Act 2
National Audience Research

Audience views on booking tickets now, returning to live cultural events with social distancing, and experiencing culture in different formats.

Wave 2 | 22 June - 15 July 2020

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www.indigo-ltd.com
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## Act 2 (Full results)
### Findings At A Glance

<table>
<thead>
<tr>
<th>Audience responses</th>
<th>Organisations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>103K</strong></td>
<td><strong>258</strong></td>
</tr>
<tr>
<td>Booking NOW for events</td>
<td>Only 18% of respondents are booking for events</td>
</tr>
<tr>
<td>Returning to events</td>
<td>66% would consider attending events if venues re-opened with social distancing</td>
</tr>
<tr>
<td>Safety &amp; Comfort</td>
<td>Covid-safe ‘kite mark’ Households seated together Limited numbers Seat spacing</td>
</tr>
<tr>
<td>Digital Culture</td>
<td>84% interested in culture online</td>
</tr>
<tr>
<td>Outdoor Culture</td>
<td>94% Are interested in culture outdoors</td>
</tr>
<tr>
<td>Economic Viability</td>
<td>81% Concern for survival of cultural organisations</td>
</tr>
<tr>
<td></td>
<td>Masks for audiences Unallocated seating Restricted facilities Public transport</td>
</tr>
<tr>
<td></td>
<td>&gt; Half of those booking are for events from NOVEMBER</td>
</tr>
<tr>
<td></td>
<td>69% would not consider booking for events for at least 3 months</td>
</tr>
<tr>
<td></td>
<td>&gt;½ would pay for it</td>
</tr>
<tr>
<td></td>
<td>&gt;¾ would pay for it</td>
</tr>
<tr>
<td></td>
<td>Audiences expect to spend 4% more on culture</td>
</tr>
</tbody>
</table>
Context

Following the UK lockdown on 23 March, Indigo ran a survey called ‘After the Interval’, from 16 April – 27 May, to help cultural organisations understand audience views on missing cultural events and returning to venues.

On 23 May the UK Government announced the return of some pupils to school on 1 June, but many cultural organisations involved in live performances were still unclear as to how and when venues could re-open, and how customer sentiment might change as society started to emerge from lockdown. Many were planning for a long closure, and considering creating content digitally, or outdoors. Others were planning to open when allowed, with social distancing in place.

There was therefore a need to understand the audience’s views on coming back to venues who could open with social distancing, and also their appetite for consuming content digitally or outdoors, where that was not possible.

**Indigo** developed Act 2 in consultation with many of the organisations previously involved in After the Interval, and taking feedback on numerous webinars and facilitated online meetings. The survey was offered free to organisations in the UK.

Indigo provided each participating organisation with its own results in real time whilst also aggregating the data into a large national data set for wider sharing amongst the sector.

We previously published an interim report ‘wave 1’ which covered 3 weeks from 1-21 June. This second report now shows findings for 22 June - 15 July.

**All results and reports for After the Interval and Act 2 are available on [www.indigo-ltd.com](http://www.indigo-ltd.com)**

With thanks to the Arts Council of Wales for funding the Welsh translation of Act 2.

*After the Interval* is also being operated in Italy with our partners *Il Rosetti*, and *After the Interval and Act 2* in Ireland (ROI and NI) by our partners *Thrive*.

**We will continue to publish regular updates and observations on the findings of both surveys, as well as opportunities to get involved with future projects. These will be available on [www.indigo-ltd.com](http://www.indigo-ltd.com)**
Section 1: Methodology and Sample

Cultural organisations were invited to send an email to 2,000-4,000 of their audience members inviting them to complete the survey via a link provided. Where possible, we encouraged organisations to send it to a sample of their recent and frequent attenders to build up a picture of engaged cultural audiences.

Responses were limited to 1,000 per organisation. Emails were sent out in waves and responses collected from 22 June - 15 July (3 weeks).

258 cultural organisations have participated in Act 2 to date, and these are listed in Appendix 2.

Over the 3-week period over 41,000 responses from audience members were received, and over 100,000 in total for the full 6 weeks.
Sample breakdown

Responses: 40,787 (wave 2)

Respondents were representative of an ENGAGED CULTURAL audience with a high frequency of attendance. These are the people we most wanted to hear from in terms of their likelihood to reattend.

