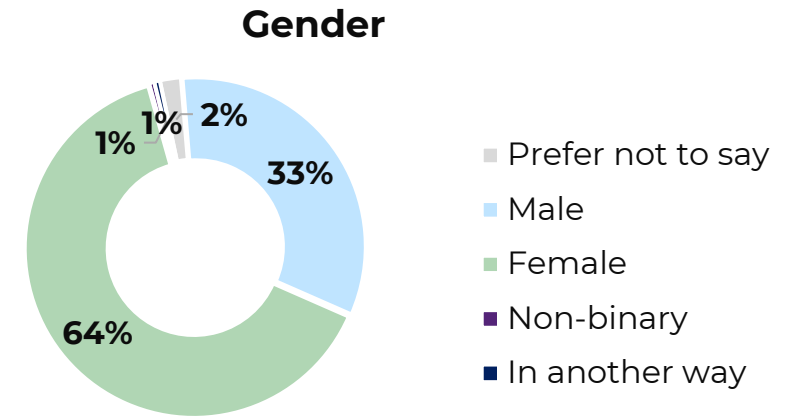
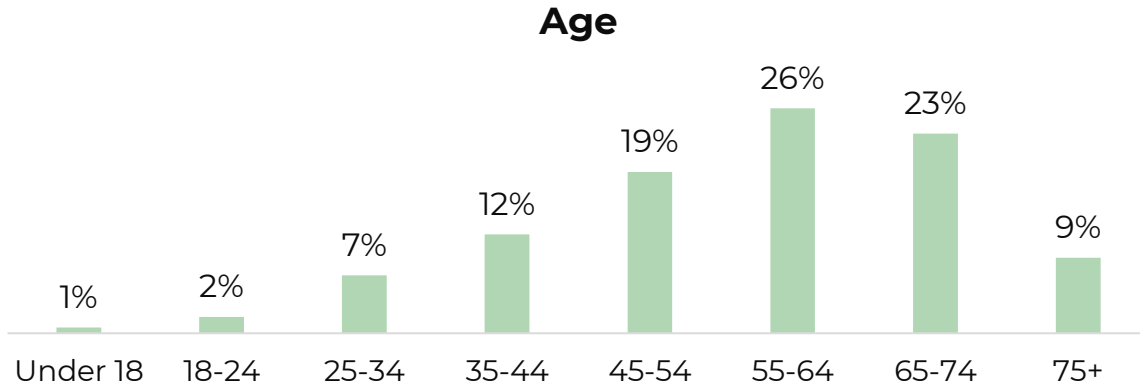
Types of organisation



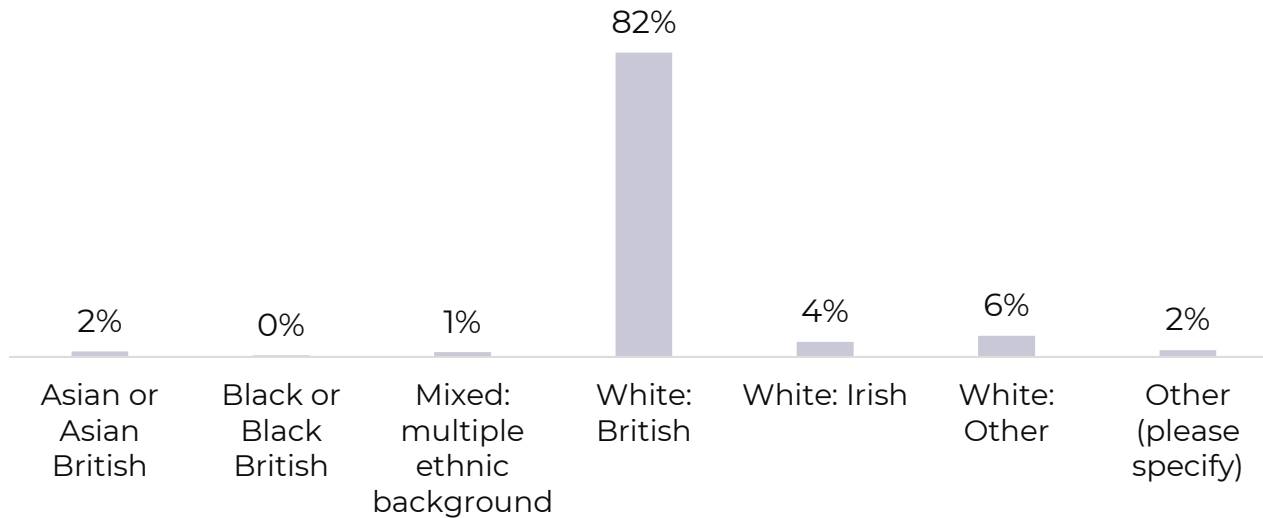
Audience responses by organisation



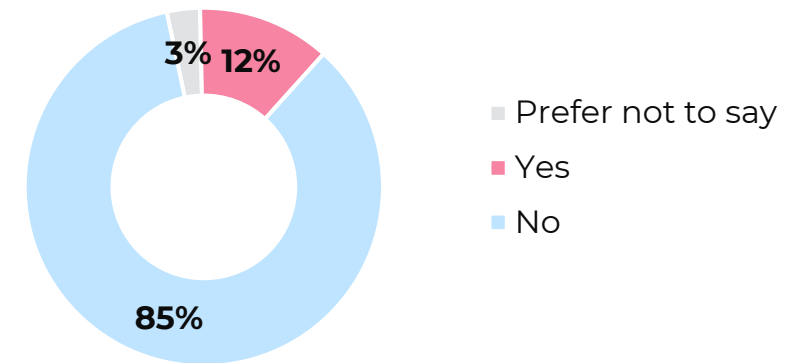
Respondent profile: age, gender, disability, ethnicity



How would you describe your ethnic origin?

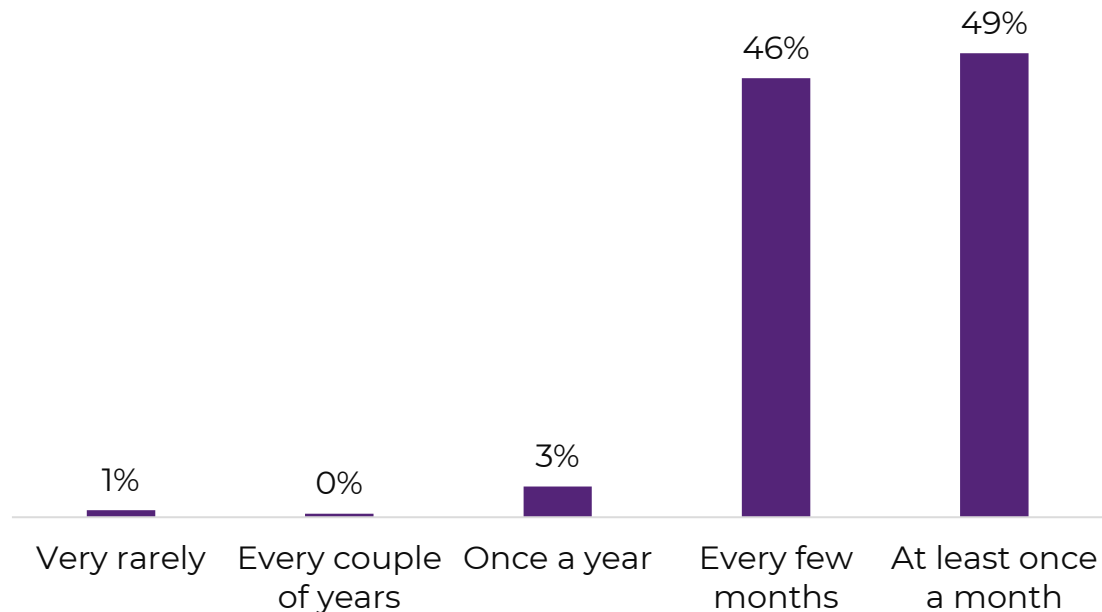


Do you identify as a D/deaf or disabled person, or have a long-term health condition?

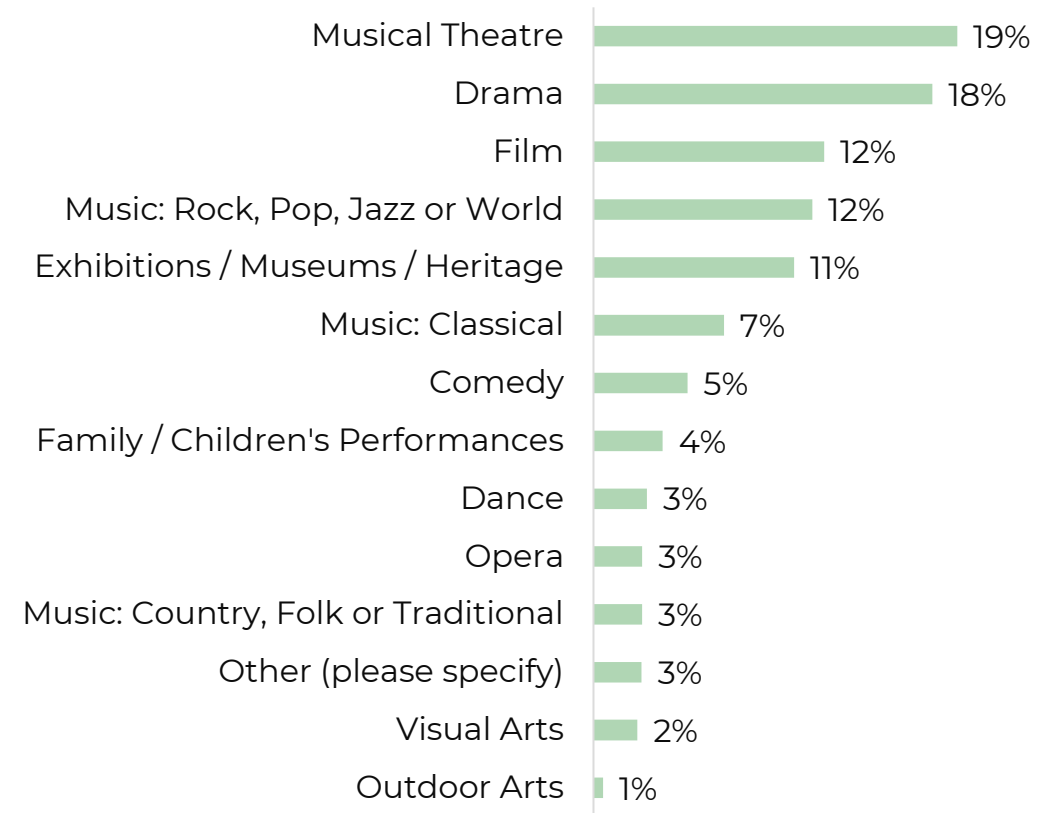


Respondents to Act Green were very frequent cultural attenders at a range of different artforms

How frequently in a 'non-pandemic year' would you say you attend arts and cultural events or venues?



Which artform do you go to most regularly?



Section 2: Cultural audiences and the climate emergency

How concerned are cultural audiences about the climate emergency?

Responses in this section are compared with Office for National Statistics data relating to the general population:

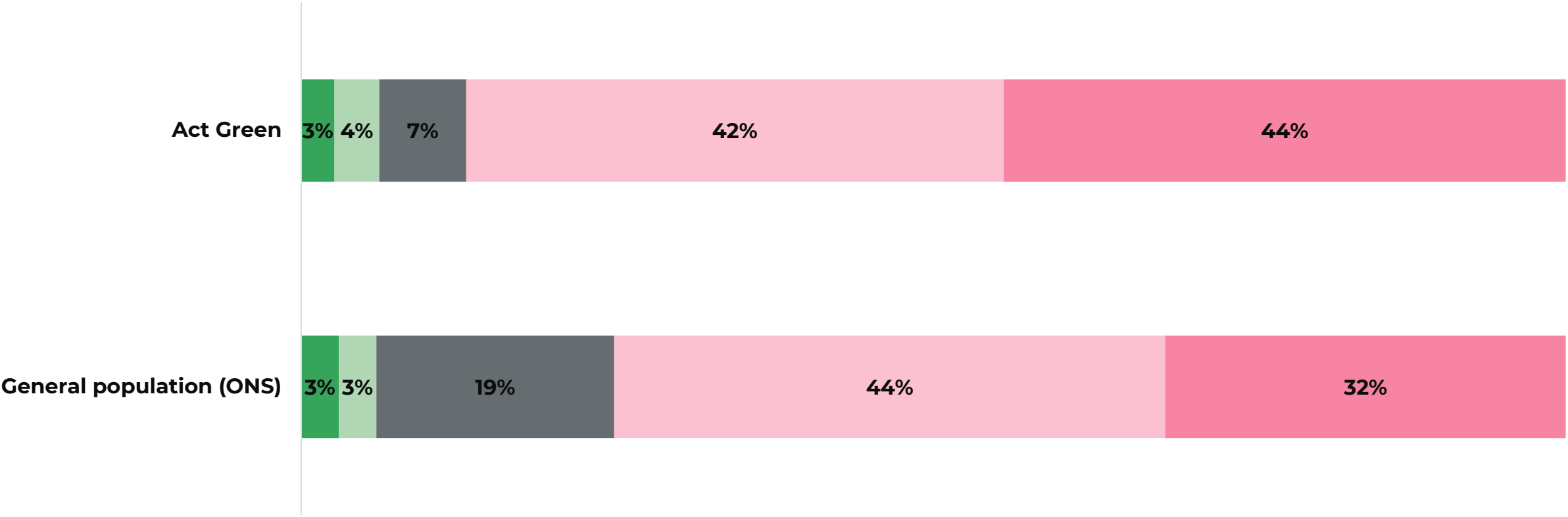
[Data on public attitudes to the environment and the impact of climate change, Nov 2021](#)

Key findings:

- **86%** of cultural audiences say they are worried about the climate emergency, **10% more** than those who are worried in the general population (**76%**).
- There is not a significant variance in the level of concern across different age groups, though Under 35s are **5% more likely** to be worried.
- Of **the 13%** who are not worried (or neutral), half say this is because there are more urgent priorities. **1 in 3** think the impacts are exaggerated and **1 in 4** think climate change will not impact them for a long time.
- Cultural audiences are **more likely** than the general population to have made changes to their lifestyle to help tackle climate change: **21%** of cultural audiences have made significant changes, compared to **10%** of the general population.
- **Only 6%** of cultural audiences have made no changes, compared to **19%** of the general population.

