



# Membership Matters

an *indigo*  
**share**  
Hot Topic

sponsored by



LINEUP

šubstrakt

# Introduction from Indigo



**indigo**

**Katy Raines**

Founder & CEO

Membership is not a new idea for our sector. But the context in which it operates has changed significantly. People now hold multiple memberships across many areas of their lives – from entertainment to retail to fitness – and they are increasingly selective about which ones they keep.

**This research explores what that means for arts and culture organisations.**

Working with nearly 60 organisations and over 9,000 audience responses, we set out to understand both what organisations want from membership, and what audiences actually value.

**A clear pattern emerges:** many organisations ask memberships to deliver multiple outcomes: income, loyalty, advocacy, fundraising. Audiences, however, crave a singular proposition, so organisations need to have more focused schemes in order to maximise value.

**The findings also highlight an opportunity:** for most audiences, the most compelling offer is a simple, good-value membership that makes it easier to attend more often, particularly through priority booking and flexibility. This points to the importance of clarity. Successful schemes are less about adding more benefits, and far more about making deliberate choices: being clear on purpose and designing consistently around it.

This report offers a framework to support those decisions, grounded in evidence and audience behaviour. The question it leaves us with is a practical one: **what job is your membership really there to do, and how effectively is it doing it?**

## Sponsor introduction: Line-Up



**Emily Childs**

Head of  
Community

At Line-Up, we ground product development in real user and audience insight. As we build membership functionality into our platform, sponsoring *Membership Matters* was a natural fit. The aim was simple: understand what audiences want from arts memberships and how their expectations are shaped by the subscriptions they use every day.

The findings were clear: audiences crave simplicity. At its core, they value priority booking and discounts. In contrast, many arts memberships feel overly complex, often lacking a clear, compelling value proposition and combining money-saving benefits with philanthropic incentives that can sit at odds with each other.

Another key takeaway is that some benefits commonly bundled into memberships, such as priority access and ticket exchange flexibility, could be effective as standalone products. By tying these to a membership that requires a level of commitment audiences may not be willing to make, are organisations limiting their revenue potential?

We're excited to see how the sector responds, and to support organisations with flexible, audience-first membership solutions that unlock these opportunities.

## Sponsor introduction: Substrakt



**Substrakt**

**Stephanie Clark**

Head of Strategic  
Services

As a former fundraiser, this topic felt very familiar and it was interesting to see the 'say-do' gap between what members are telling organisations they value vs what they're truly willing to spend money on.

As a digital agency, we work with countless clients to help them position their membership schemes effectively online. There isn't a one size fits all: success comes from creating offers that can suit organisational priorities whilst serving end user needs.

Substrakt are pleased to be sponsoring this Indigo Share Hot Topic alongside Line-Up, exploring such a critical issue for our sector.

## Context

In the context of declining funding and the need to drive philanthropy and loyalty, many organisations have been asking us what others are doing about membership post-pandemic.

The “membership” world beyond the cultural sector has changed, too, with the growth of everything from online TV subscriptions like Apple and Amazon, to all-you-can-eat cinema memberships, coffee “memberships”, while the classic gym memberships, supermarket loyalty cards and so on are still going strong.

So what motivates people to buy “memberships”? Do we really understand what they want from arts and cultural organisations? And what can we learn from what people do in their everyday lives beyond their visits to the theatre or a museum?

With *Membership Matters*, we set-out to explore the role of memberships in everyday lives, what audiences value most when it comes to arts memberships, how this aligns with organisational objectives and whether there are new opportunities we could be exploring.

## Methodology

Cultural organisations in the UK – including theatres, arts centres, festivals, cinemas, concert venues, touring companies, and museums and galleries – were invited to participate in the research.

Firstly, organisations were sent a survey for us to gain a wider picture of what memberships they offer, their purpose to the organisation, and the challenges they face when it comes to delivering membership schemes.

The survey ran from December 2025 to January 2026, with responses from 57 cultural organisations.

Next, organisations were each provided with a unique link to send out to a recommended sample of around 3,000 of their attenders, including both members and non-members. They were also provided with a link to see the results from their own attenders. The results from all organisations were aggregated to form the baseline data set.

The survey ran in January and February 2026, where 9,382 completed responses were gathered from 59 cultural organisations.

# Membership Matters

## Full results



## Sections

- **Section 1:** Organisations: How arts & culture organisations frame membership
- **Section 2:** Audiences - the real-world membership landscape
- **Section 3:** Audiences - Arts & Culture memberships
- **Section 4:** Making membership an easier choice
- Appendix 1: Respondent and organisation profile

# 59 participating organisations



> 90% Theatres, Arts Centres and performing arts venues/organisations

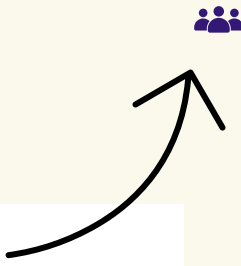
Anvil Arts  
Artsdepot  
Ayr Gaiety Partnership  
Belgrade Theatre  
Birmingham Hippodrome  
Birmingham Rep  
Birmingham Royal Ballet  
Blackpool Grand Theatre  
Bradford Theatres  
Bridport Arts Centre  
Bristol Old Vic  
Britten Pears Arts  
Brunel Museum  
Byre Theatre, University of St Andrews  
Cast  
Cheltenham Festivals  
Compton Verney  
Corn Exchange Newbury  
Curve Theatre  
Darlington Hippodrome  
Derry City Strabane District Council –  
The Alley Theatre  
English National Opera

Exeter Northcott  
Firstsite  
Hall for Cornwall  
Hull Truck Theatre  
Lakeside Arts, University of Nottingham  
Leeds Heritage Theatres  
Leeds Museums and Galleries  
Leeds Playhouse  
Lowry  
Manchester Art Gallery  
Mayflower Theatre and Studios  
Metropolitan Arts Centre (MAC)  
Music for Everyone  
Northern Chamber Orchestra  
Nottingham Playhouse  
Octagon Theatre Bolton  
Oldham Coliseum Theatre  
Opera North  
Polka Theatre  
Reading Rep Theatre  
Regent's Park Open Air Theatre  
Rose Theatre, Kingston  
Shakespeare's Globe

Sheffield Theatres  
The Bridgewater Hall  
The Dukes Theatre, Lancaster  
The Everyman Theatre, Cheltenham  
The Glasshouse International Centre  
For Music  
The Old Town Hall  
Theatre Royal Bury St Edmunds  
Tobacco Factory Theatres  
Turner Sims  
Unicorn Theatre  
Watershed  
Wiltshire Music Centre  
Wirral Council (Floral Pavilion Theatre)  
Word Up North

NB. Organisations who had not registered to send out the survey to audiences may have completed the questions to organisations, so it is possible that those responses include some organisations not listed here.

## A quick note on methodology...



### **This report is based on two surveys:**

1. An organisation survey of arts and cultural organisations
2. An audience survey of members and attenders

Unless stated otherwise, results in Section 1 reflect organisation responses. All other sections reflect audience responses.



Organisation  
survey



Audience  
survey

Each slide is labelled with the relevant symbol in the top right corner to show the source.



## Section 1

# Organisations: How arts & culture organisations frame membership

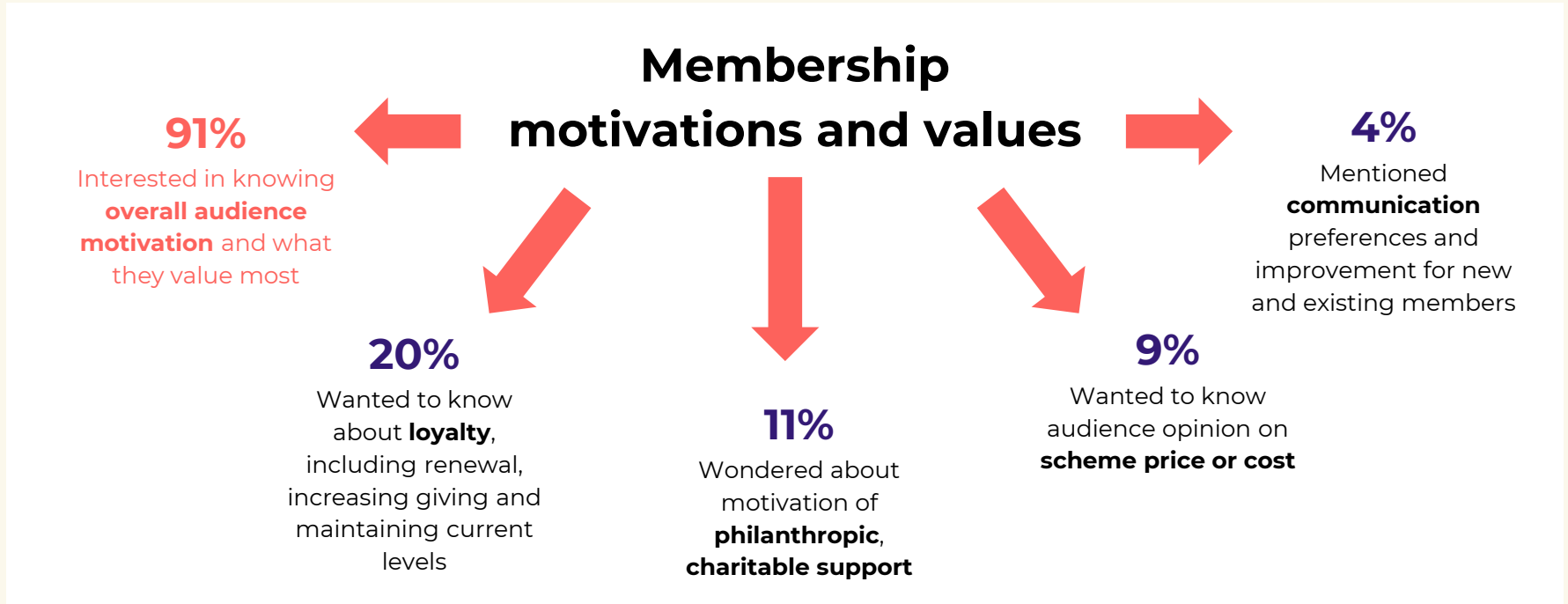


## Key findings:

- Membership schemes are widespread; **92% of organisations have one**
- Arts memberships bundle **multiple benefits and structural layers**
- Organisations struggle to keep up with audience needs: **91% want to understand what audiences value most**
- Yet many lack the resources to deliver complex schemes: **44% cite lack of internal resources as a challenge**
- The most common reason for organisations to have membership schemes are around **revenue growth**