Responses by region/country

<table>
<thead>
<tr>
<th>Region</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>England</td>
<td>80%</td>
</tr>
<tr>
<td>East</td>
<td>5%</td>
</tr>
<tr>
<td>East Midlands</td>
<td>10%</td>
</tr>
<tr>
<td>London</td>
<td>14%</td>
</tr>
<tr>
<td>West Midlands</td>
<td>10%</td>
</tr>
<tr>
<td>North East</td>
<td>5%</td>
</tr>
<tr>
<td>North</td>
<td>6%</td>
</tr>
<tr>
<td>North West</td>
<td>11%</td>
</tr>
<tr>
<td>South East</td>
<td>1%</td>
</tr>
<tr>
<td>South West</td>
<td>9%</td>
</tr>
<tr>
<td>South</td>
<td>10%</td>
</tr>
<tr>
<td>Wales</td>
<td>7%</td>
</tr>
<tr>
<td>Scotland</td>
<td>13%</td>
</tr>
</tbody>
</table>

Responses by organisation type

<table>
<thead>
<tr>
<th>Organisation Type</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td></td>
</tr>
<tr>
<td>Arts Centre</td>
<td></td>
</tr>
<tr>
<td>Concert Venue</td>
<td></td>
</tr>
<tr>
<td>Orchestra</td>
<td></td>
</tr>
<tr>
<td>Ballet or Opera Company</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
<tr>
<td>Festival</td>
<td></td>
</tr>
</tbody>
</table>

1 Region/Country = where participating organisation is based and/or primarily operates
Section 2: Overall findings

2.1 Booking NOW for Events in the future

Q: Are you actively booking NOW for events in the future?
Responses: 40,895

Only 20% of respondents are booking for events

There is a slight increase in the proportion of people actively booking tickets for future events.

Q: When is the first event that you are booking for scheduled to take place?
Responses: 7,489

> Half of those booking are for events from NOVEMBER

Significantly fewer bookings are for events before November than in the first 3 weeks of the survey.
Q: Which of the following best describes the type of event it is / type of venue where the event will be held? Responses: 7,514

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre, opera or dance performance</td>
<td>33%</td>
<td>39%</td>
</tr>
<tr>
<td>Rock or pop concert</td>
<td>22%</td>
<td>27%</td>
</tr>
<tr>
<td>Classical music concert</td>
<td>9%</td>
<td>9%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Comedy event</td>
<td>6%</td>
<td>7%</td>
</tr>
<tr>
<td>Family / children's event</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Outdoor event</td>
<td>1%</td>
<td>2%</td>
</tr>
<tr>
<td>Festival</td>
<td>1%</td>
<td>2%</td>
</tr>
</tbody>
</table>

Q: What is your current expectation regarding this event? Responses: 7,494

<table>
<thead>
<tr>
<th>Expectation</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>I expect it to take place under restricted capacities and other measures</td>
<td>42%</td>
<td>45%</td>
</tr>
<tr>
<td>I expect it to take place in the way it has been publicised</td>
<td>27%</td>
<td>27%</td>
</tr>
<tr>
<td>I expect it to be postponed until a later date</td>
<td>24%</td>
<td>23%</td>
</tr>
<tr>
<td>I expect it to be cancelled</td>
<td>4%</td>
<td>3%</td>
</tr>
</tbody>
</table>

72%
Expect events they have booked for to go ahead
Slightly more people expect to see restrictions put in place on the events they have booked for
2.2 When and how will audiences return?

**Q:** If you had to say now when you think you’ll be ready to start BOOKING for events again, which of the options below would you choose?

*Responses: 31,256*

<table>
<thead>
<tr>
<th>Within the next month</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9%</td>
<td>11%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1-2 months from now</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22%</td>
<td>22%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3-4 months from now</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22%</td>
<td>29%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4-6 months from now</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>18%</td>
<td>18%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6-12 months from now</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>18%</td>
<td>19%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Over a year from now</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4%</td>
<td>5%</td>
</tr>
</tbody>
</table>

**67%**

would not consider booking for events for **at least 3 months**

There is a small increase in the proportion willing to book within a month

**Q:** Please tell us which of the following statements best fits how you’re currently feeling about coming out to events at a venue again?