Cultural audiences are more concerned than the general population about the impact of climate change

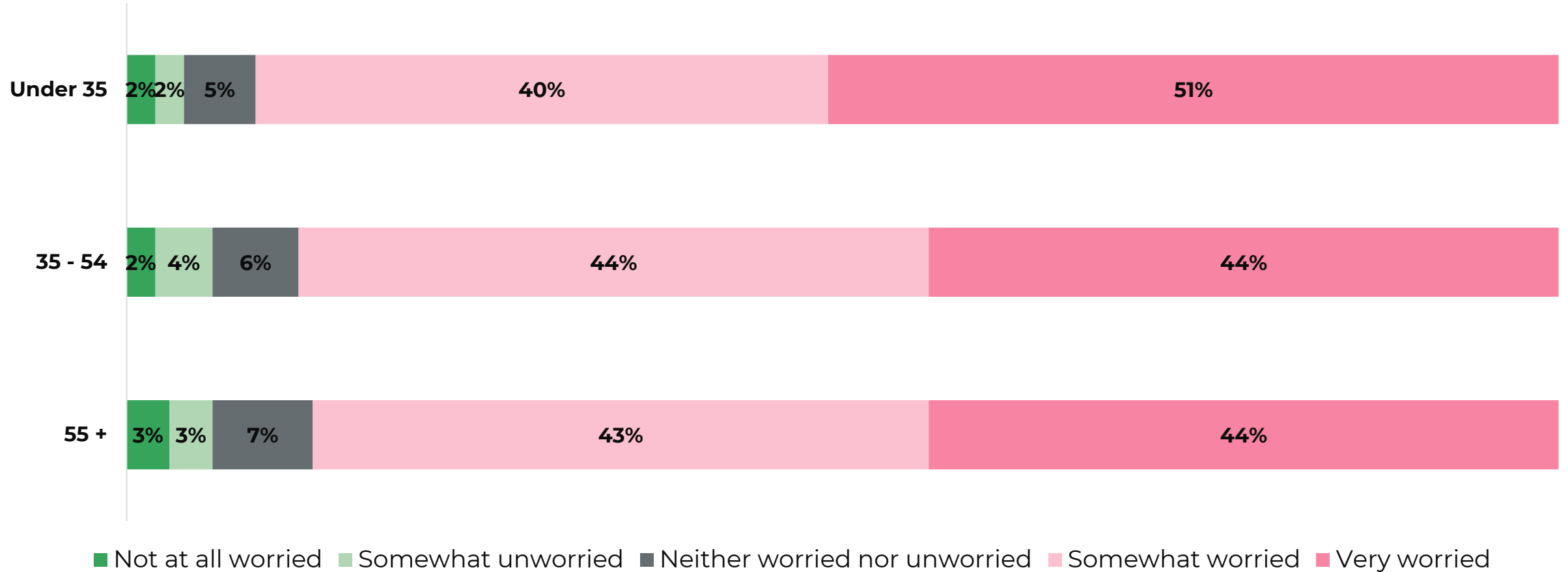
How worried or unworried are you about the impact of climate change?



■ Not at all worried ■ Somewhat unworried ■ Neither worried nor unworried ■ Somewhat worried ■ Very worried

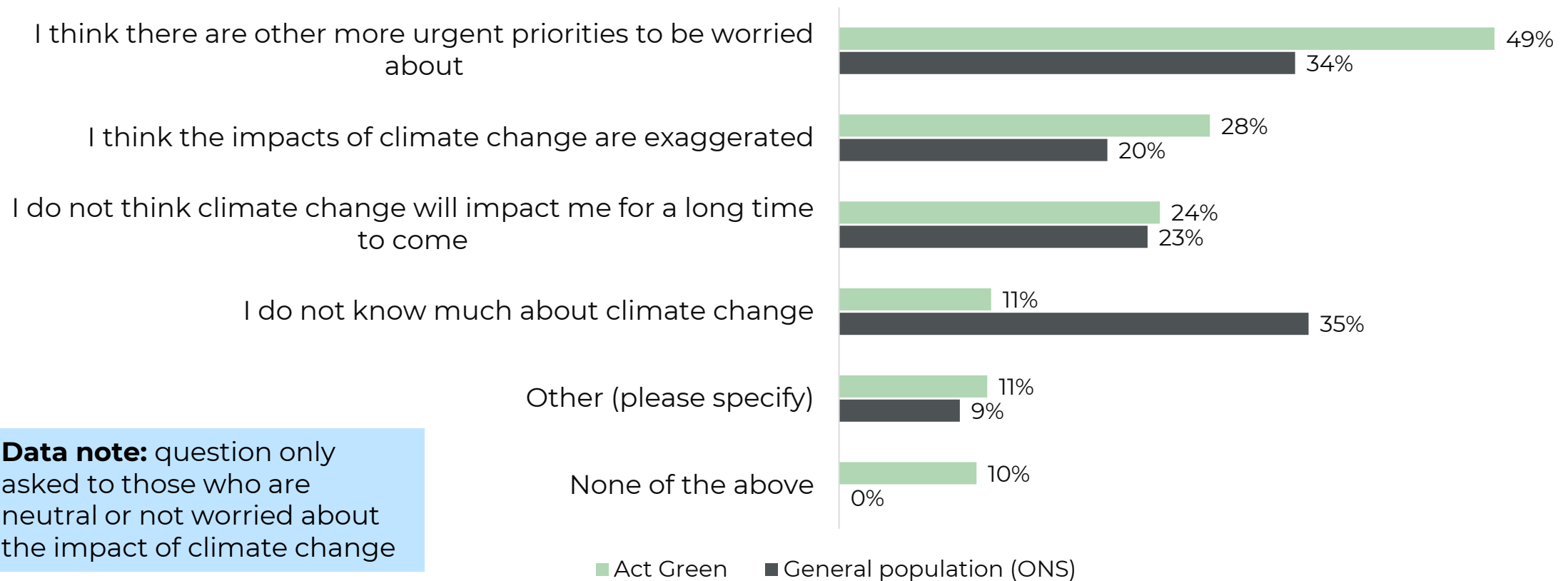
Under 35s are slightly more worried but there is little variation by age

How worried or unworried are you about the impact of climate change?



Half of those who are not concerned say this is because there are more urgent priorities to be worried about

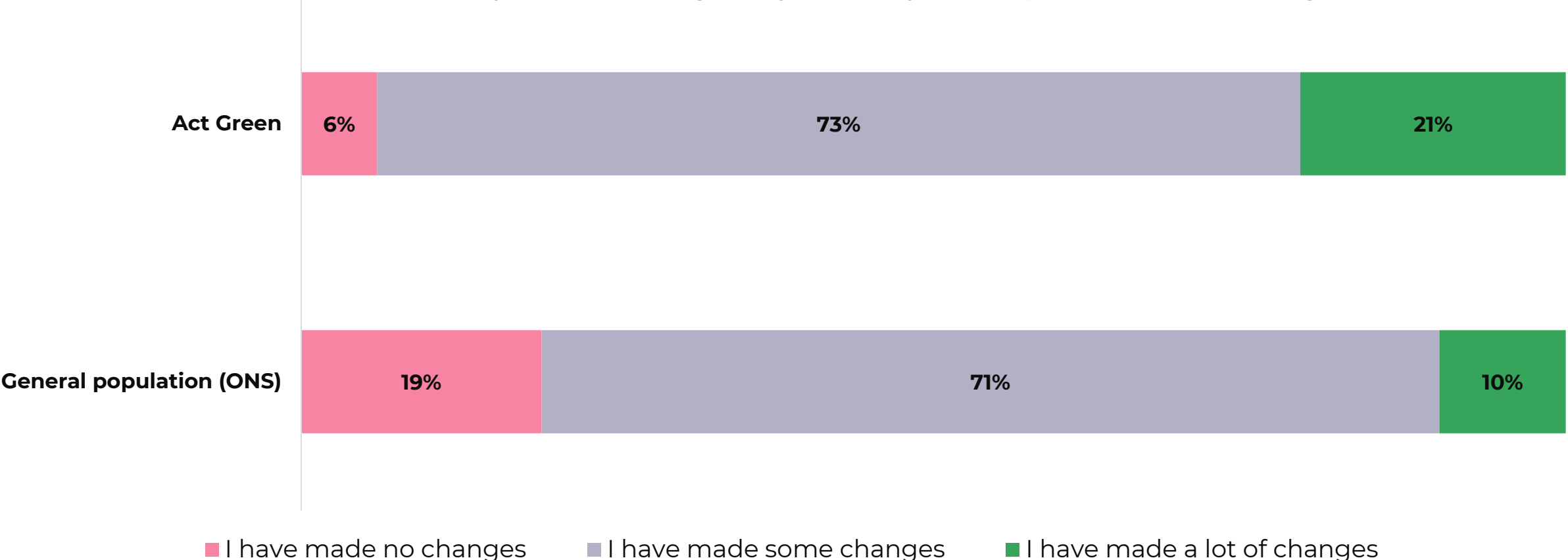
For which of the following reasons - if any - are you not worried about the impact of climate change? (select all that apply)



Data note: question only asked to those who are neutral or not worried about the impact of climate change

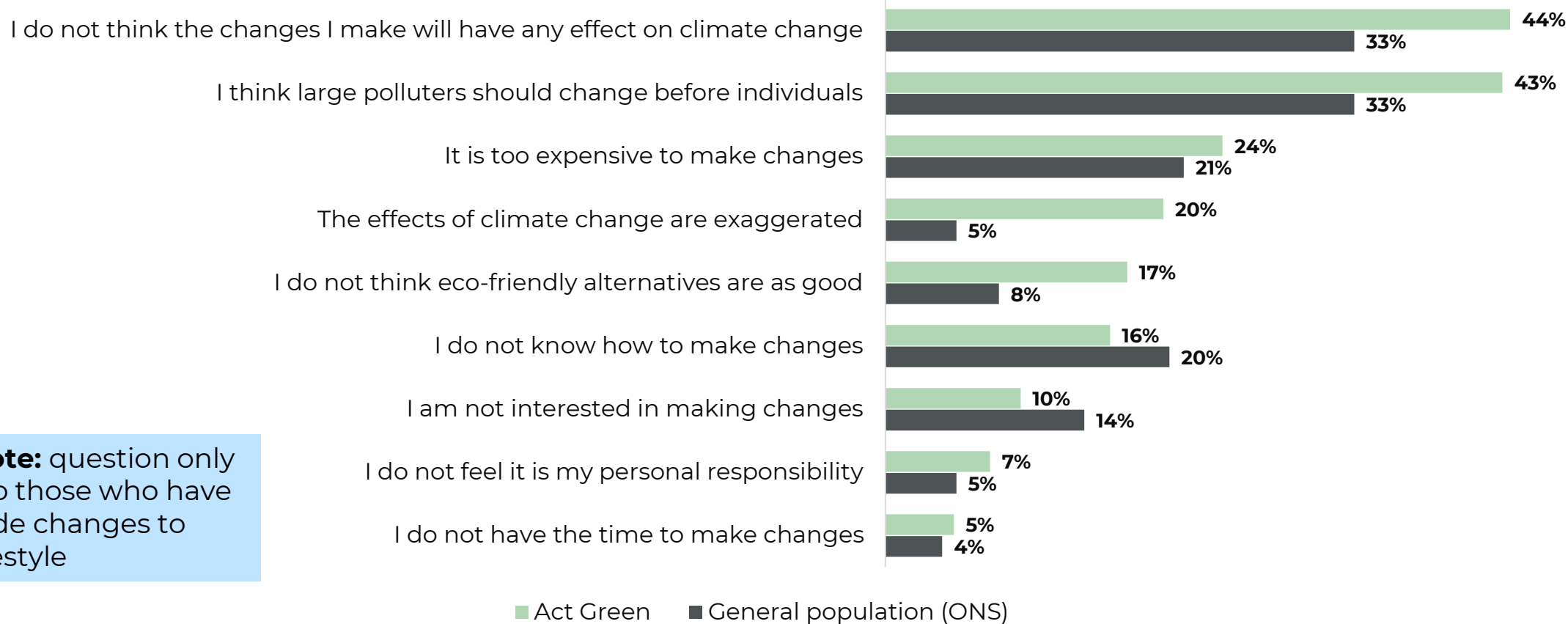
Cultural audiences are more likely than the general population to have made changes to their lifestyle to help tackle climate change

To what extent have you made changes to your lifestyle to help tackle climate change?