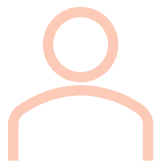
# Organisations want to understand what audiences value most in membership

Q. If you could ask audiences across the UK anything about membership today, what would you ask? Base: all respondents (org. survey; n=57)



## Membership schemes are widespread across the sector

Q. Does your organisation have at least one membership, friends, subscription or priority booking scheme? Q. Are these free or paid? Q. Please briefly describe the membership or similar schemes you run. Base: all respondents (org. survey; n=57)



**92%**

of organisations have a membership scheme



**2-6**

tiers of membership



**£5 - £10,000**

membership cost



**14%**


offer a free membership


# Memberships seem to have various purposes


The 57 organisations who responded to the survey had a huge range of names and scheme descriptors.


Q. Please briefly describe the membership or similar schemes you run (sample of responses only). Base: all respondents (org. survey; n=57)

**Support**   
 Supporter  
 Premium Supporter  
 Patron  
 Patron Plus  
 Champion  
 Benefactor  
 Associate  
 Fellow  
 Hero  
 Companion

**Hierarchical Tiers**   
 Bronze  
 Silver  
 Gold  
 Platinum  
 Diamond

**Young Person**   
 U30  
 16-25  
 Young Friend  
 Youth Pass  
 Student Loyalty Pass


**Friend**   
 Good Friend  
 Special Friend  
 Best Friend  
 Concessionary Friend  
 Premium Friend  
 Donor Friend  
 Friend Plus  
 Principal Friend

**Member**   
 Life Member  
 Corporate Member  
 Access Member  
 Member Plus

**Exclusive**   
 Artistic Director's Circle  
 Patron Circle  
 Signature Circle  
 Benefactor Circle  
 Chairman's Circle  
 Supporter's Circle  
 Emerging Artist Benefactor

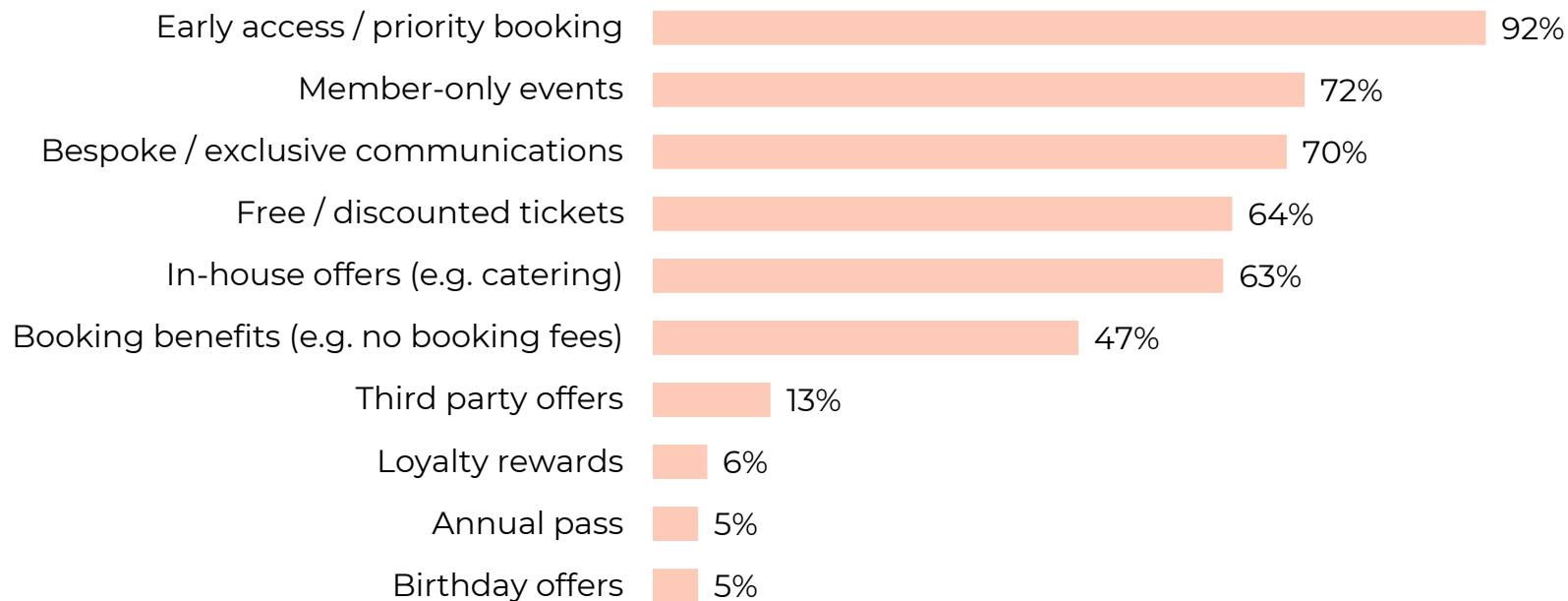
**Occupation**   
 Teacher  
 Artist

**Other**   
 Executive  
 Executive Plus  
 Subscriber  
 Lavender Member

**Incentivised**   
 Priority  
 Priority Plus  
 Pass  
 Loyalty Pass  
 Flexi Priority  
 Ticketing Pass  
 Ticket Subscription

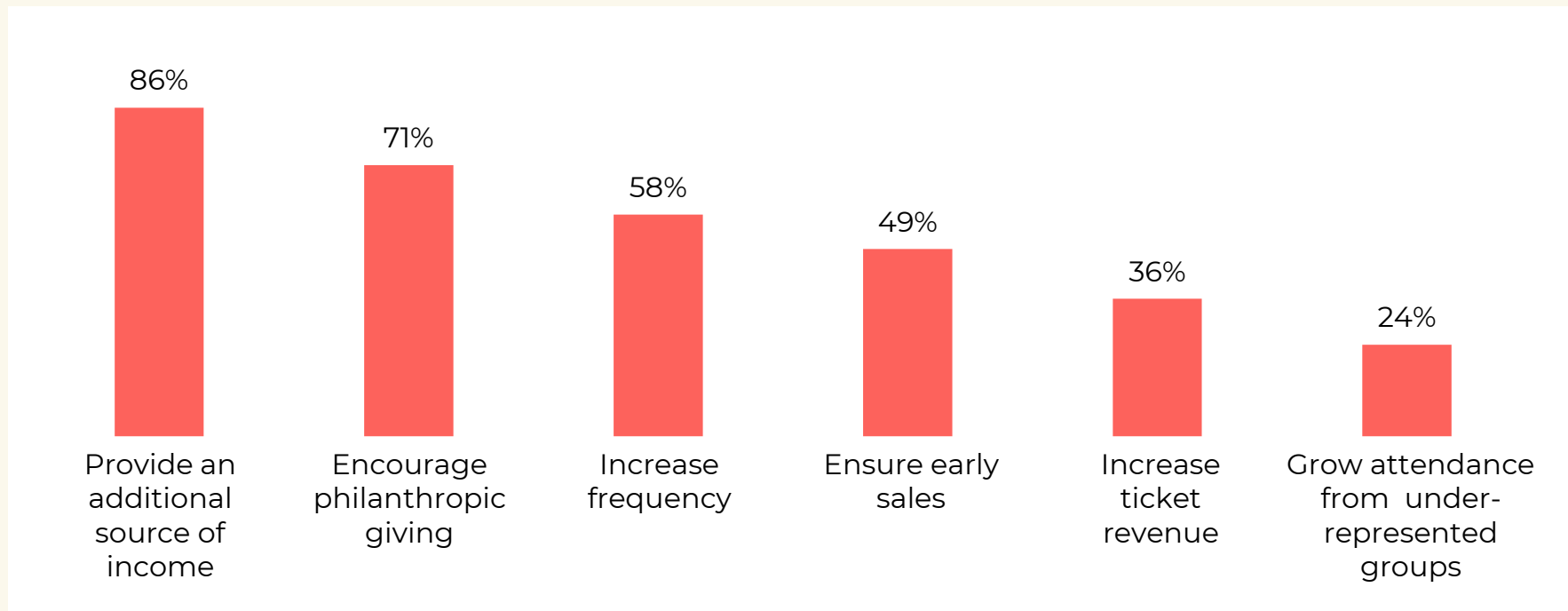
## Arts memberships bundle a cornucopia of benefits