*Responses: 31,490*

<table>
<thead>
<tr>
<th>I will feel comfortable to come to events again as soon as venues are allowed to reopen</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>17%</td>
<td>14%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I would consider coming to a cultural event in a venue if I felt sufficiently confident that the required social distancing and hygiene measures had been put in place</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>50%</td>
<td>53%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I would prefer to wait until I can attend a cultural event in the ‘usual way’ again - however long that might take</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>19%</td>
<td>18%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I cannot currently envisage attending a cultural event at a venue until a vaccine or treatment for Covid-19 is readily available</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>14%</td>
<td>14%</td>
</tr>
</tbody>
</table>

**ONLY**

**14%**

would come to venues as soon as they can re-open

[BUT]

**67%**

would consider attending events if venues re-opened with social distancing

[This has decreased in the last 3 weeks]
Q: Would any of the following make you more likely to book NOW for events in the future?

Responses: 49,508

- If the event is CANCELLED by the venue or promoter: the ability for me to receive a full REFUND
  - Wave 1: 62%
  - Wave 2: 61%

- If I or someone I was attending with is UNWELL or unable to attend: the ability for me to return my tickets in exchange...
  - Wave 1: 44%
  - Wave 2: 46%

- None of the above
  - Wave 1: 23%
  - Wave 2: 24%

- Flexible PAYMENT PLANS to spread the cost of tickets over a few months
  - Wave 1: 5%
  - Wave 2: 5%
### 2.3 Safety and Comfort

**Q:** Would the following social distancing measures make you MORE or LESS likely to consider attending a live cultural event?

**Responses:** 27,300

**MORE**
- Limited numbers, scheduled arrival
- Households seated together; seats distanced
- Hand sanitiser, Covid-safe ‘kite-mark’

**LESS**
- Audiences wearing masks, public transport
- Daytime performances, unreserved seating
- Toilet facilities restricted

There have been NO significant changes between wave 1 and wave 2 in these findings.

Audiences are becoming slightly more likely to look for queue management, masks and on-site monitoring.
2.4 Experiencing culture digitally

Q: Have you engaged with any cultural events ONLINE, either before or during the recent lockdown?
Responses: 37,290

62%
Have already experienced culture online

Q: Which of the following types of online activity have you done during lockdown?
Responses: 20,852

80%
Watched a full-length production

<table>
<thead>
<tr>
<th>Activity</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watched a full-length production</td>
<td>82%</td>
<td>80%</td>
</tr>
<tr>
<td>Watched performances created 'at home'</td>
<td>52%</td>
<td>55%</td>
</tr>
<tr>
<td>Made a donation to watch a performance</td>
<td>31%</td>
<td>34%</td>
</tr>
<tr>
<td>Taken part in a creative activity online</td>
<td>25%</td>
<td>26%</td>
</tr>
<tr>
<td>Watched a new production created during…</td>
<td>25%</td>
<td>29%</td>
</tr>
<tr>
<td>Attended an online arts or music festival</td>
<td>19%</td>
<td>21%</td>
</tr>
<tr>
<td>Paid to access performances from a specialist</td>
<td>11%</td>
<td>12%</td>
</tr>
</tbody>
</table>
Q: If you were unable to go to cultural events in a venue for the foreseeable future, would you be interested in engaging with cultural events ONLINE?

Responses: 36,990

- 46% Yes
- 47% Possibly
- 17% No
- 33% Possibly

The online experience isn’t an attractive alternative to the LIVE event
- 85% Wave 1: 83% Wave 2
- 16% Wave 1: 18% Wave 2
- 13% Wave 1: 11% Wave 2
- 13% Wave 1: 11% Wave 2
- 3% Wave 1: 3% Wave 2
- 3% Wave 1: 3% Wave 2

- 80% Are interested in culture online

<table>
<thead>
<tr>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>17%</td>
<td>20%</td>
</tr>
<tr>
<td>37%</td>
<td>33%</td>
</tr>
<tr>
<td>46%</td>
<td>47%</td>
</tr>
</tbody>
</table>

The sound and/or picture quality of my equipment at home is poor
- 13% Wave 1: 13% Wave 2

My internet/broadband speed is poor
- 12% Wave 1: 13% Wave 2
**Q: Which of the following might you be interested in engaging with online in the future?**