Cultural audiences who have not made changes think that they have little power to make an impact and large polluters are more responsible

Which of the following are reasons you have not made any changes to your lifestyle to tackle climate change?
(select all that apply)



Data note: question only asked to those who have not made changes to their lifestyle

Section 3: The role of cultural organisations

What role do audiences expect organisations to play?

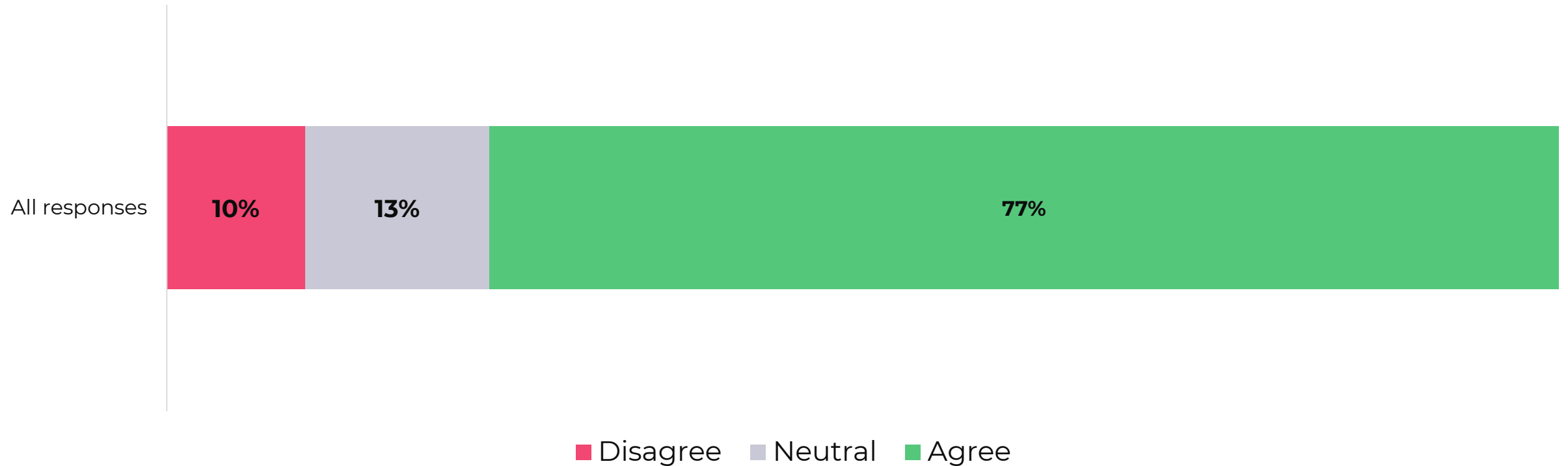
Key findings:

- **77%** of cultural audiences agree that cultural organisations have a responsibility to influence society to make radical change to address the climate emergency. This increases to **86%** of under 35s. **Only 10% of respondents** do not agree.
- **3 in 4** think cultural organisations place at least some importance on playing an active role in tackling the climate emergency. **17%** think they place great importance on it.
- **15%** say they 'don't know' how much importance organisations place on this, increasing to **25%** when asked specifically about the organisation who sent them the survey.

3 in 4 cultural attenders think that organisations have a responsibility to influence society to address the climate emergency

To what extent do you agree with the following statement?

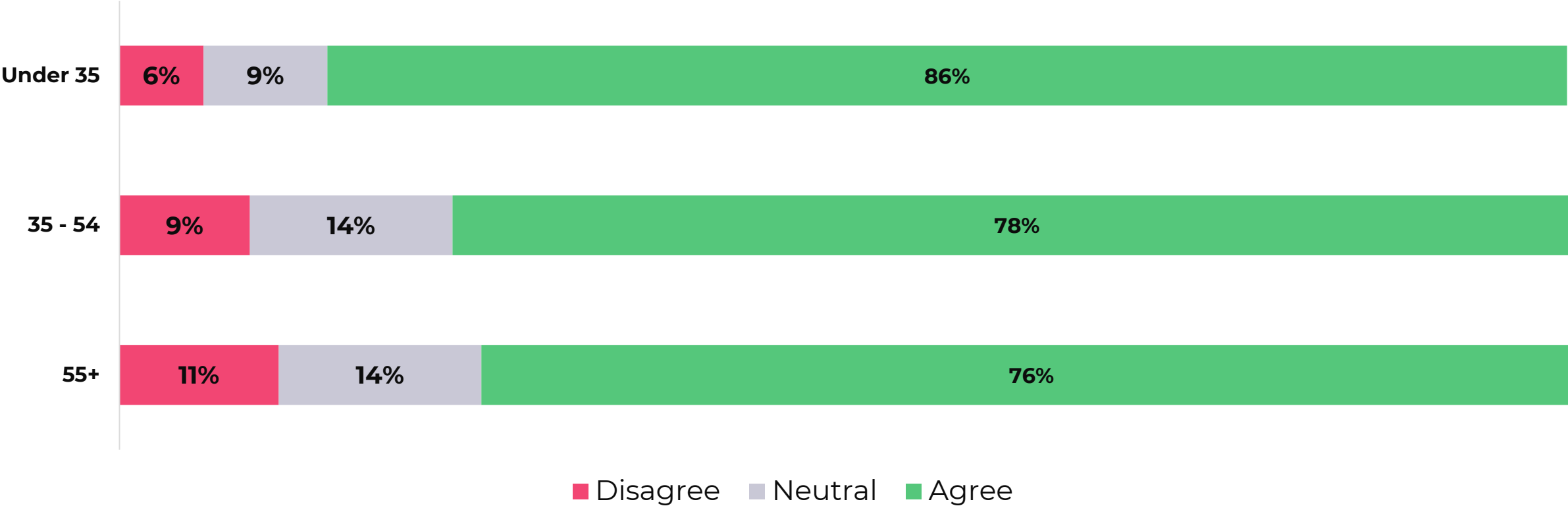
“Cultural organisations have a responsibility to influence society to make radical change to address the climate emergency”



Younger respondents are even more likely to agree that cultural organisations have a responsibility

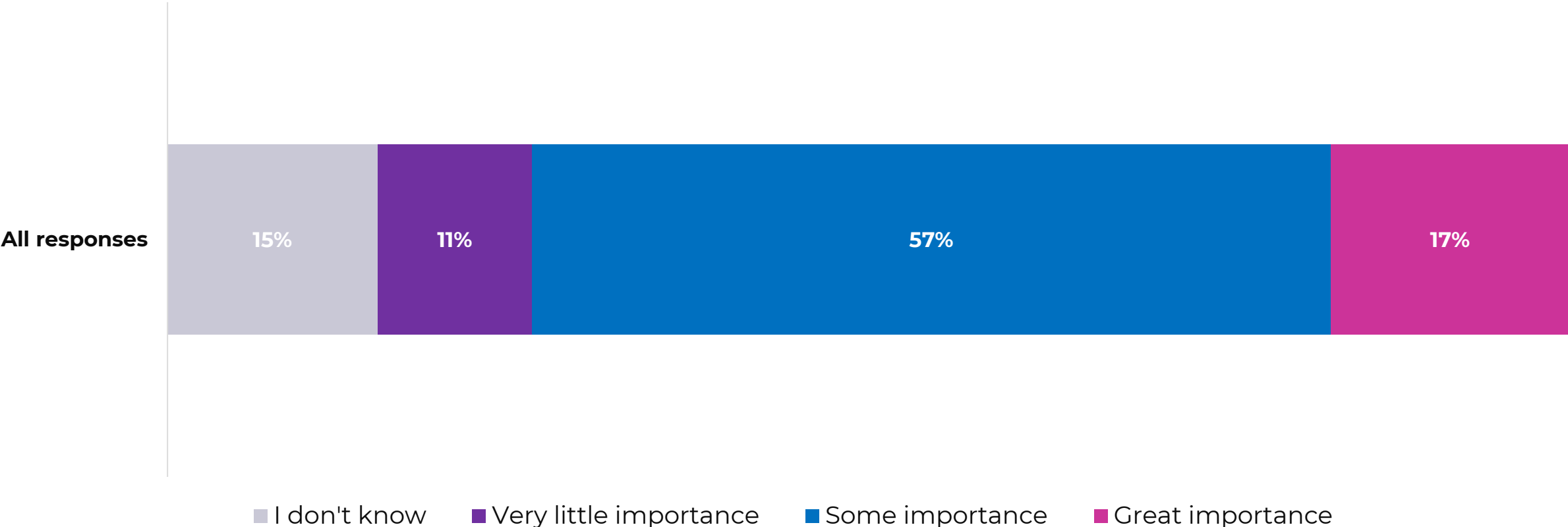
To what extent do you agree with the following statement?

“Cultural organisations have a responsibility to influence society to make radical change to address the climate emergency”



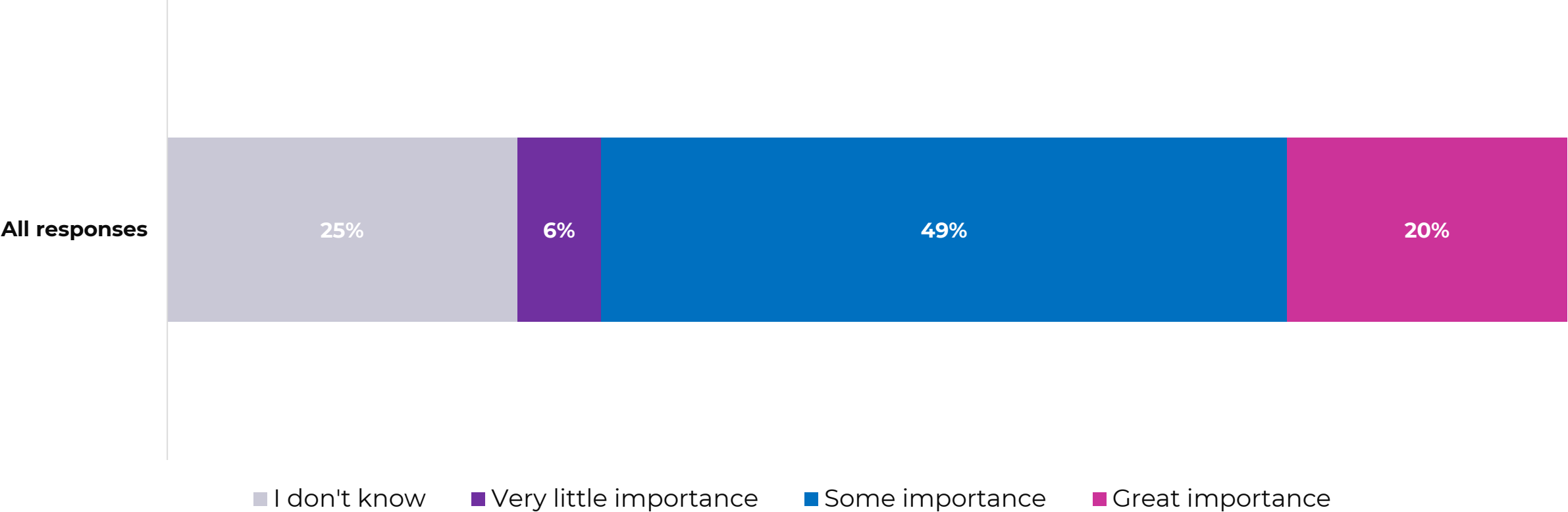
17% of cultural audiences think organisations place ‘great importance’ on playing an active role in tackling climate change

Thinking generally about the cultural organisations you visit, how much importance do you think they place on playing an active role in tackling climate change?



When asked about the specific organisation who sent them the survey, 1 in 4 respondents say they 'don't know' how much importance is placed on playing an active role

Thinking specifically about the organisation who sent you this survey, how much importance do you think they place on playing an active role in tackling climate change?



Section 4: Organisations and sustainability initiatives

What sustainability initiatives do audience members expect from cultural organisations and which do they think are the most important?

The questions in this section were structured to match the three volumes of the Theatre Green Book.

Key findings:

- *Sustainable productions:* **90%** of audiences expect organisations to be using materials from reused or recycled sources. **66%** expect organisations to seek funding from ethical sources.
- *Sustainable buildings:* **93%** expect organisations to be ensuring that cultural buildings are as energy efficient as possible. **92%** expect them to be reducing and recycling waste.
- *Sustainable operations:* **91%** expect organisations to avoid disposable packaging and single-use plastic. **81%** expect food waste to be minimised and 78% expect food and drink to come from local suppliers. 78% expect digital tickets and 65% expect digital receipts.
- Overall, Under 35s are **more likely** than the general respondents to expect organisations to be running these kind of sustainability initiatives, but there are a number of particular differences in their responses. Under 35s are **more likely** to expect organisations to tackle climate change themes through creative work, to offer plant-based options and to make improvements to increase website sustainability.