Q. What benefits do you offer through these schemes? Base: all respondents (org. survey; n=57)



# Why do organisations have memberships?

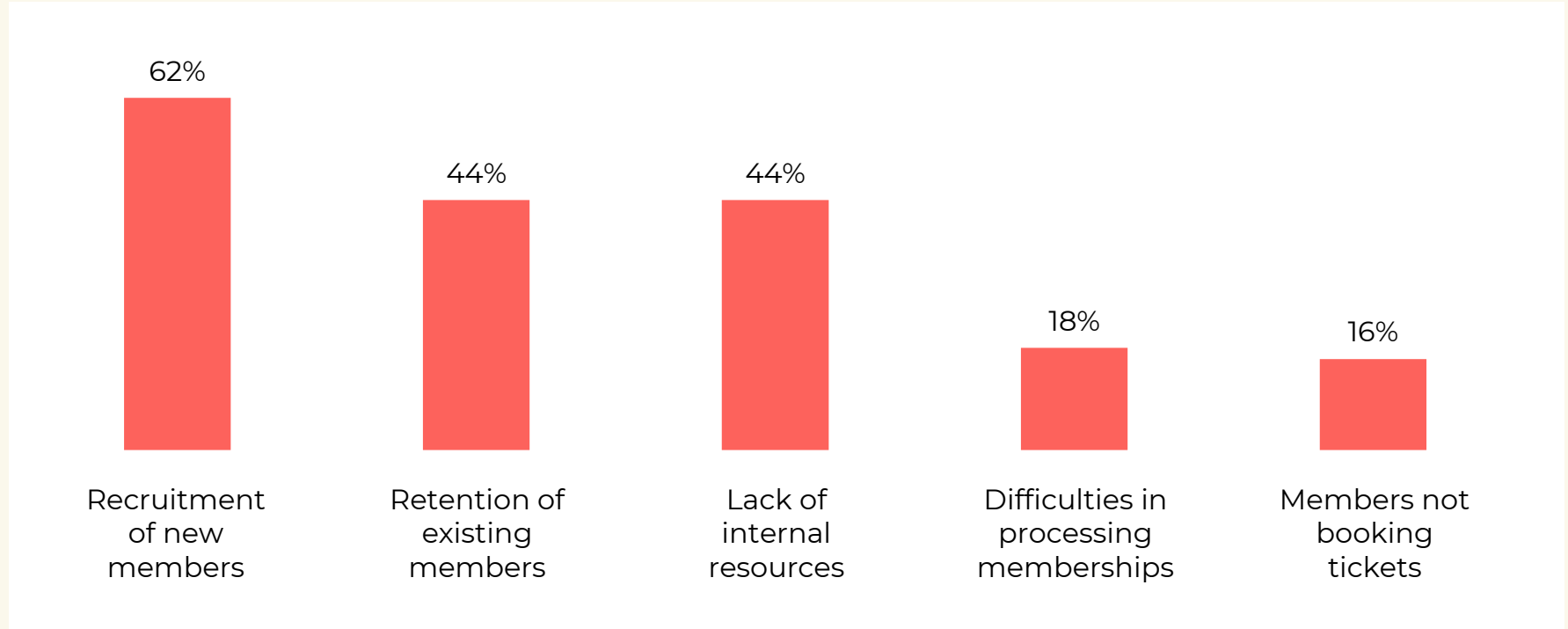
Q. Which of the following terms best describes the purpose of the scheme(s) that you have? Base: all respondents (org. survey; n=57)





# What are the biggest challenges?

Q. Do you face any of the following challenges with memberships in your organisation? Base: all respondents (org. survey; n=57)





## Section 2

# Audiences: The non-arts membership landscape



## Key findings:

- The concept of membership is already part of everyday life: **only 2%** of respondents did not have any types of memberships (excluding arts and culture)
- Membership motivations are driven by **five core factors**: savings, priority/access, convenience, belonging and support
- Most successful non-arts memberships focus on **one dominant driver**



# Audiences use and understand a wide range of membership models outside the arts and culture context

Q. Thinking about all areas of your life, which types of memberships or subscriptions do you currently have yourself?

Base: all respondents (audience survey; n=9,391)

**89%**



Retail loyalty cards

**65%**



Paid for streaming services

**50%**



Heritage / visitor attraction

**42%**



Newspaper / magazine

**31%**



Gym / fitness / wellness

**13%:** delivery subscription

**9% each:** food/drink subscription *and* sports season ticket



# Membership is already a normal part of everyday life

Q. Thinking about all areas of your life, which types of memberships or subscriptions do you currently have yourself?

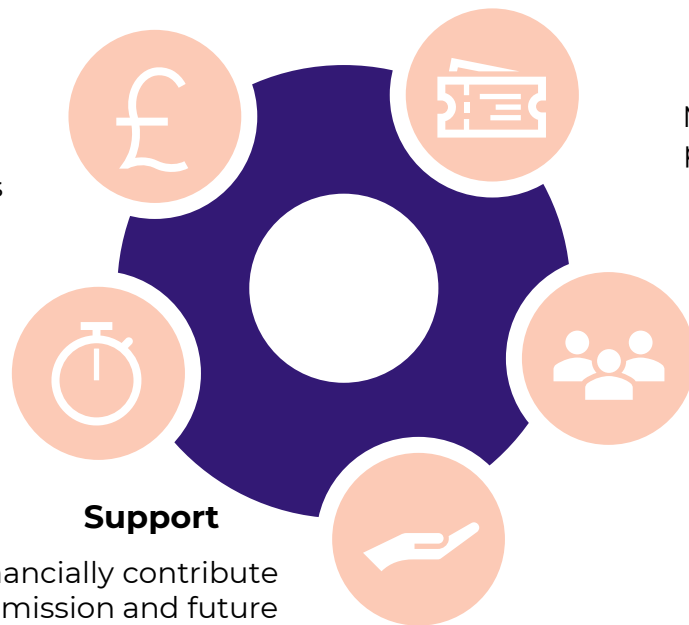
Base: all respondents (audience survey; n=9,391)

People hold  
**4 types of memberships**  
on average

Only 2% have none

# Audience motivations for memberships cluster around five key factors

Q. What are your key motivations for having this? Base: all those who have a non-arts membership (audience survey; n=9,200)



## Savings

Membership lowers the total cost of participation through discounts, rewards or bundled value

## Convenience

Membership makes it quicker and easier to use a product or service

## Support

Membership provides a way to financially contribute to the organisation's mission and future

## Priority / Access

Membership guarantees or prioritises access to tickets, events or experiences that may otherwise sell out

## Belonging

Membership creates a sense of connection, identity or shared affiliation with an organisation or community



## Different memberships combine these factors differently

Q. What are your key motivations for having this? The stars represent to what extent audiences described these motivations for this membership type.

Base: those who have a non-arts membership (audience survey; n=9,200)

	Savings	Priority / Access	Convenience	Belonging	Support
Gym / fitness / wellness	★ ★	★ ★ ★	★ ★		
Paid for streaming services	★	★ ★ ★ ★ ★			
Retail loyalty cards	★ ★ ★ ★ ★	★			
Sports season ticket	★ ★	★ ★ ★		★ ★ ★ ★	★ ★