Responses: 28,409

<table>
<thead>
<tr>
<th>Option</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>A performance specially created to be watched ONLINE</td>
<td>78%</td>
<td>78%</td>
</tr>
<tr>
<td>An ARCHIVE recording of a performance with a full audience staged before Coronavirus</td>
<td>78%</td>
<td>78%</td>
</tr>
<tr>
<td>A LIVE event filmed 'behind closed doors'</td>
<td>74%</td>
<td>72%</td>
</tr>
<tr>
<td>A LIVE event with a socially-distanced audience that I cannot not attend in person</td>
<td>66%</td>
<td>66%</td>
</tr>
<tr>
<td>A RECORDING of an event filmed 'behind closed doors'</td>
<td>65%</td>
<td>63%</td>
</tr>
<tr>
<td>A RECORDING of an event with socially-distanced audience that I could not attend in person</td>
<td>59%</td>
<td>59%</td>
</tr>
</tbody>
</table>

**Q: To what extent do you agree with the following statements regarding your expectations for online events?** Responses: 28,765

**ONLINE EXPECTATIONS**

<table>
<thead>
<tr>
<th>Statement</th>
<th>Wave 1</th>
<th>Wave 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>I expect it will be different from a live event, but will still be a satisfying experience</td>
<td>1.0</td>
<td>1.0</td>
</tr>
<tr>
<td>I will find it easy to access digital performances</td>
<td>0.6</td>
<td>0.6</td>
</tr>
<tr>
<td>I think I will enjoy the experience</td>
<td>0.3</td>
<td>0.3</td>
</tr>
<tr>
<td>I will enjoy knowing that other people are watching at the same time as me</td>
<td>1.0</td>
<td>1.0</td>
</tr>
<tr>
<td>I expect the experience to be as good as being at a live event</td>
<td>1.0</td>
<td>1.0</td>
</tr>
</tbody>
</table>

These figures were identical for wave 1 and wave 2.

DIGITAL can be rewarding but is NOT a replication of a LIVE event.
For each of the following, please tell us what you would consider spending in order to watch or attend an online cultural event.

Responses: 43,881

<table>
<thead>
<tr>
<th>Event Description</th>
<th>Same as Live</th>
<th>Less than</th>
<th>Pay what you decide</th>
<th>Donation I choose</th>
<th>Only if free</th>
</tr>
</thead>
<tbody>
<tr>
<td>A performance specially created to be watched ONLINE</td>
<td>15%</td>
<td>52%</td>
<td>12%</td>
<td>15%</td>
<td>5%</td>
</tr>
<tr>
<td>An ARCHIVE recording of a performance with a full audience staged before Coronavirus</td>
<td>4%</td>
<td>42%</td>
<td>13%</td>
<td>27%</td>
<td>15%</td>
</tr>
<tr>
<td>A LIVE event filmed 'behind closed doors'</td>
<td>13%</td>
<td>60%</td>
<td>11%</td>
<td>13%</td>
<td>3%</td>
</tr>
<tr>
<td>A LIVE event with a socially-distanced audience that I cannot attend in person</td>
<td>11%</td>
<td>60%</td>
<td>11%</td>
<td>14%</td>
<td>3%</td>
</tr>
<tr>
<td>A RECORDING of an event filmed 'behind closed doors'</td>
<td>7%</td>
<td>53%</td>
<td>15%</td>
<td>19%</td>
<td>6%</td>
</tr>
<tr>
<td>A RECORDING of an event with socially-distanced audience that I could not attend in person</td>
<td>6%</td>
<td>53%</td>
<td>16%</td>
<td>19%</td>
<td>7%</td>
</tr>
</tbody>
</table>

These findings are not significantly different from Wave 1. (See wave 1 report for full details)

Over 2/3 would pay to watch something new
2.5 Experiencing culture outdoors

**Q:** Have you ever attended an outdoor arts event?
*Responses: 35,373*

![Bar chart comparing wave 1 and wave 2 responses to the question of having attended an outdoor arts event.]

**Q:** If you were unable to go to cultural events in a venue for the foreseeable future, would you be interested in engaging with cultural events OUTDOORS?
*Responses: 35,256*

![Pie chart showing the distribution of responses to the question of interest in engaging in cultural events outdoors.]

These figures are almost identical to wave 1.
**Q:** If you felt confident that the appropriate social distancing measures were in place, which of the following types of outdoor events would you be most interested in attending?