Theatre Green Book

*“If theatre is to be part of the **most vital conversation humanity faces**, then it has to **change its practice**. The Theatre Green Book sets out the path to a **sustainable future**.”*



Volume One

Sustainable Productions



Volume Two

Sustainable Buildings



Volume Three

Sustainable Operations

The **Theatre Green Book** has brought together theatre-makers and sustainability experts to create a **common standard for making theatre sustainably**. The Theatre Green Book is a **free resource** for everyone in the UK theatre sector. Find out more: theatregreenbook.com

Which of the following would you expect a cultural organisation to be doing to tackle climate change when producing creative work?



Volume One

Sustainable Productions

Using materials from reused or recycled sources

90%

Ensuring that sets and materials are re-used

88%

Seeking funding or financial support from ethical sources

66%

■ All responses

Under
35s



Seeking **funding** or financial support from **ethical sources**

71% (+5%)

Tackling the subject of climate change through **creative output** on stage

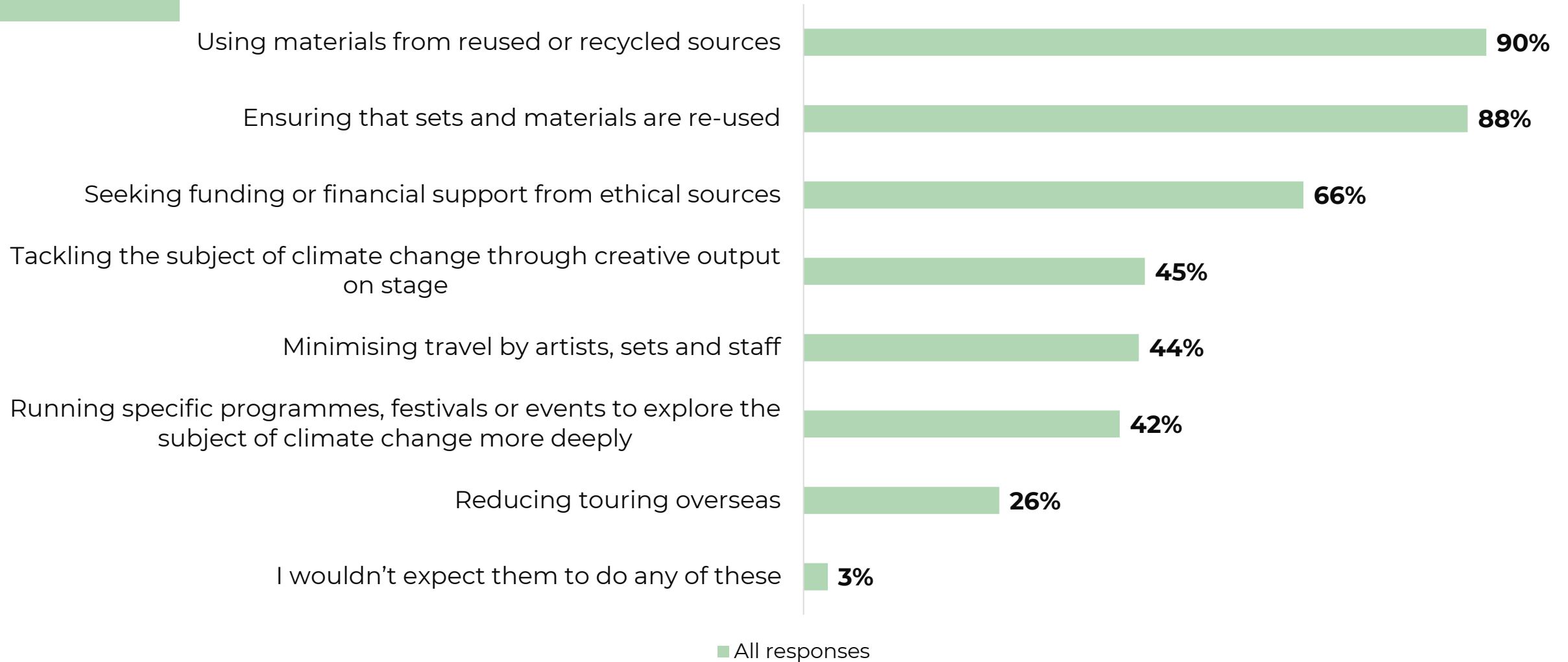
52% (+7%)

Running **specific programmes, festivals** or **events** to explore the subject more deeply

52% (+10%)

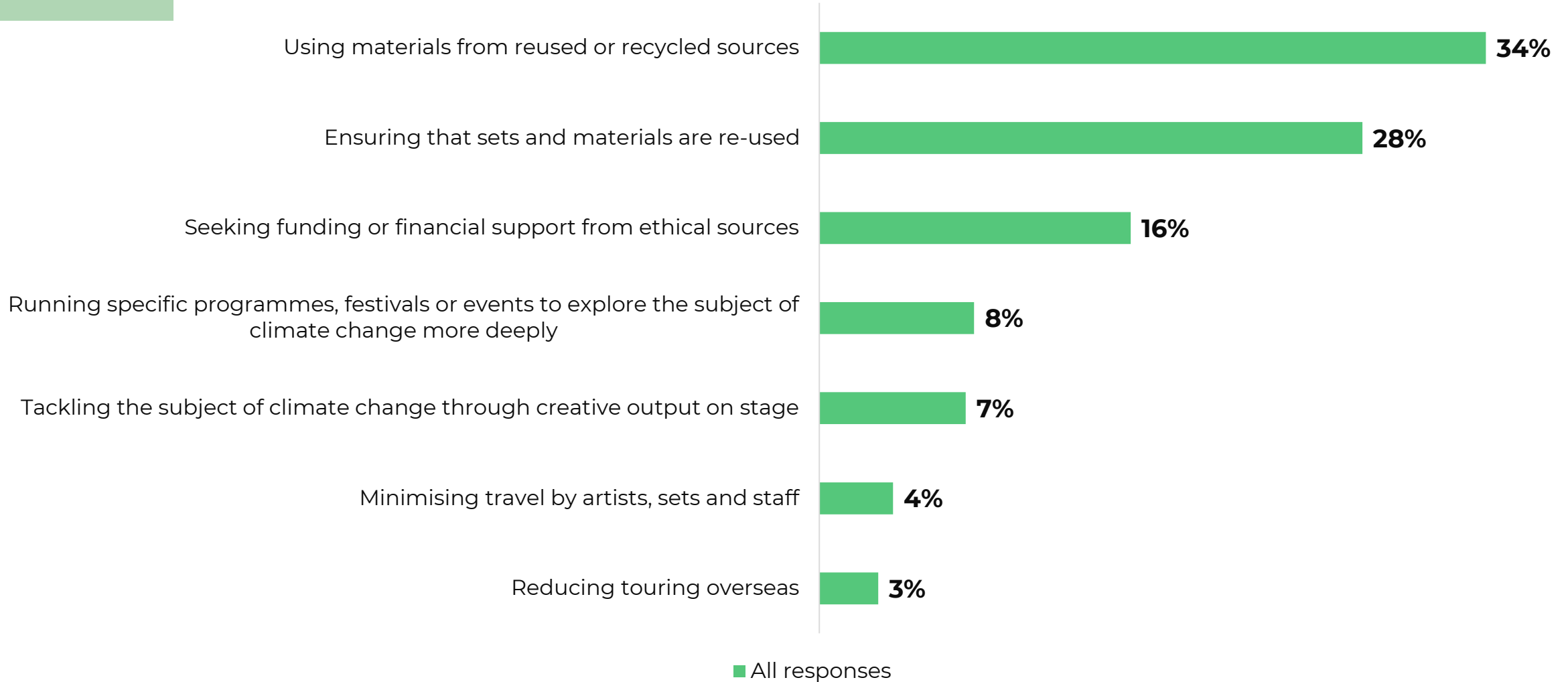


Which of the following would you expect a cultural organisation to be doing to tackle climate change when producing creative work?



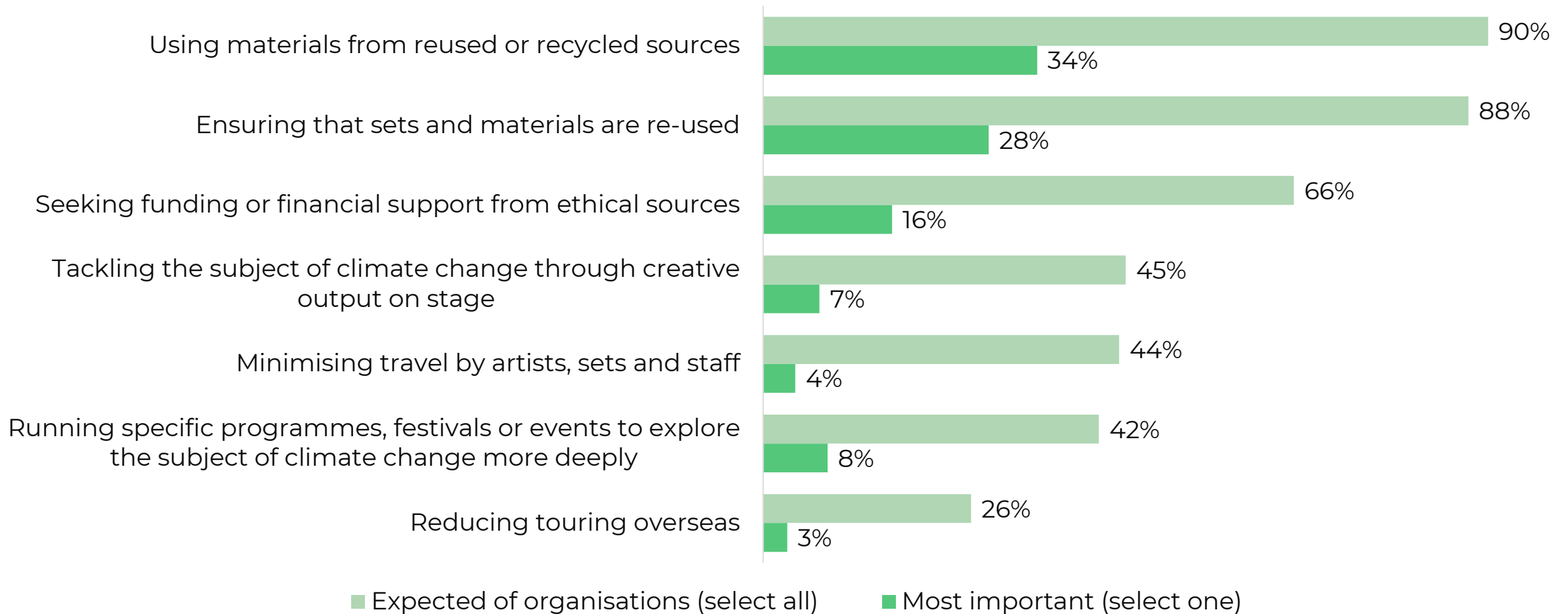


Which of the options you selected is the most important to you when producing creative work? (Select one)





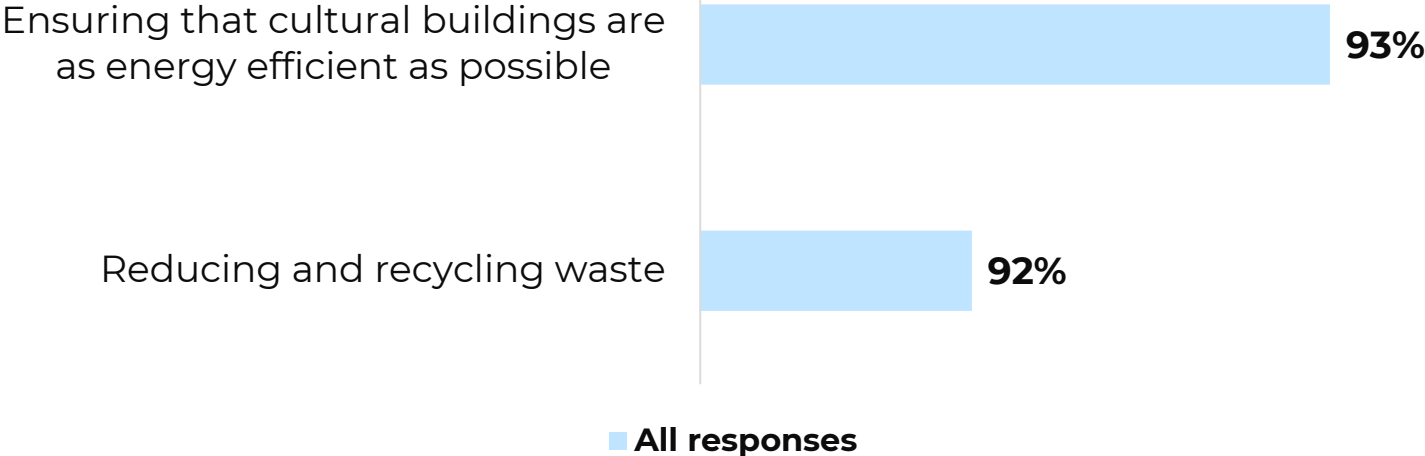
Comparing what audiences expect of organisations with what they think is the most important



Which of the following would you expect a cultural organisation to be doing to tackle climate change when managing cultural buildings?