## But most memberships have one primary driver

Q. What are your key motivations for having this?



Retail loyalty cards



**Savings**



Paid for streaming services



**Priority / Access**



Heritage / visitor attraction



**Support**



Delivery and food / drink subscription



**Convenience**



Sports season ticket

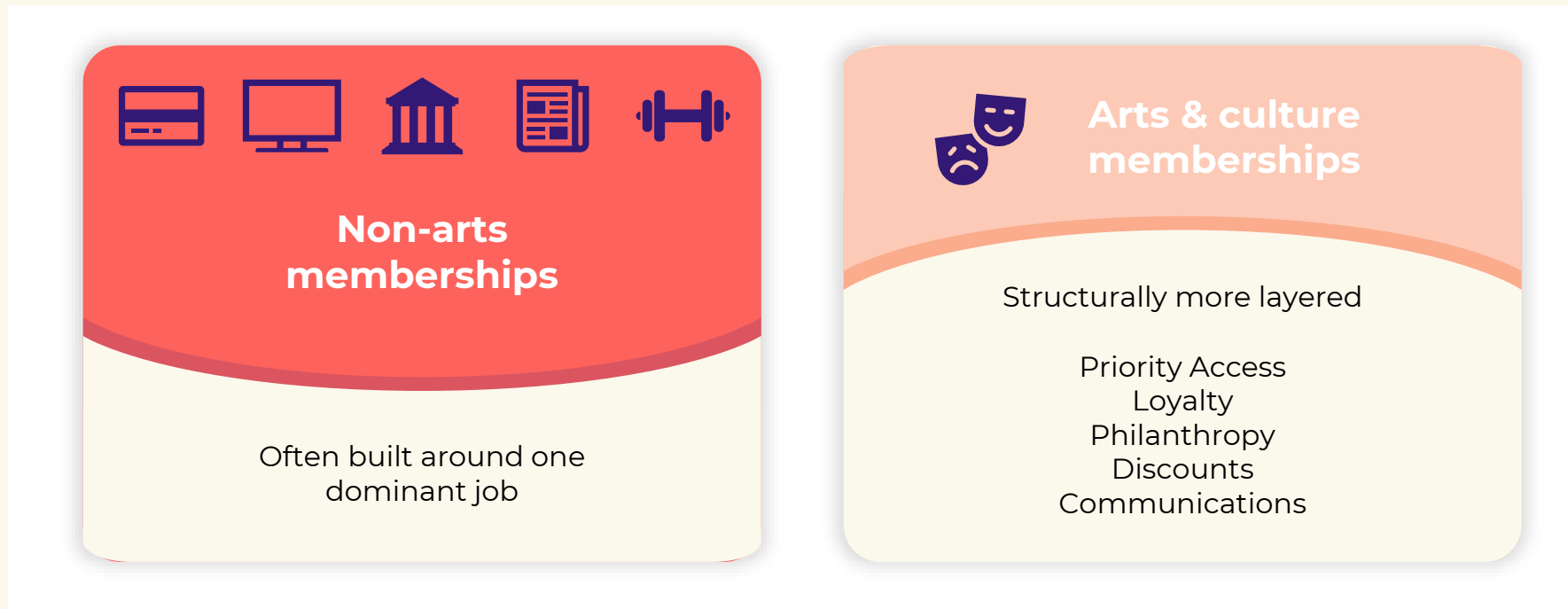


**Belonging**

# Arts memberships are far more complex than non-arts memberships

Q. What benefits do you offer through these schemes?

Base: those who have a non-arts membership (audience survey; n=9,200) and all respondents (org. survey; n=57)



So, what does this mean for arts membership?

Successful memberships are built around a clear primary driver. Arts membership needs to be just as focused.

To decide what this focus should be, it helps to understand audience priorities.



Arts membership



?



## Section 3

# Audiences:

## What they value in arts and culture memberships



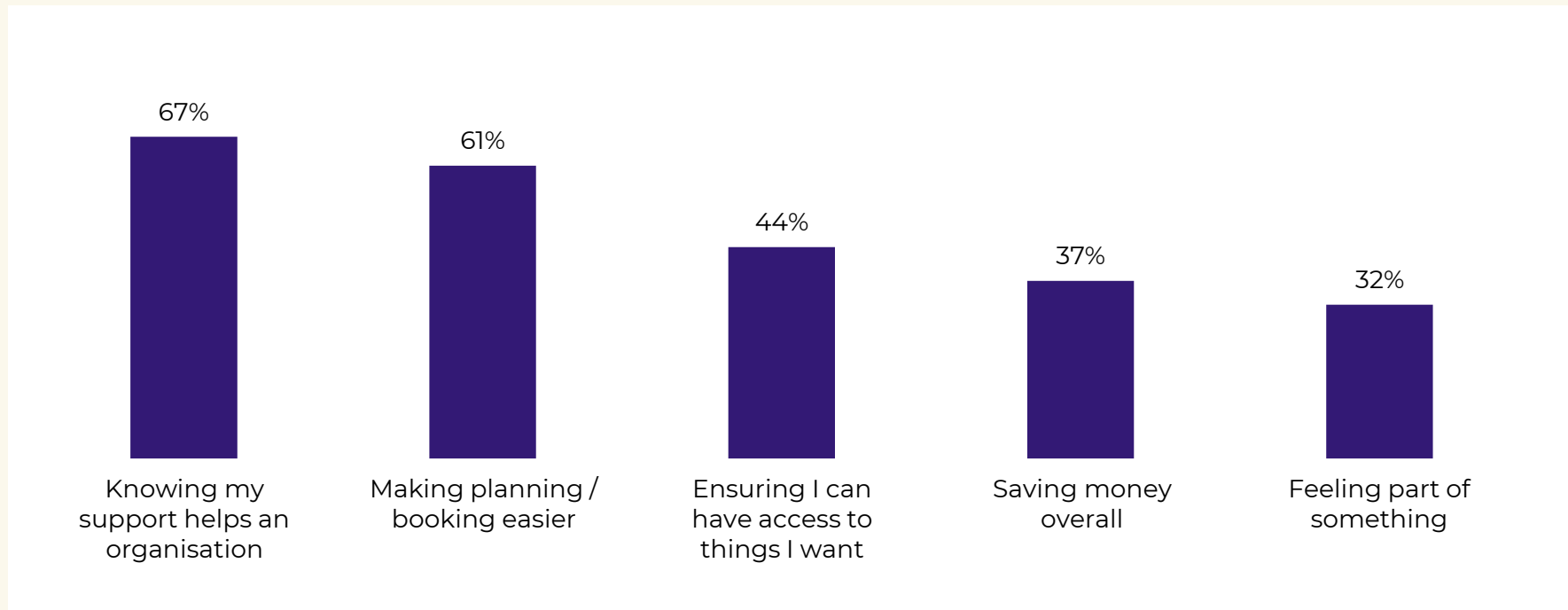
### Key findings:

- After purchase, audiences report **support** and **convenience** as their primary motivations for membership
- But when asked what they value most about an ideal membership, **savings and priority/ access rank highest**
- Audiences preferred **simple, benefit-led memberships (64%)** over supporter models (19%)
- Even very frequent attenders fear they will **not use a membership enough** to get value for money



# Audiences report a mix of motivations for having a membership, with support and convenience highest

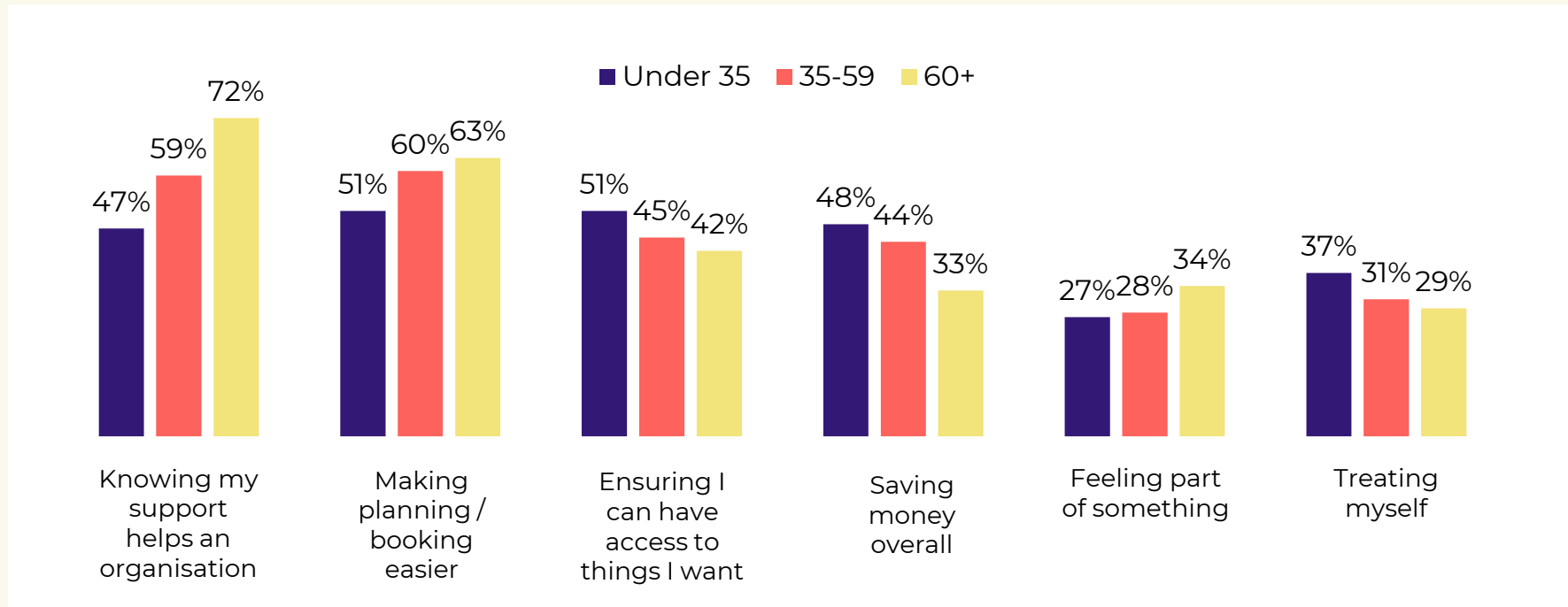
Q. What are your key motivations for having this membership? Base: members of the org. who sent the survey (audience survey; n=3,150)