Volume Two Sustainable Buildings



Under 35s



Supporting **biodiversity**

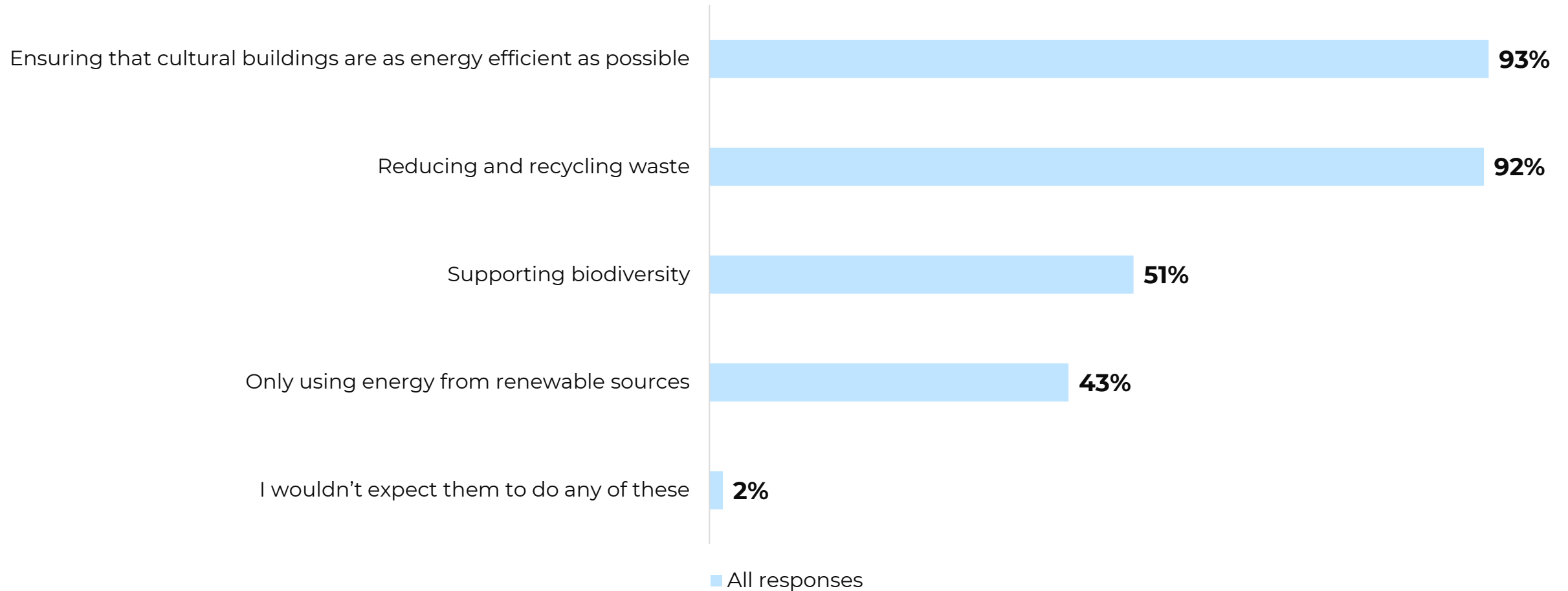
58% (+7%)

Only using energy from **renewable sources**

48% (+5%)

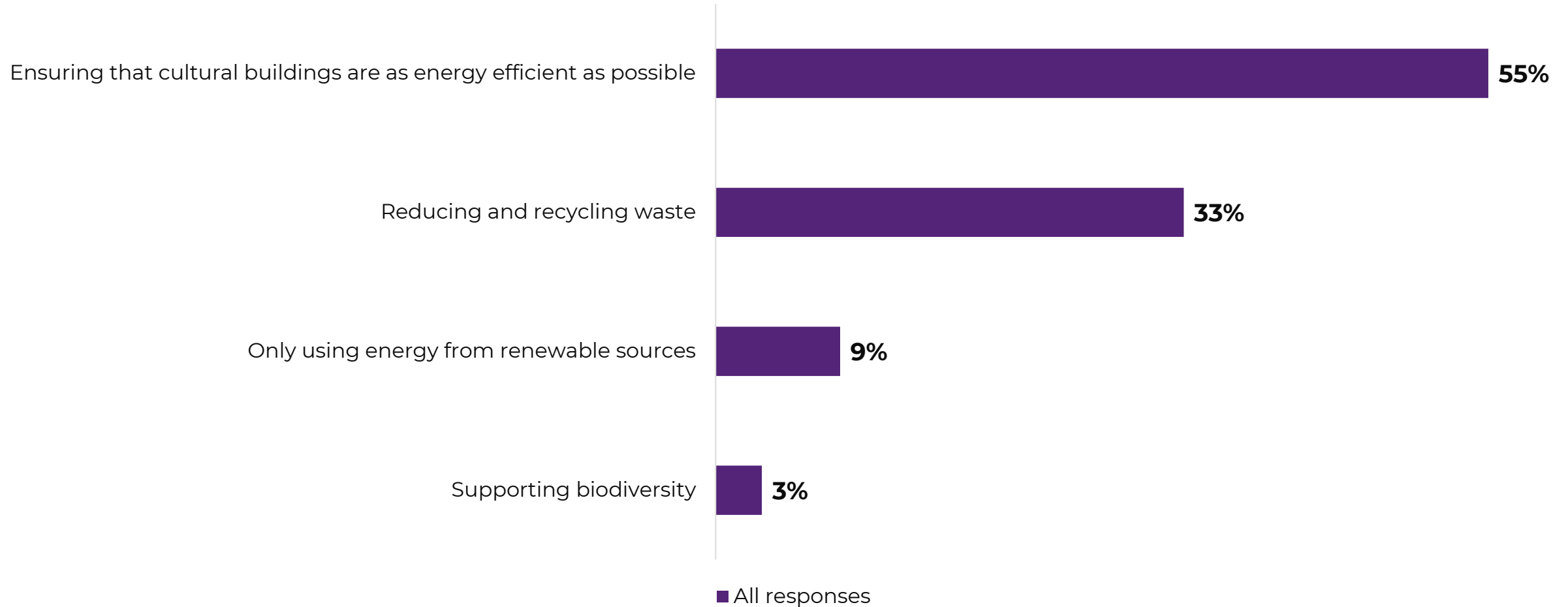


Which of the following would you expect a cultural organisation to be doing to tackle climate change when managing cultural buildings?





Which of the options you selected is the most important to you when managing cultural buildings? (Select one)





Comparing what audiences expect of organisations with what they think is the most important

Ensuring that cultural buildings are as energy efficient as possible

93%

55%

Reducing and recycling waste

92%

33%

Supporting biodiversity

51%

9%

Only using energy from renewable sources

43%

3%

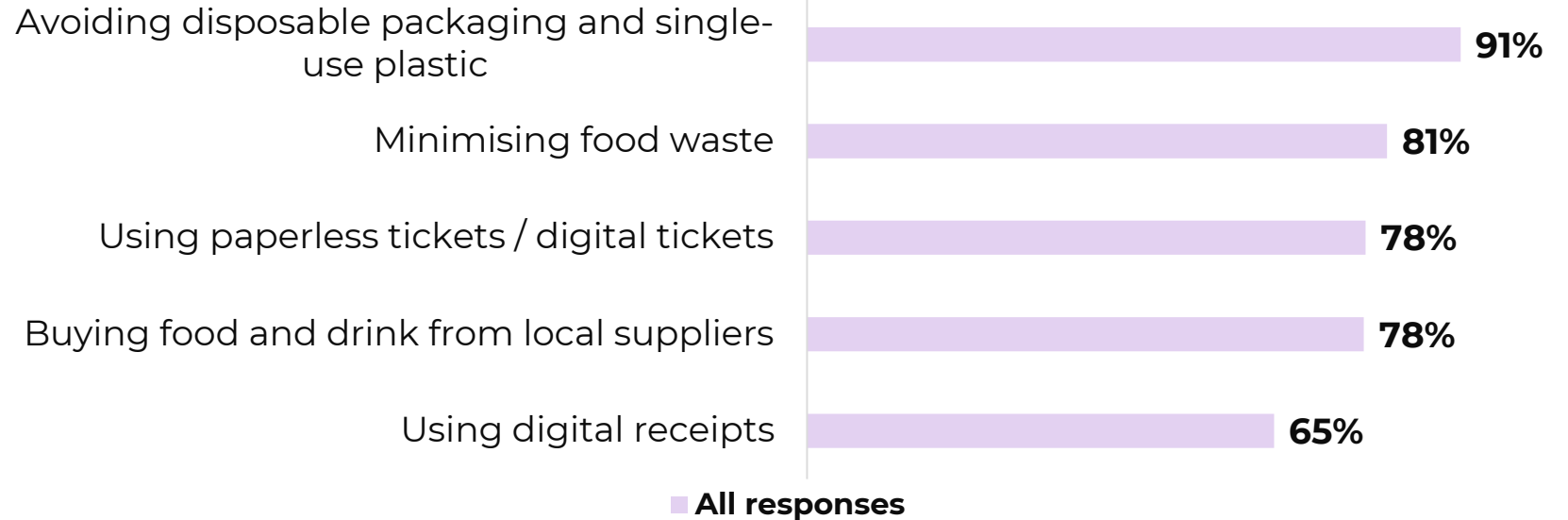
Expected of organisations (select all)

Most important (select one)

Which of the following would you expect a cultural organisation to be doing to tackle climate change when running events with audiences?



Volume Three Sustainable Operations



Under 35s



Increasing availability of **plant-based options**

54% (+15%)

Making changes to **improve website sustainability**

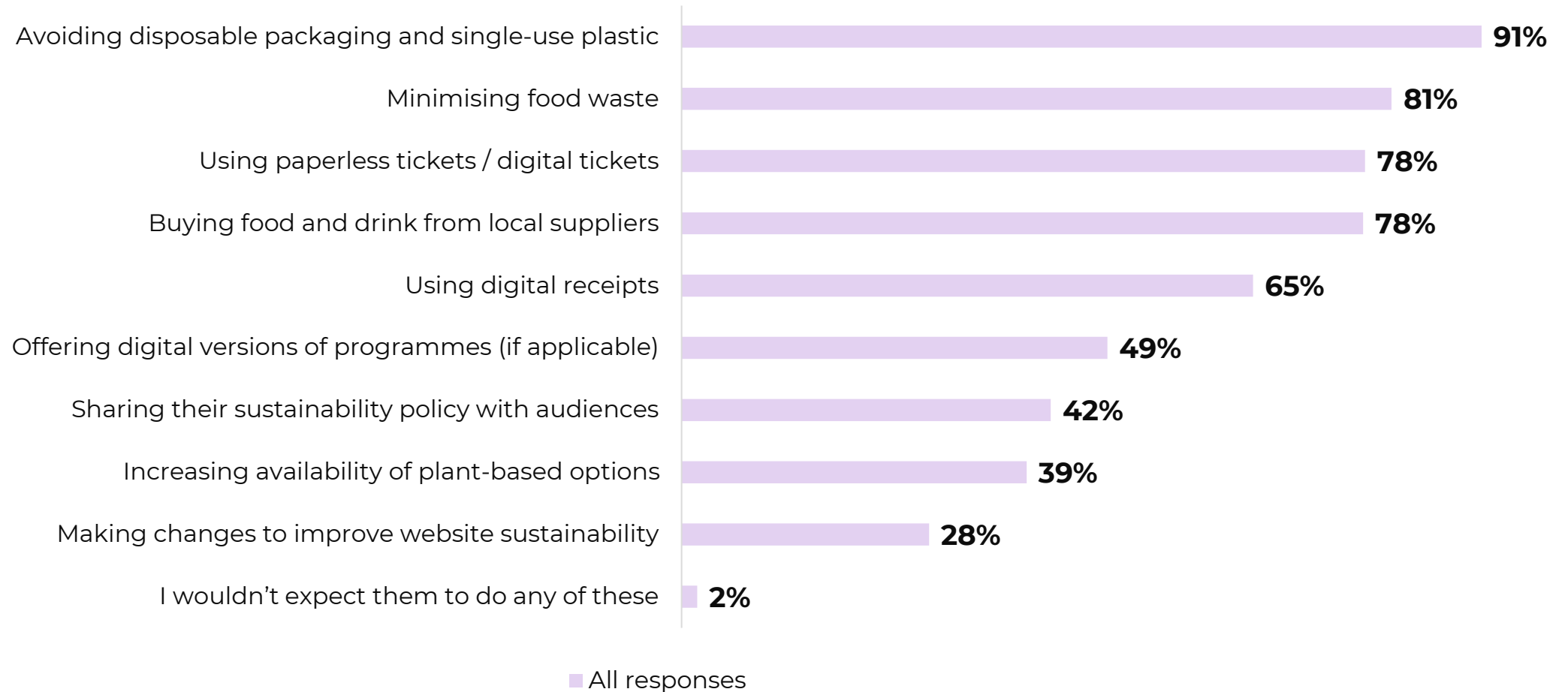
39% (+11%)