# Emphasis does change by age group with older audiences keener to focus on support

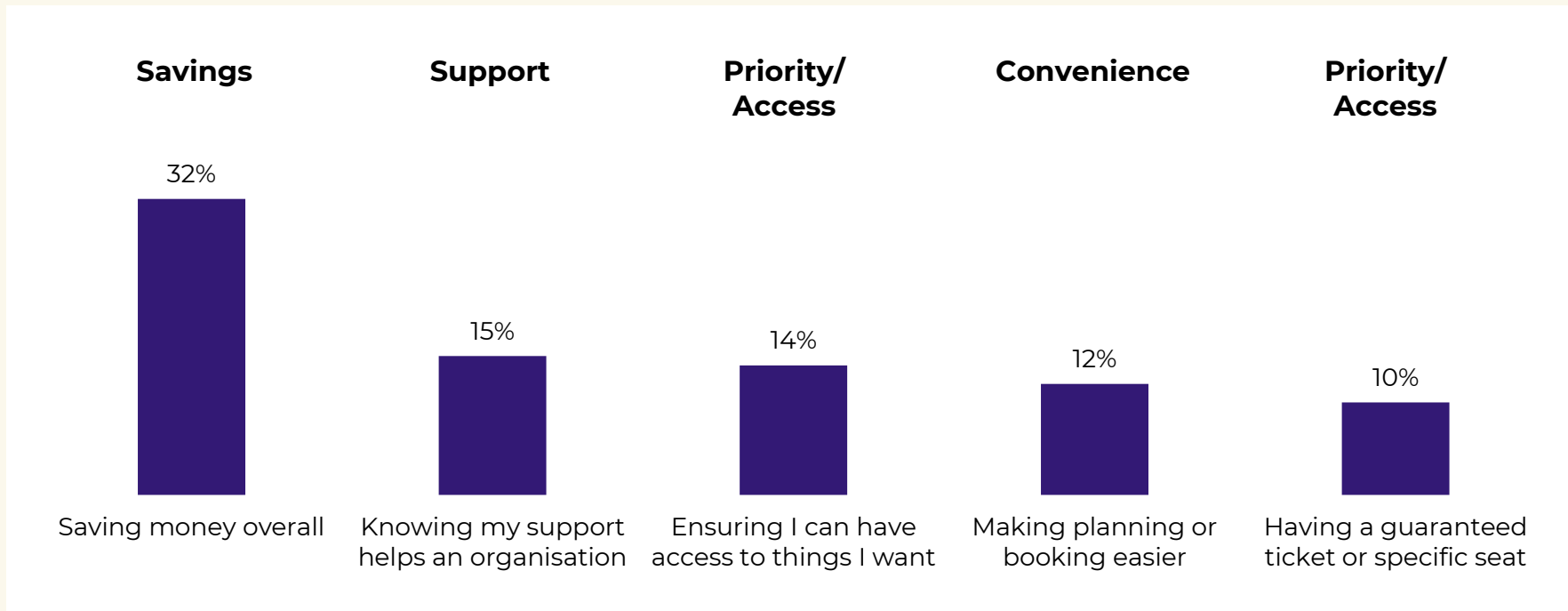
Q. What are your key motivations for having this membership? Base: members of the org. who sent the survey (audience survey; n=3,150)





# However, when asked what they value most in arts membership, savings and priority access rank higher

Q. And what would you most value about a membership like this? Base: all respondents, after designing their ideal membership (audience survey; n=9,391)





# And when offered the choice, audiences are more likely to consider simple, value-led memberships

Q. Which of these would you consider buying for the organisation who sent you this survey if they were a reasonable price, whether for yourself or someone else?  
Base: all respondents (audience survey; n=9,215)

## Which of these would you consider buying?

**64%**

A simple, low-cost membership that mainly offers priority booking and flexibility



**19%**

A “supporter” membership focused on helping the organisation (lighter benefits)



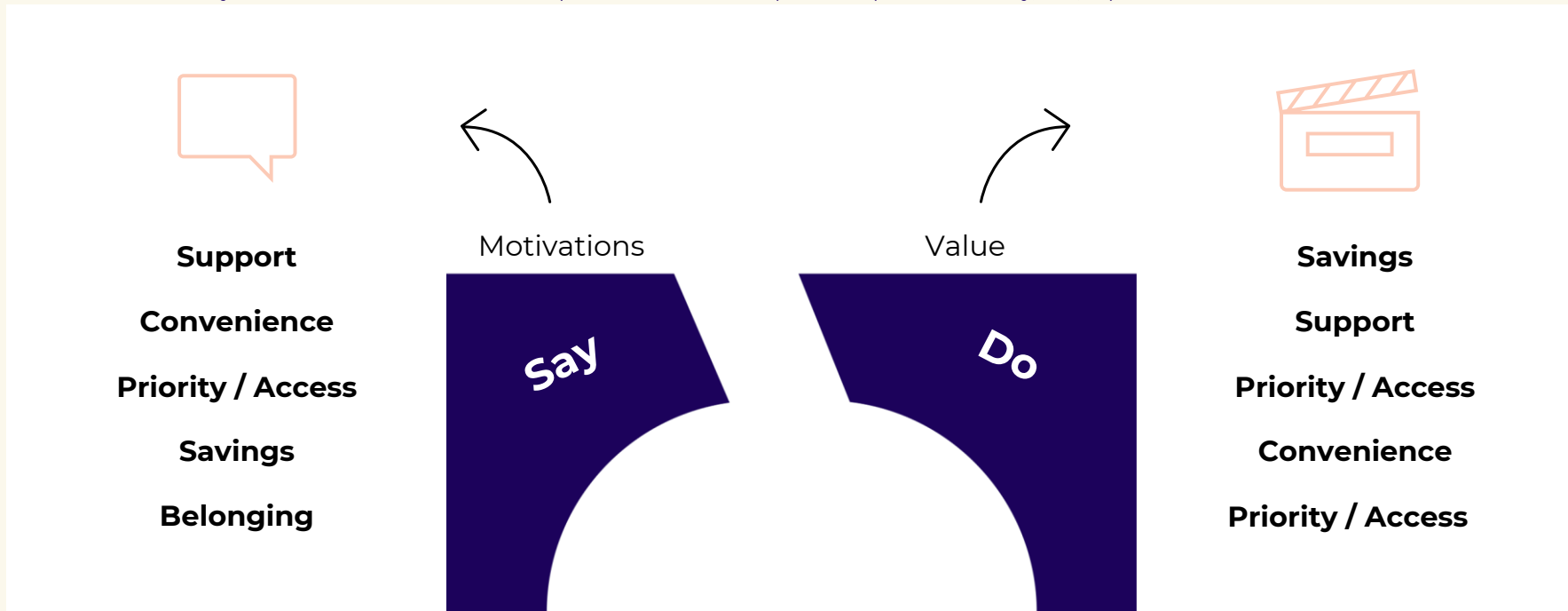


# This highlights a 'say-do' gap in audience behaviour

Post-purchase, there appears to be a feel-good factor in supporting an organisation, but this seems less of a *motivator* at point of purchase, when more immediate needs take precedence.

Q. What are your key motivations for having this membership? Base: members of the org. who sent the survey (audience survey; n=3,150)

Q. And what would you most value about a membership like this? Base: all respondents (audience survey; n=9,215)



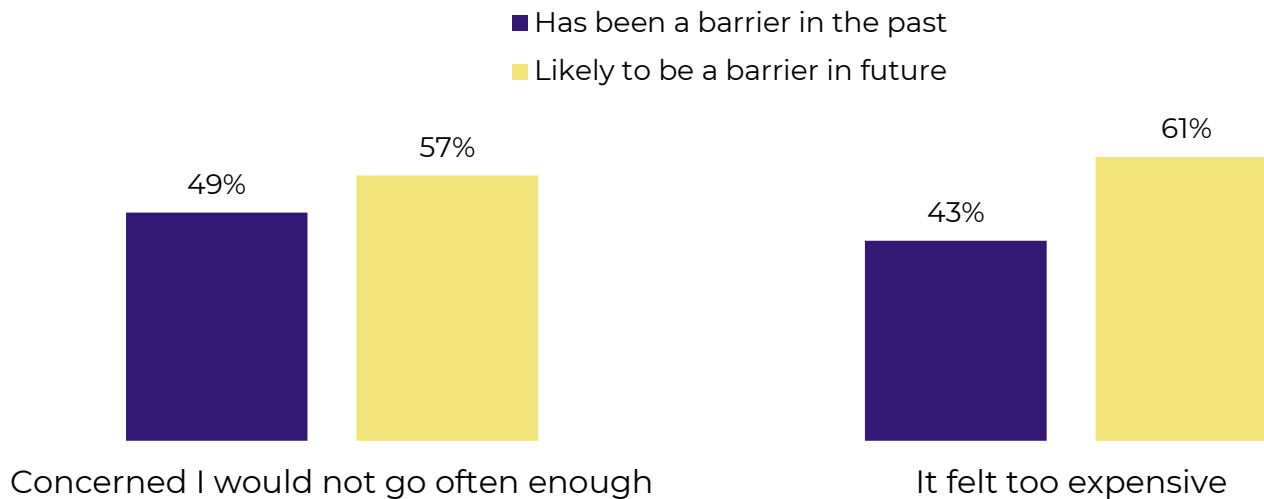


# Membership decisions are driven by an internal 'will I use it enough?' calculation

Despite respondents being regular arts attenders, and despite saying they were motivated by "support", they may still do a mental cost/benefit analysis to determine their purchase decision.

Q. Have any of the following ever stopped you paying for membership of an arts and culture organisation? Base: all respondents (audience survey; n=9,391)

Q. And which of these - if any - would be most likely to prevent you paying for a membership in the future? Base: all respondents (audience survey; n=9,391)





## Section 4

# Audiences: Making membership an easier choice



## Key findings:

- The opportunity is huge: most audiences are **open to the idea** of arts and culture memberships
- But we are currently **not aligning our offer** well with their needs:
  - Our purpose doesn't match their needs
  - The benefits we offer aren't always those they prioritise
  - Our offer is too complex



## The opportunity to grow membership is huge

Q. Have any of the following ever stopped you paying for membership of an arts and culture organisation? Base: all respondents (audience survey; n=9,391)

Q. And which of these - if any - would be most likely to prevent you paying for a membership in the future? Base: all respondents (audience survey; n=9,391)

# Only 1%

of respondents say they  
will never consider  
becoming a member of an  
arts and culture  
organisation



But there are three key 'mismatches' limiting our ability to derive maximum value from membership

### Mismatch 1

What **organisations** want out of membership

vs

what **audiences** value

### Mismatch 2

The benefits **organisations** offer

vs

the benefits **audiences** want

### Mismatch 3

Membership is framed as doing **lots of jobs**

vs

doing **one job** well



## Organisation

86%



Provide an additional source of income

71%



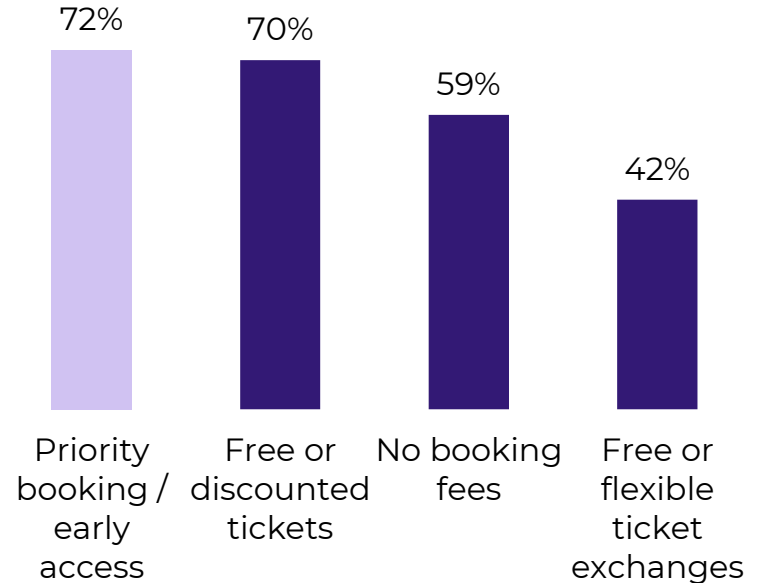
Encourage philanthropic giving

Organisations mostly see membership schemes as a source of **additional income.**

Q. Which of the following terms best describes the purpose of the scheme(s) that you have? Base: all respondents (org. survey; n=57)

But three of the four most valued benefits for audiences **cost the organisation money.**

## Audiences



Q. Please select up to five benefits you would most want in a membership from this organisation

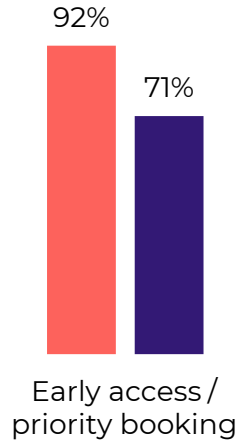
## The benefits organisations currently offer don't always match what audiences want



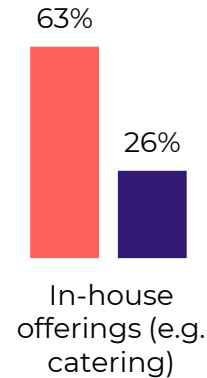
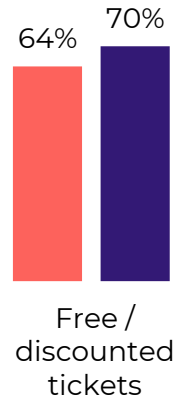
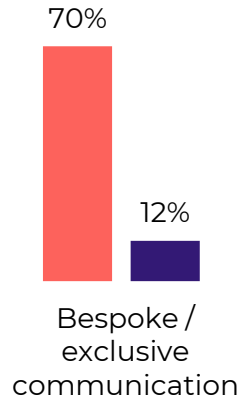
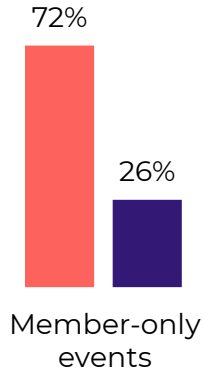
What organisations offer



What audiences want



Resource-intensive but under-valued



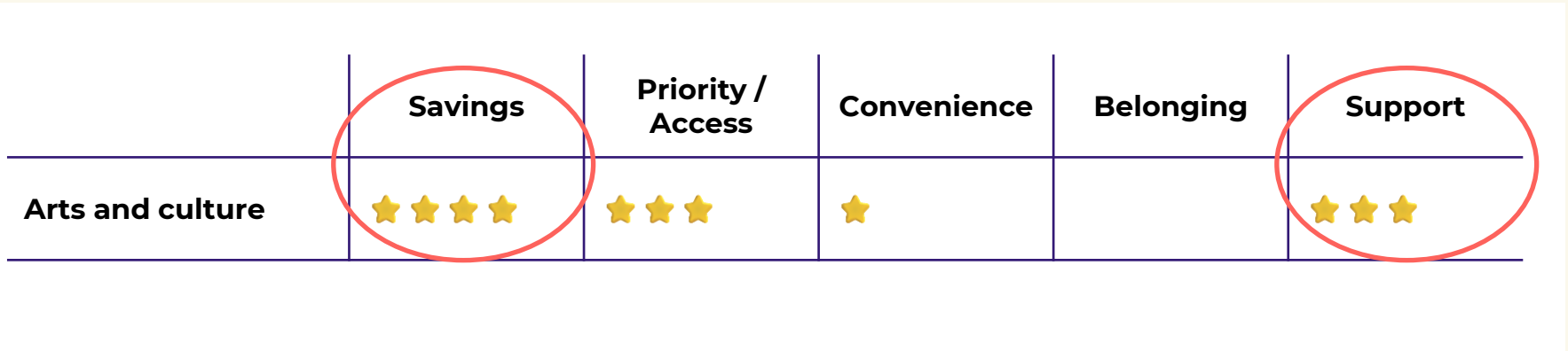
Demand higher than availability



Q. What benefits do you offer through these schemes? Q. Please select up to five benefits you would most want in a membership from this organisation. NOTE: This data is aligned for comparison, but exact descriptors differed in the two surveys.

Organisations have framed memberships in a way that audiences think they are both saving money *and* financially supporting the organisation. This has encouraged audiences to focus on the mental cost/benefit calculation.


Q. What are your key motivations for having this? The stars represent to what extent audiences described these motivations.  
Base: those who have a non-arts membership (audience survey; n=9,200)







We've added even more complexity with the myriad of names and levels which make it hard to determine the prime benefit

**Support**   
Supporter  
Premium Supporter  
Patron  
Patron Plus  
Champion  
Benefactor  
Associate  
Fellow  
Hero  
Companion

**Hierarchical Tiers**   
Bronze  
Silver  
Gold  
Platinum  
Diamond

**Young Person**   
U30  
16-25  
Young Friend  
Youth Pass  
Student Loyalty Pass


**Friend**   
Good Friend  
Special Friend  
Best Friend  
Concessionary Friend  
Premium Friend  
Donor Friend  
Friend Plus  
Principal Friend

**Member**   
Life Member  
Corporate Member  
Access Member  
Member Plus

**Exclusive**   
Artistic Director's Circle  
Patron Circle  
Signature Circle  
Benefactor Circle  
Chairman's Circle  
Supporter's Circle  
Emerging Artist Benefactor

**Occupation**   
Teacher  
Artist

**Other**   
Executive  
Executive Plus  
Subscriber  
Lavender Member

**Incentivised**   
Priority  
Priority Plus  
Pass  
Loyalty Pass  
Flexi Priority  
Ticketing Pass  
Ticket Subscription