Sharing their **sustainability policy** with audiences

49% (+7%)

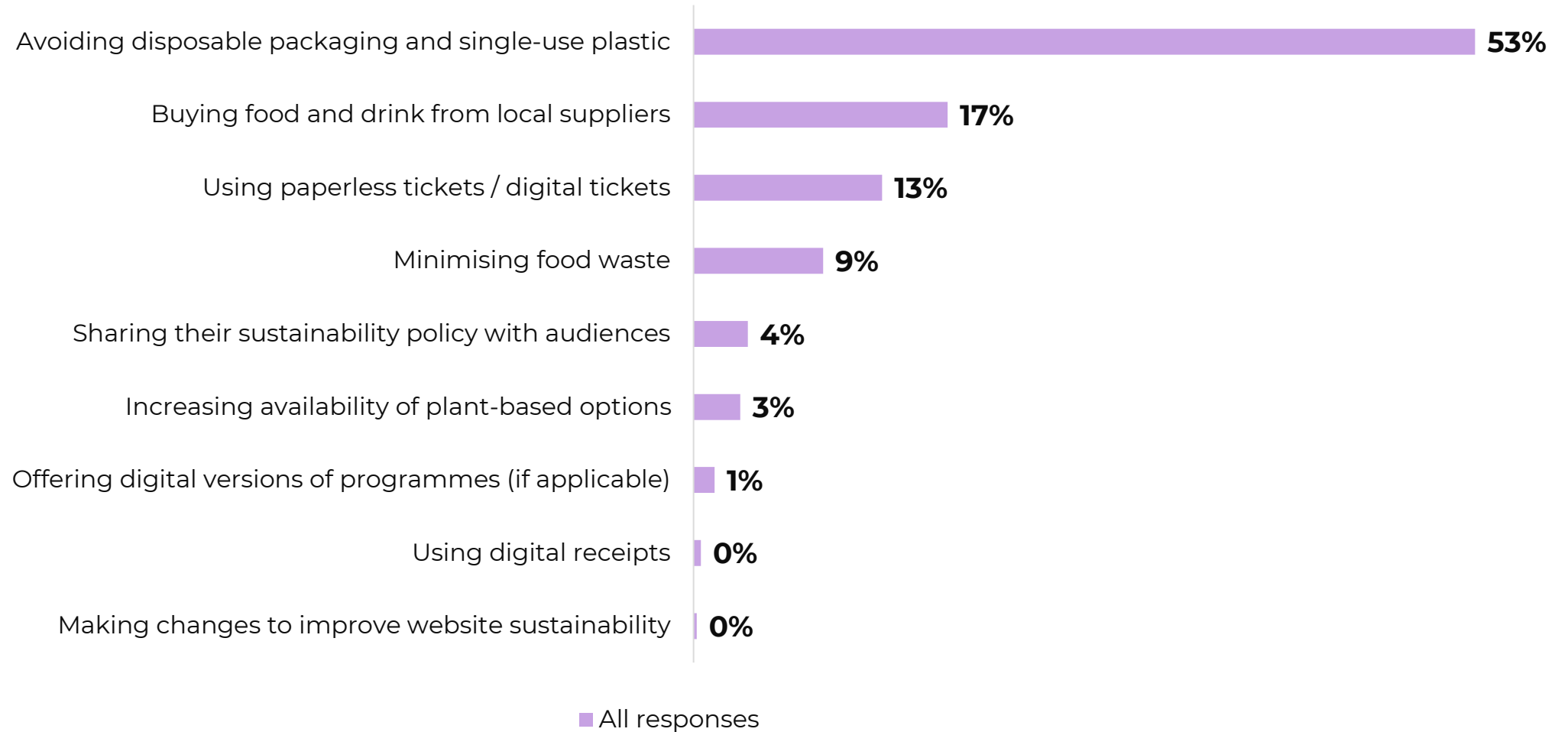


Which of the following would you expect a cultural organisation to be doing to tackle climate change when running events with audiences?



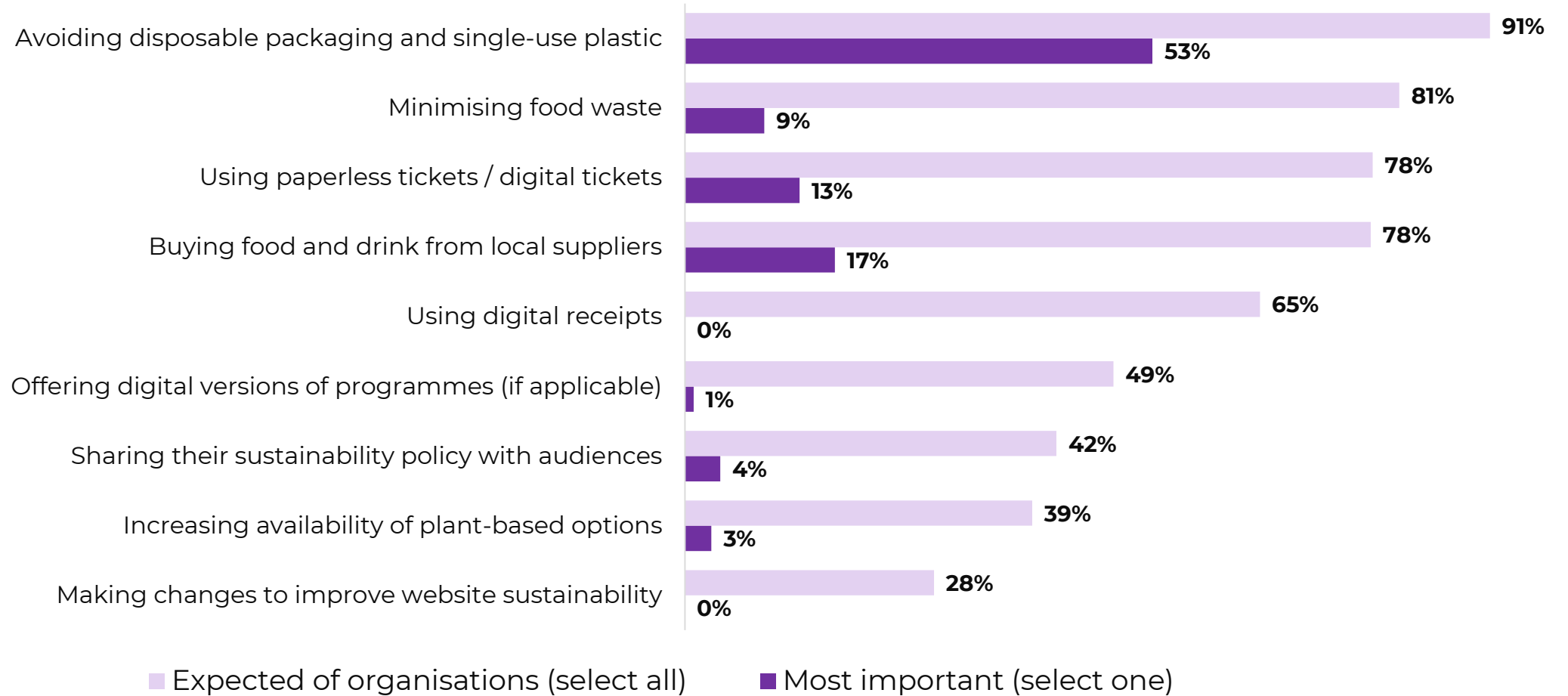


Which of the options you selected is the most important to you when running events with audiences? (Select one)





Comparing what audiences expect of organisations with what they think is the most important



Section 5: Getting audiences involved

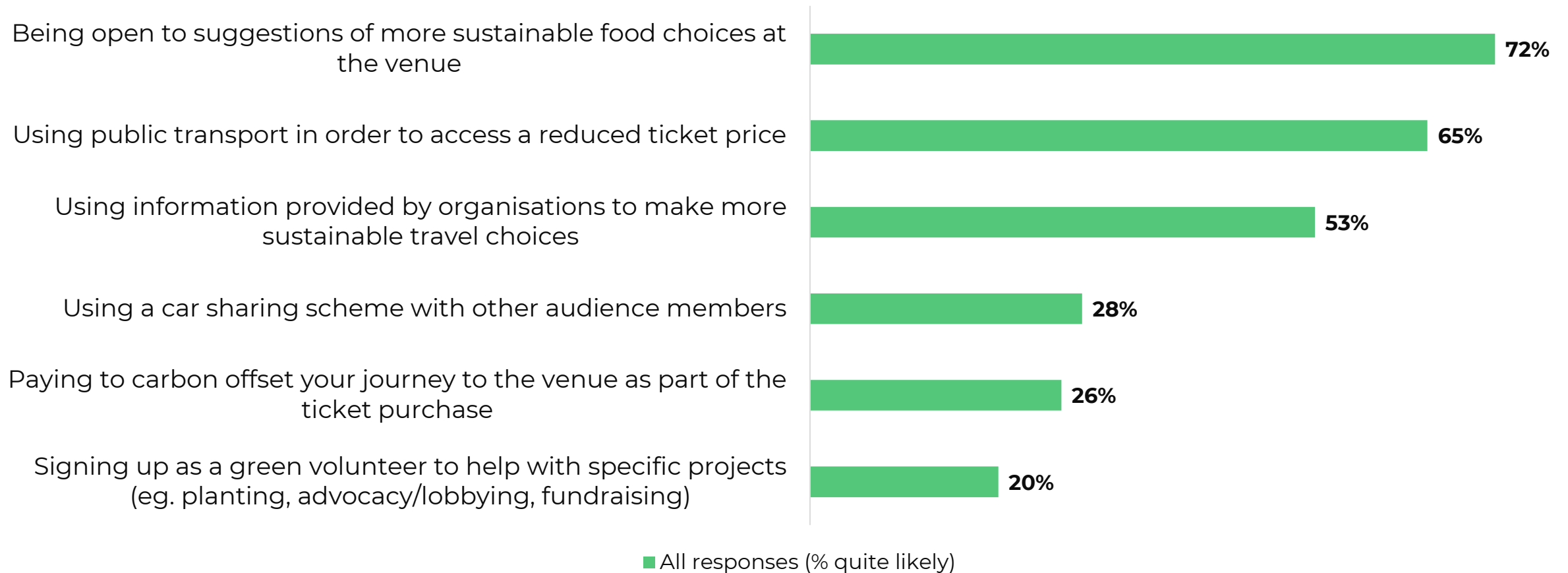
What part are audiences willing to play to support sustainability initiatives from the cultural organisations they visit?

Key findings:

- When asked how likely they were to get involved in a series of initiatives run by cultural organisations, **72%** of audiences said they would be open to suggestions of more sustainable food choices. **65%** said they would consider using public transport to access a reduced ticket price.
- There were high levels of interest from all age groups, but respondents aged under 35 were generally more open to getting involved in different sustainability initiatives than respondents aged 55 or over.
- Rural audiences are – unsurprisingly – **less interested** in initiatives encouraging the use of public transport, but more interested in car sharing.
- **Half** of audiences said they were ‘quite likely’ to support a fundraising initiative to improve biodiversity on the site, while 1 in 3 would support the development of artistic work exploring climate issues.
- Under 35s are **more likely** to say would be ‘quite likely’ to support a sustainability fundraising initiative.