## Section 5

# Recommendations and final takeaways

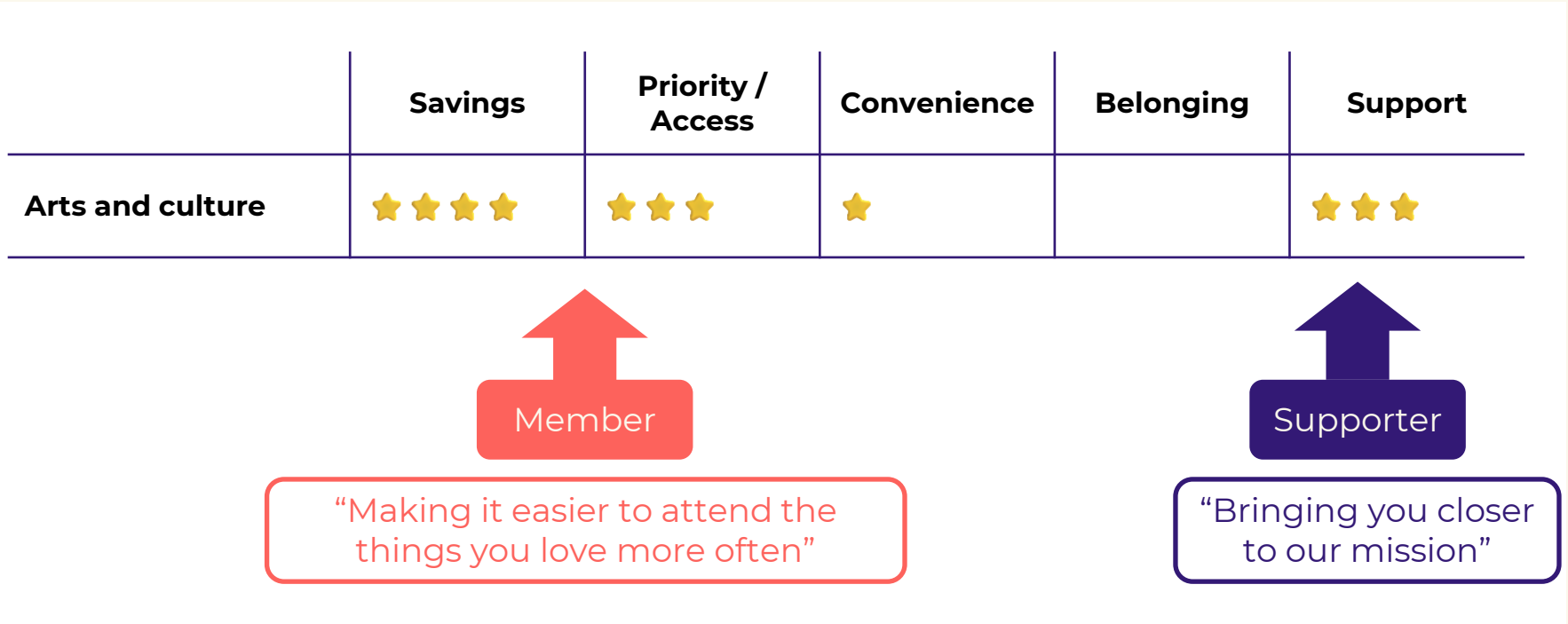


## Key findings:

- Consider **pulling apart membership and philanthropic support**, rather than combining them into a single membership product
- If income generation is your main purpose, consider **other add-on products**, not only membership, which offer audiences the benefits they most value

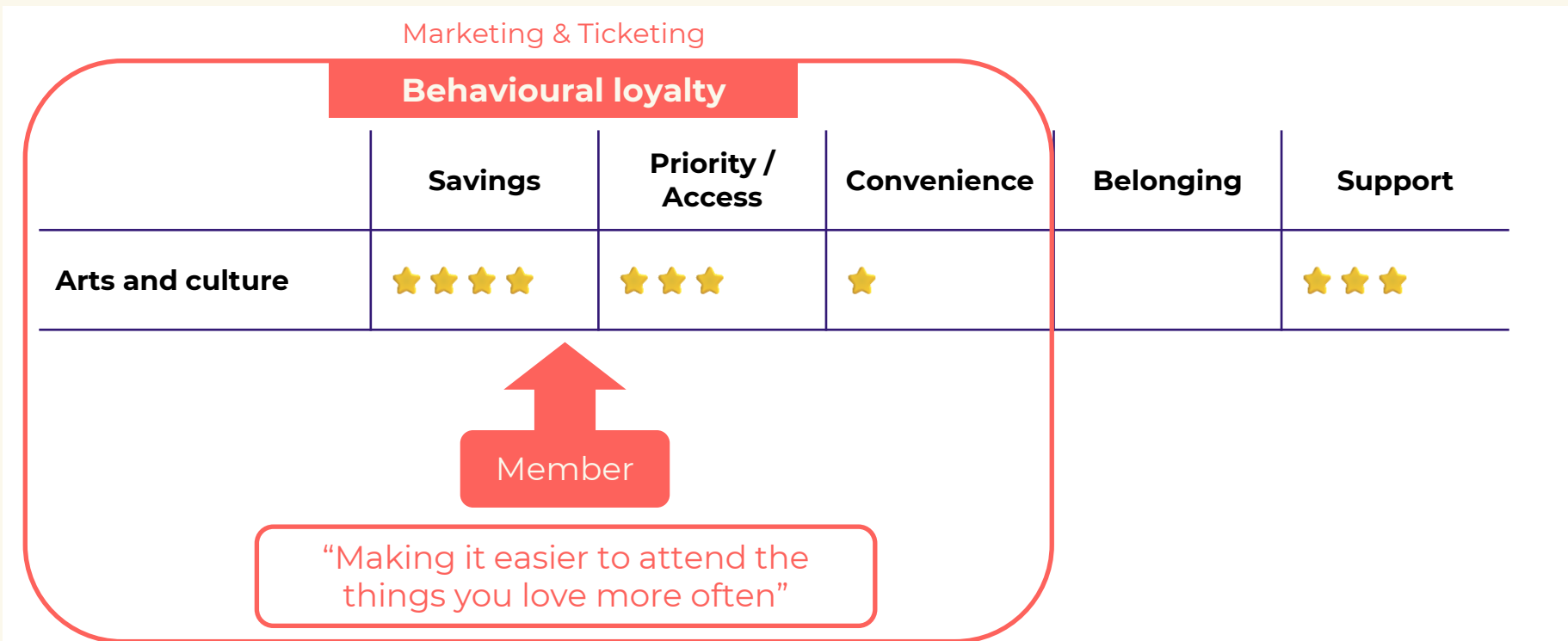
# Recommendation 1

Consider pulling apart 'Membership' and 'Support'



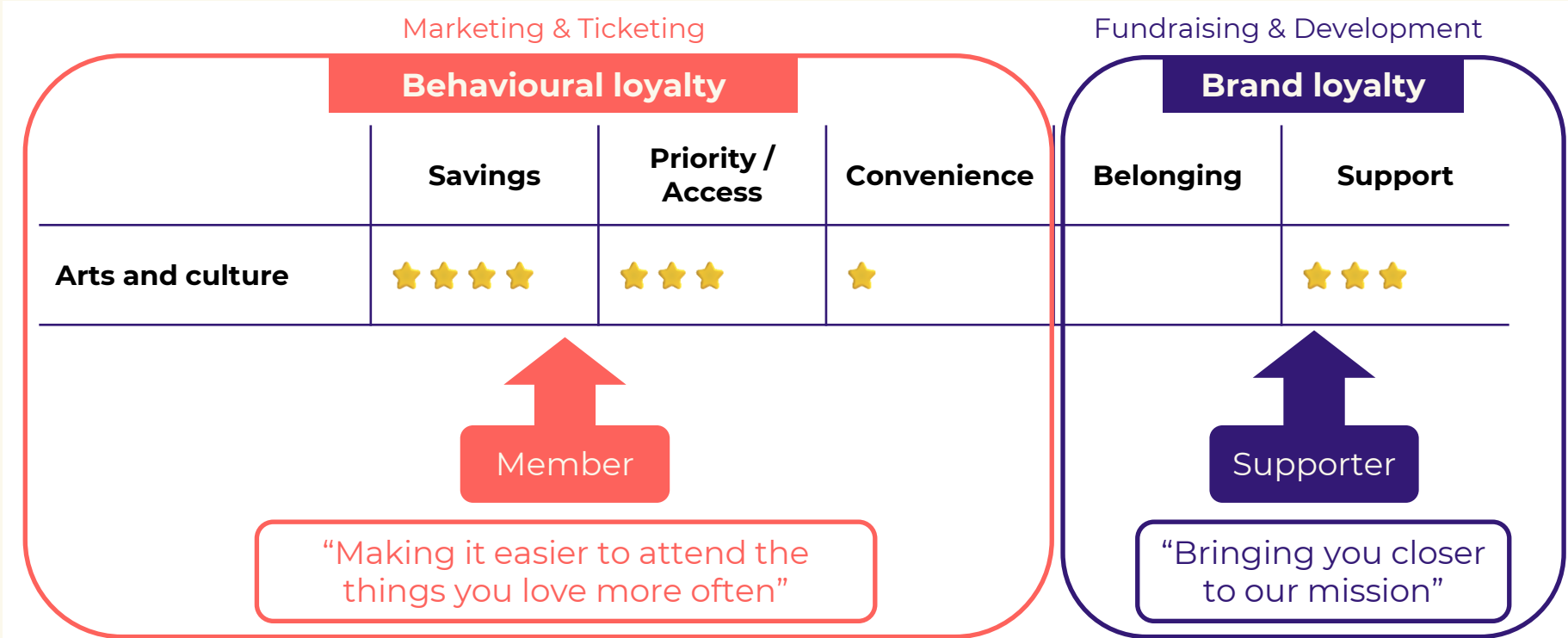
# Recommendation 1

Membership can then be aligned with ticketing to drive behavioural loyalty...



# Recommendation 1

...while fundraising helps people to support the mission and develop brand affinity and loyalty



# Recommendation 1

Many do this well already, including this example from a zoo

Membership



## Zoo Tickets & Memberships

All of our ticket options offer 12 months access to Twycross Zoo.

BOOK & SAVE!



## Adopt an Animal - Make a Difference!

Adopt an animal at Twycross Zoo, and support our mission to fight the global extinction...