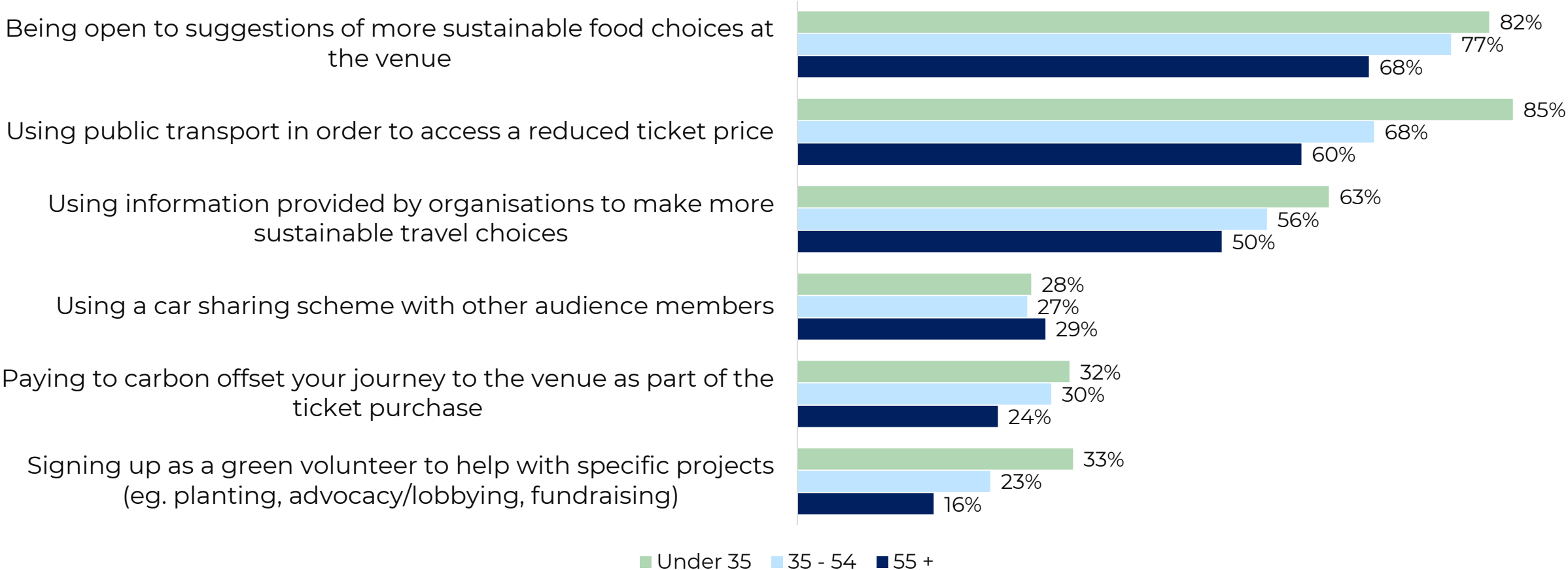
Sustainable food choices and using public transport to access reduced prices are the most popular initiatives for audiences

How likely would you be to make use of or get involved in the following initiatives if offered by a cultural organisation? (% quite likely)



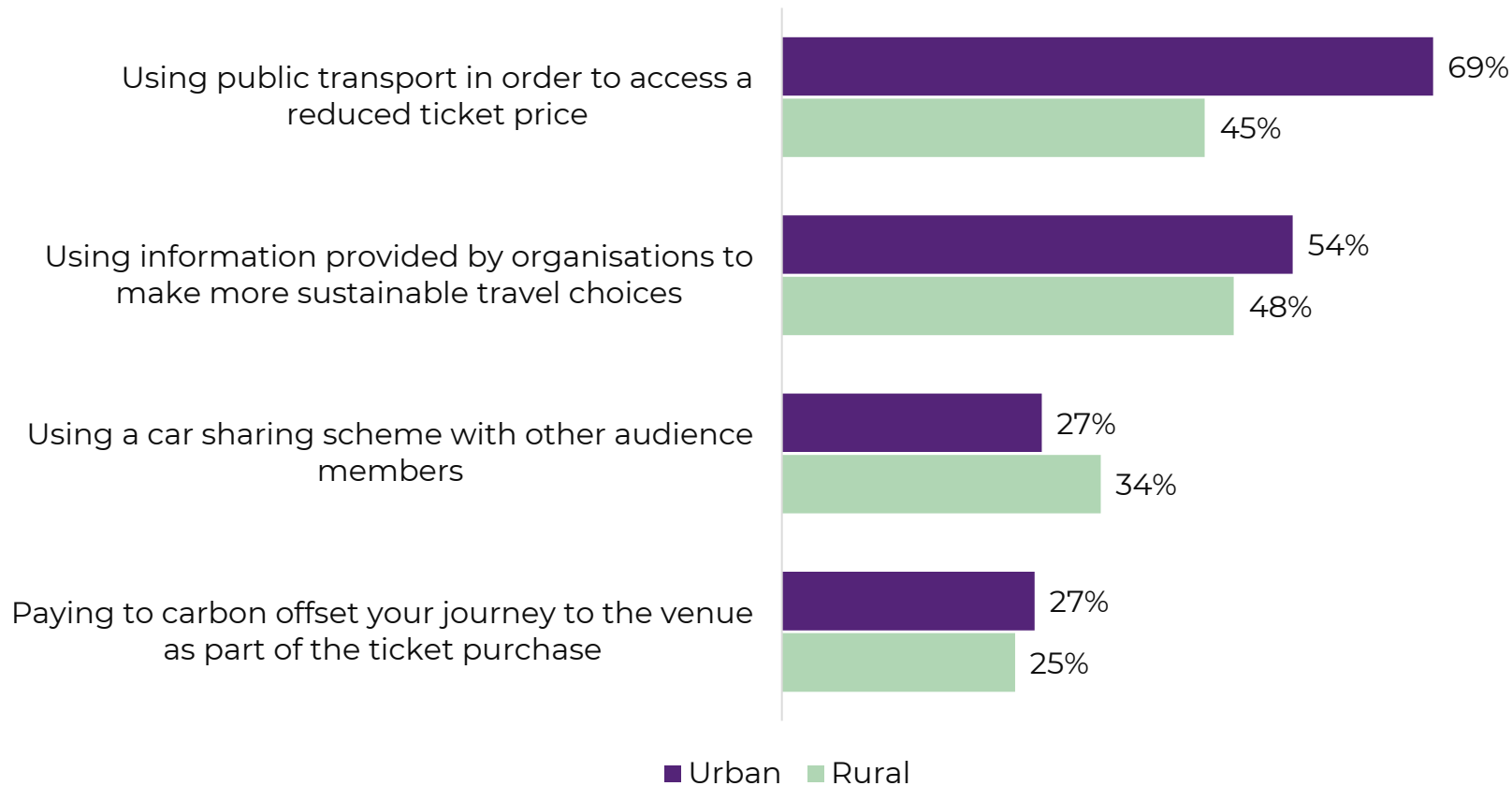
Younger respondents are more likely to get involved in almost all of the possible sustainability initiatives run by cultural organisations

How likely would you be to make use of or get involved in the following initiatives if offered by a cultural organisation? (% quite likely)

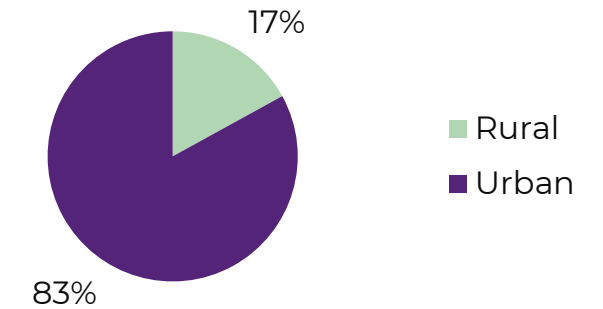


When it comes to travel, there are some differences between the initiatives urban and rural audiences are more likely to use

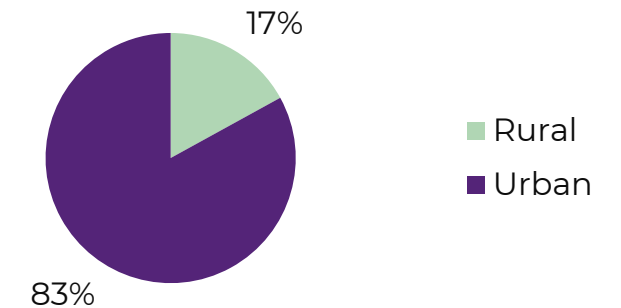
How likely would you be to make use of or get involved in the following initiatives if offered by a cultural organisation? (% quite likely)



Participating organisations

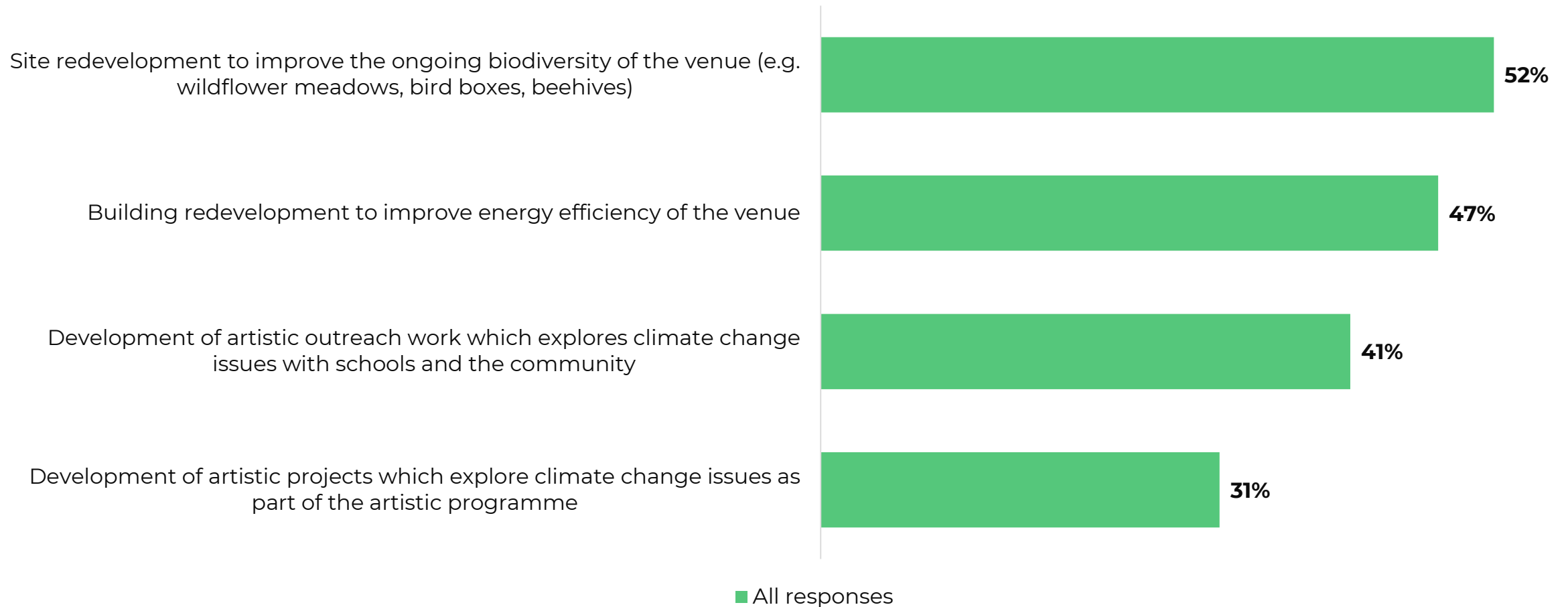


Audience responses



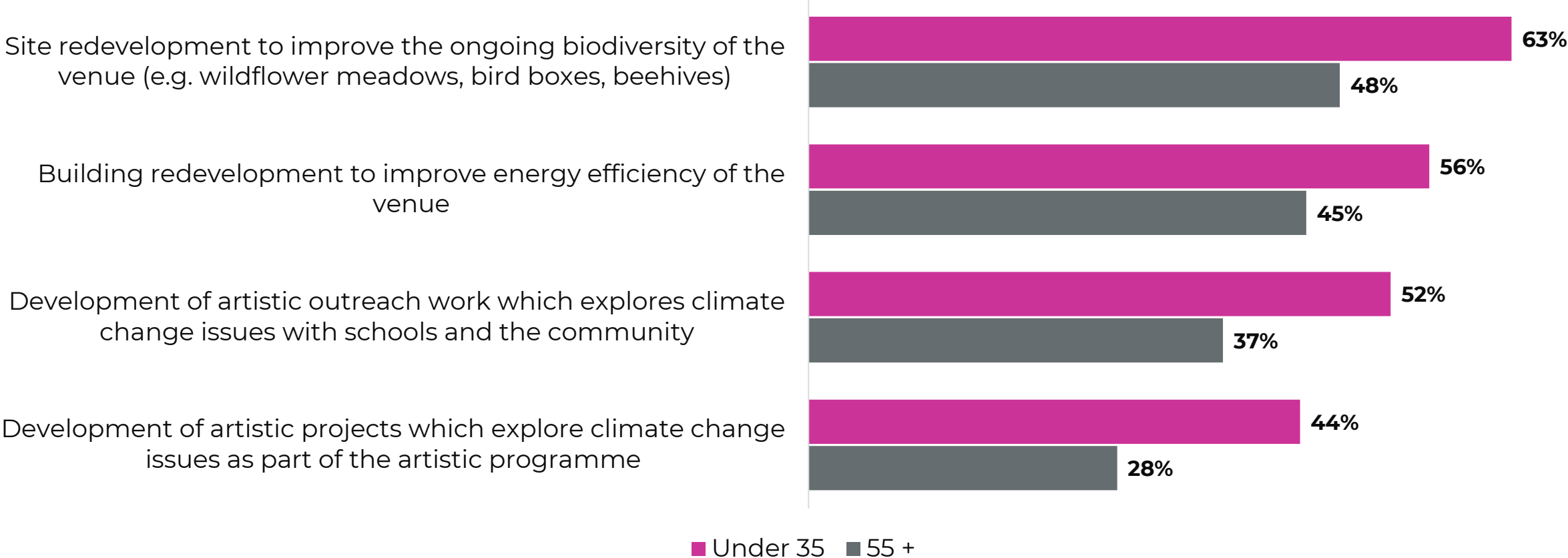
Improving biodiversity of the venue is the most popular fundraising initiative

How likely would you be to support a fundraising campaign run by a cultural organisation to enable the following initiatives? (% quite likely)



Younger audiences are more likely to say they will support fundraising initiatives relating to sustainability

How likely would you be to support a fundraising campaign run by a cultural organisation to enable the following initiatives? (% quite likely)



Section 6: Getting supporters and donors involved

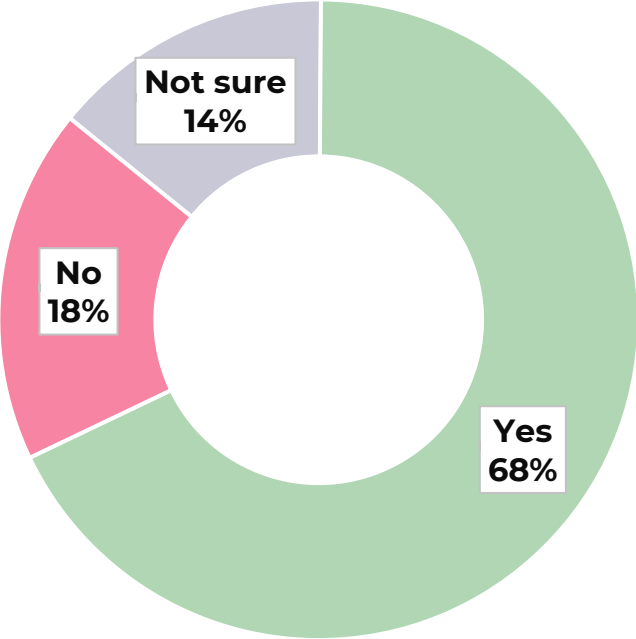
How do responses from your supporters compare with the rest of the results?