VIEW ADOPTION BOXES

Support

## Recommendation 1

Let's remind ourselves of audiences' 'ideal' cultural membership, which is designed around behavioural loyalty

Q. Please select up to five benefits you would most want in a membership from this organisation. Base: all respondents (audience survey; n=9,323)

"Making it easier to attend the things you love more often"



Priority  
booking /  
early access

**71%**



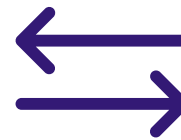
Free or  
discounted  
tickets

**70%**



No booking  
fees

**57%**



Free or  
flexible ticket  
exchanges

**40%**

# Recommendation 1

They say they would pay on average £40 for a membership like this, with one in five preferring to pay monthly

Base: all respondents (audience survey; n=9,391)

Approximately what would you expect to pay per year for it, in pounds?

**£40**

is the average (median) price people would be willing to pay

Museum / gallery (paid)

**£30**

Performing arts venue

**£35**

Museum / gallery (free)

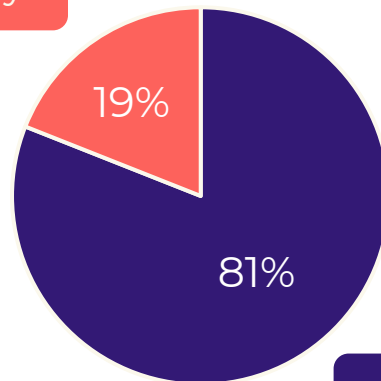
**£40**

Performing arts company

**£50**

Would you rather pay for this membership...

Monthly



Annually

## Recommendation 2

Consider other ways to meet audience needs, not just membership

### Example: PRIORITY PASS

Audiences may be willing to pay a premium for priority access. Should we consider this outside membership as a stand-alone product?



Make the most out of your day

**Fastrack**



**Fastrack**

Reduce your waiting time and enjoy the most popular attractions!

## Recommendation 2

Consider other ways to meet audience needs, not just membership

### Example: FLEXI PASS

Similarly, flexibility can be offered at a premium, outside a membership offer

The screenshot displays a travel booking interface. On the left, the Trainline logo is shown above three ticket options: Advance Single (+£6.30), Off-Peak Single (+£39.20), and Anytime Single (+£45.80). Each option includes a brief description, refund policy, and a link to view full ticket conditions. On the right, a Travelodge room selection screen is shown for 'Your room options for 1 adult for 1 night'. It features a 'Standard Room' with a 'Comfy King size bed' and a 'Saver rate' of £63.99. A 'Flexi rate' of £69.99 is also visible, which is fully refundable. The Travelodge logo is at the bottom right.

**trainline**

**Advance Single +£6.30**  
Travel on specified train only

- No refunds
- Only valid on booked CrossCountry services and required connecting services.
- [View full ticket conditions](#)

**Off-Peak Single +£39.20**  
Travel on any off-peak train

- Refundable with a fee
- Valid only for travel via (changing trains or passing through) Stafford.
- [View full ticket conditions](#)

**Anytime Single +£45.80**  
Travel any time of day

- Refundable with a fee
- Valid only for travel via (changing trains or passing through) Stafford.
- [View full ticket conditions](#)

Your room options for 1 adult for 1 night

**Standard Room** Comfy King size bed

- Cosy duvet and 4 pillows
- Tea and coffee
- Freeview TV
- Desk
- Blackout curtains
- Comfy armchair
- Ensuite with shower
- Fresh white towels
- [Find out more](#)

**Saver rate** £63.99

Non refundable. Dates can be amended subject to availability and change fee.

**Flexi rate** £69.99

Fully refundable. Free to amend or cancel up until noon on Wednesday 26 November.

[Free cancellation](#)

**Travelodge**

# What's next?

We suggest asking yourself a series of questions to determine how you might evolve membership for your organisation

1. What is the **purpose** of the scheme for you?
2. **How well** is it fulfilling that purpose?
3. **What job** is the scheme doing for the audience? What job **should** it be doing?
4. Does your membership have a **clear single idea** and are you communicating it?
5. Could you **integrate membership more with ticketing**, especially if your goal is behavioural loyalty?
6. Have you considered alternative, **non-membership solutions** to achieve your goal?

## About Indigo

We are award-winning audience specialists.

Indigo's purpose is to equip individual organisations and industry bodies with the insight they need to thrive.

Our projects range from large-scale sector-wide initiatives to organisation-specific consultancy, and our consultancy work is underpinned by [Indigo Share](#), a suite of collaborative research products and services.

You can find all our previous reports, plus the latest articles and insights on our [resources hub](#).

**If you require this document in an alternative format please contact us at [info@indigo-ltd.com](mailto:info@indigo-ltd.com).**



[Indigo Share](#) offers the cultural sector a collective approach to audience insight:



[Subscription](#) – a flexible annual programme of post-visit surveys, support and benchmarked results.



[Hot Topics](#) – FREE ad hoc surveys responding to particular topics and sector challenges.



[Discover](#) – low-cost access to thousands of cultural attenders to inform your strategies, de-risk your decisions and gather rapid insight.

If you are interested in finding out more about Indigo Share or would like to speak about a potential project, please email us: [info@indigo-ltd.com](mailto:info@indigo-ltd.com)

# Appendix: Respondent and organisation profile

What types of cultural  
organisations took part?

Which of their audiences and  
visitors responded to the survey?



**59** Participating  
organisations



**9,382** Complete  
audience  
responses



## Location

South-West – 17%  
North-West – 15%  
London – 14%  
North – 12%  
West Midlands – 8%  
East Midlands – 7%  
East – 7%  
South – 7%  
North-East – 5%  
Northern Ireland – 3%  
Scotland – 3%  
Touring – 2%



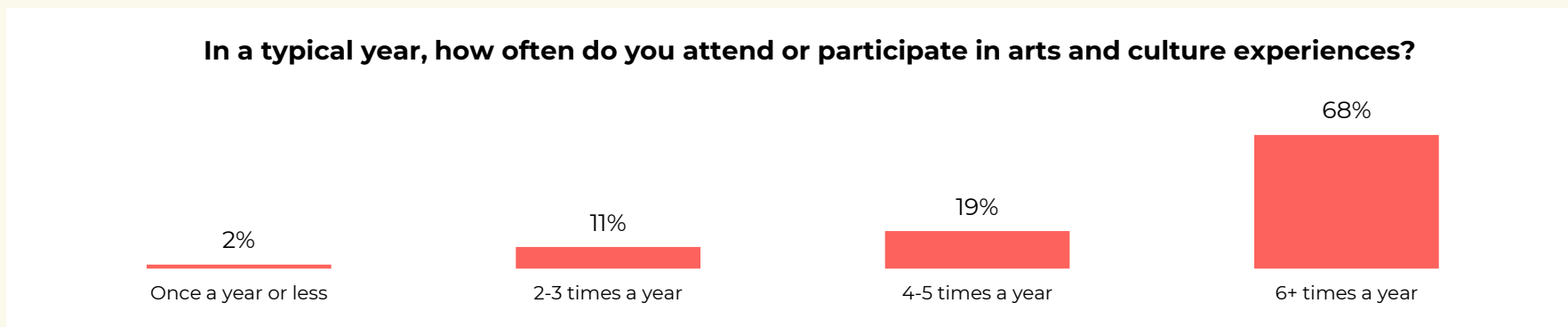
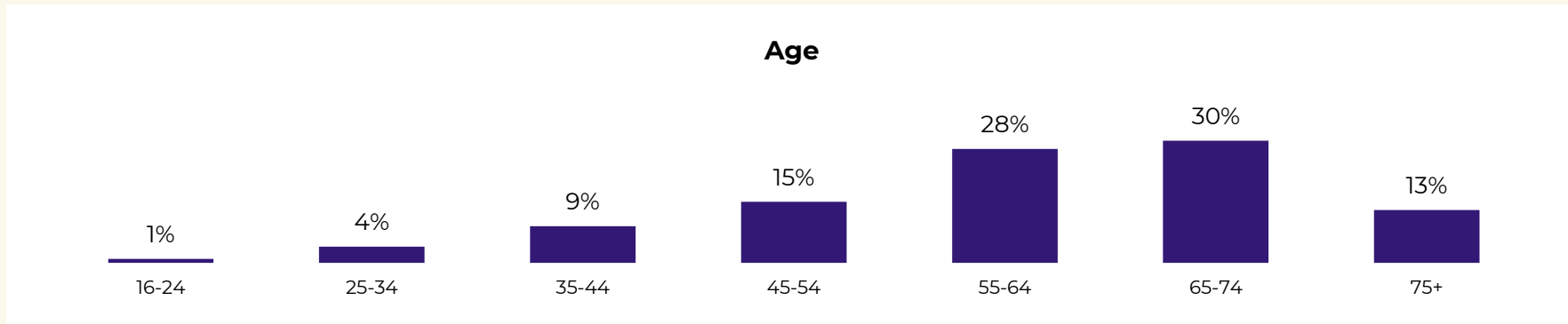
## Type

Theatre – 32  
Arts Centre – 7  
Concert venue – 6  
Museum/Gallery – 5  
Opera/Ballet – 3  
Festival – 2  
Multi arts – 2  
Orchestra – 1  
Other – 1



# Audience respondent profile: Arts and cultural event attendance

Base: all respondents (audience survey; n=9,391)





# Audience respondent profile: Cultural membership

Base: all respondents (audience survey; n=9,391)

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