Key findings:

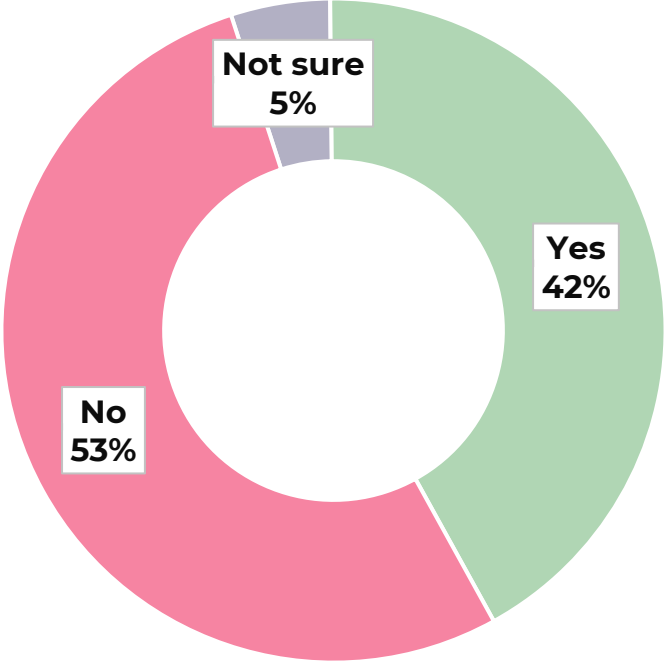
- **68%** of respondents have made at least a one-off donation to a cultural organisation and **42%** are regular supporters (i.e. through a membership scheme).
- Supporters and donors are more concerned than non-supporters about the climate crisis – **90%** are worried compared to **74%** of non-supporters.
- **80%** of donors and **77%** of regular supporters think organisations have a responsibility to influence society about climate issues.
- Current donors and members are **more likely** to support your climate fundraising initiatives than other audience members.

68% of respondents have made at least a one-off donation to a cultural organisation and 42% are regular supporters

Have you ever made a donation to a cultural organisation?

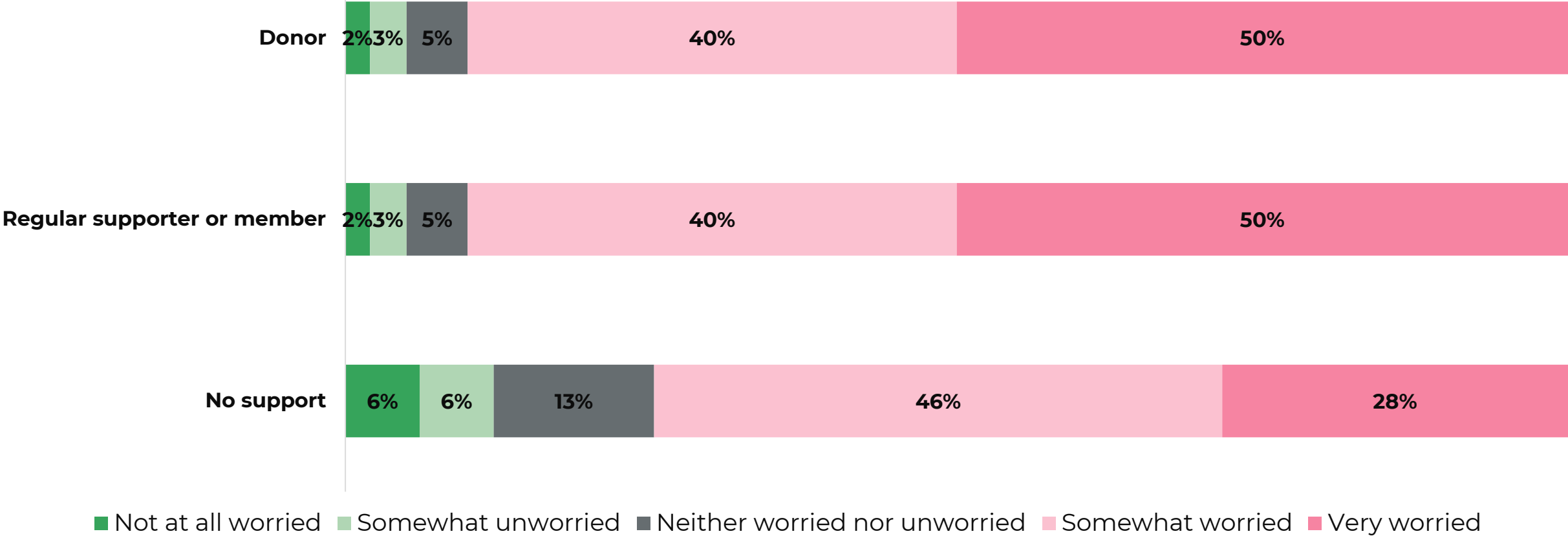


Are you a regular supporter of any cultural organisations e.g. through a membership scheme?



Donors and supporters are more concerned about the impact of climate change than non-supporters

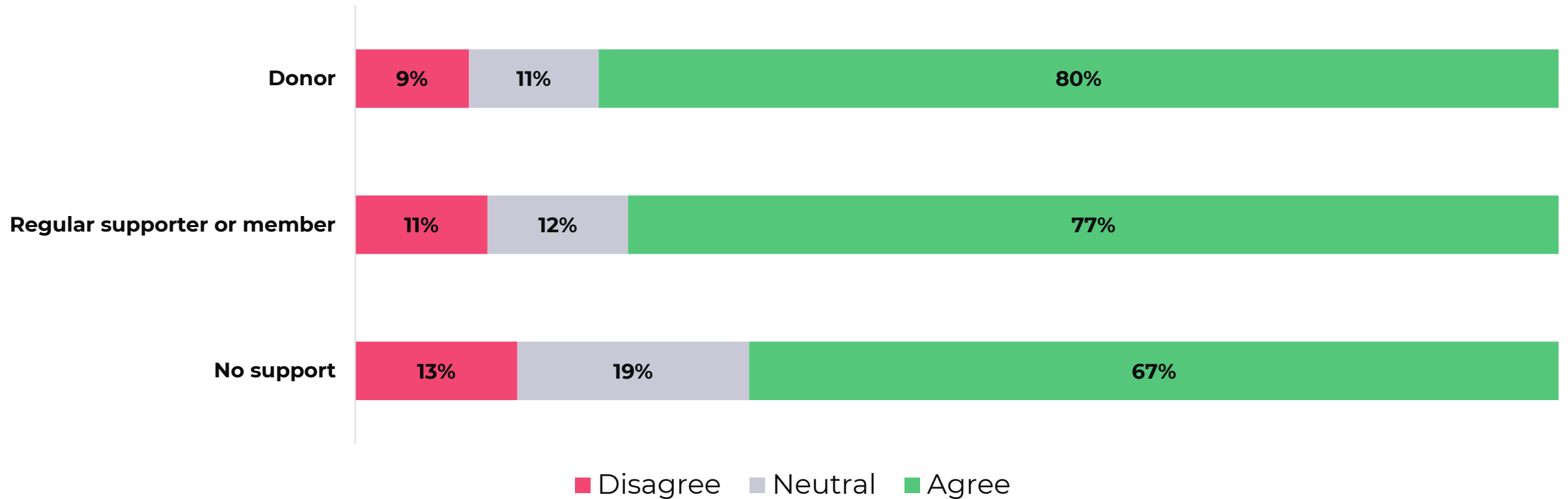
How worried or unworried are you about the impact of climate change?



Donors and supporters are more likely to think cultural organisations have a responsibility to influence society

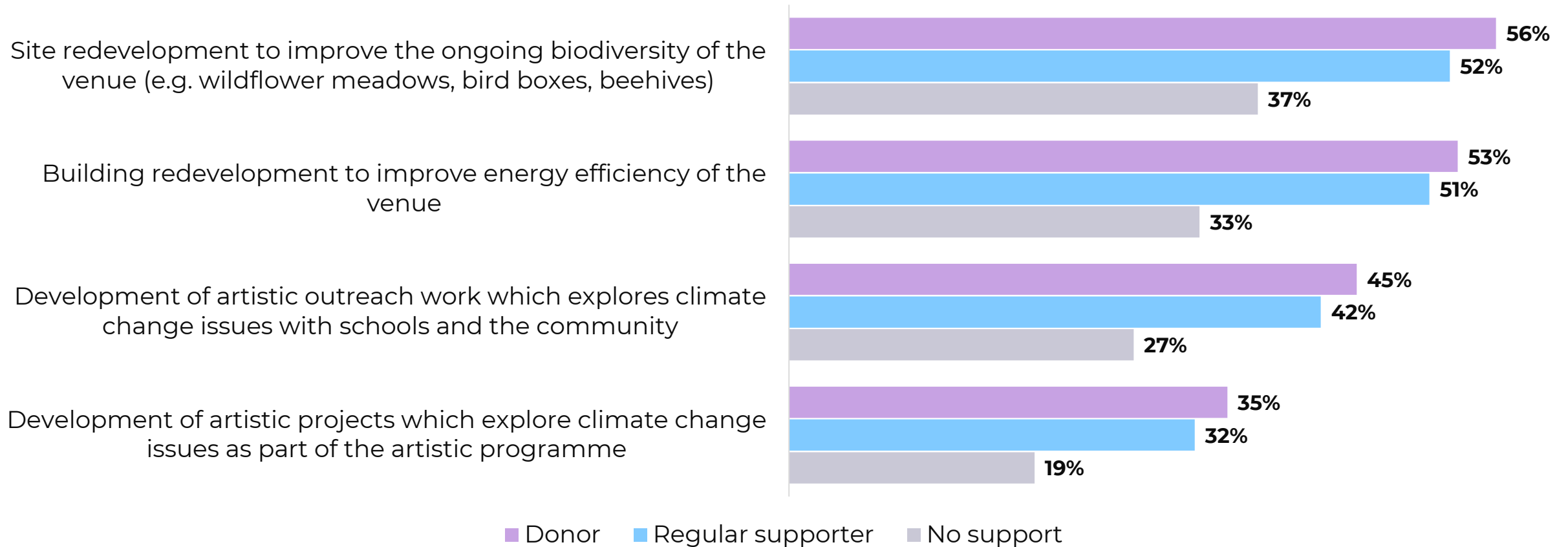
To what extent do you agree with the following statement?

“Cultural organisations have a responsibility to influence society to make radical change to address the climate emergency”



Donors and supporters are more likely to support fundraising campaigns relating to sustainability than non-supporters

How likely would you be to support a fundraising campaign run by a cultural organisation to enable the following initiatives? (% quite likely)



Get in touch

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About us

POINT
ONE

Founded in 2001 by Steven Rolfe and Nick Williams, pointOne had one aim: to develop and deliver innovative EPoS solutions and tools for the hospitality sector, all backed up by outstanding support and project delivery. Over the last 20 years, the company has achieved this core objective and much more. We are now installed in over 2500 outlets.

On the back of successes within the Arts sector, pointOne founded an Arts and Culture division and now the solution includes many theatre-specific features to manage interval ordering, ticketing integration and kiosks, as well as focused learning and support for our customers. pointOne have over 50+ theatre venue customers and are growing fast, making them the go-to EPoS partner for the Arts Sector.

indigo

Indigo Ltd provides powerful insight and sensible consultancy for a stronger sector. Indigo's Founder and CEO Katy Raines is regarded as one of the UK's leading consultants on CRM and segmentation for the arts, and as such has developed and led research and implementation programmes for large and middle scale organizations throughout the UK. She has a particular passion for using audience data to effect change and drive an audience-led approach to marketing for any arts organisation.

Since April 2020, Indigo Ltd has tracked cultural audience sentiment during Covid-19 through a series of large-scale national audience surveys – including After the Interval, the Culture Restart Toolkit and Missing Audiences – which have been used by over 500 cultural organisations and gathered over 500,000 responses to date.