*Responses: 32,926*

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Interest Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Open air theatre and plays</td>
<td>84%</td>
</tr>
<tr>
<td>Open air concerts or gigs</td>
<td>76%</td>
</tr>
<tr>
<td>Drive-in events</td>
<td>49%</td>
</tr>
<tr>
<td>Rural and countryside events</td>
<td>47%</td>
</tr>
<tr>
<td>Park festivals in towns and cities</td>
<td>32%</td>
</tr>
<tr>
<td>Green field festivals</td>
<td>29%</td>
</tr>
<tr>
<td>Street festivals in towns and cities</td>
<td>25%</td>
</tr>
<tr>
<td>Light nights</td>
<td>23%</td>
</tr>
<tr>
<td>Participatory and community outdoor...</td>
<td>20%</td>
</tr>
<tr>
<td>Carnivals, parades or processional...</td>
<td>20%</td>
</tr>
</tbody>
</table>

This is not significantly different from wave 1.

**Q:** For each of the following, please tell us what you would consider spending in order to watch or attend an outdoor cultural event.

*Responses: 32,540*

These findings are not significantly different from Wave 1. (See wave 1 report for full details)

>80%

Want ‘outdoor versions’ of what they see in a venue

There is much more of an appetite to pay ‘the same as live’ for outdoor events than digital
2.6 Economic Viability

**Q:** How concerned would you say you are about the financial survival of the organisation who sent you this survey? (scale 0-100)
*Responses: 33,880*

---

Audiences are VERY concerned about the survival of the organisation

Not concerned

0

**82**

Very concerned

100

[wave 1 was 81]

---

**Q:** How much do you think you will be able to spend on cultural events once they can happen again 'as normal'? (scale 0-100)
*Responses: 25,534*

---

A lot less than before

0

**54**

A lot more than before

100

[This is the same as wave 1]
2.7 Disabled Audiences

Q: Do you identify as a D/deaf or disabled person, or have a long-term health condition?
Responses: 34,582

This is not significantly different from wave 1

Q: Please tell us how important each of the following would be in making a decision when to return to live cultural events
Responses: 5,290

[This is identical to wave 1]
Section 3. Key metrics compared week by week

The following 3 key metrics have been included in both After the Interval and Act 2, and are therefore possible to compare across 12 weeks to 15 July:

- **% of respondents actively booking** for events now, and of those
  - % booking for events not before 2021
- Of those NOT actively booking
  - % of those who believe they will NOT book for at least 4 months
- **% of respondents who say they would feel comfortable coming back to events** just because the venue has re-opened

### % of respondents actively booking now

<table>
<thead>
<tr>
<th>Week To</th>
<th>% of respondents actively booking now</th>
</tr>
</thead>
<tbody>
<tr>
<td>22/4</td>
<td>20%</td>
</tr>
<tr>
<td>29/4</td>
<td>17%</td>
</tr>
<tr>
<td>6/5</td>
<td>16%</td>
</tr>
<tr>
<td>13/5</td>
<td>15%</td>
</tr>
<tr>
<td>20/5</td>
<td>16%</td>
</tr>
<tr>
<td>27/5</td>
<td>14%</td>
</tr>
<tr>
<td>14/7</td>
<td>17%</td>
</tr>
<tr>
<td>21/6</td>
<td>18%</td>
</tr>
<tr>
<td>28/6</td>
<td>18%</td>
</tr>
<tr>
<td>5/7</td>
<td>16%</td>
</tr>
<tr>
<td>12/7</td>
<td>14%</td>
</tr>
</tbody>
</table>

### % of bookers NOT willing to book for at least 4 months

<table>
<thead>
<tr>
<th>Week To</th>
<th>% of bookers NOT willing to book for at least 4 months</th>
</tr>
</thead>
<tbody>
<tr>
<td>22/4</td>
<td>41%</td>
</tr>
<tr>
<td>29/4</td>
<td>41%</td>
</tr>
<tr>
<td>6/5</td>
<td>43%</td>
</tr>
<tr>
<td>13/5</td>
<td>42%</td>
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<tr>
<td>20/5</td>
<td>38%</td>
</tr>
<tr>
<td>27/5</td>
<td>44%</td>
</tr>
<tr>
<td>14/7</td>
<td>40%</td>
</tr>
<tr>
<td>21/6</td>
<td>40%</td>
</tr>
<tr>
<td>28/6</td>
<td>41%</td>
</tr>
<tr>
<td>5/7</td>
<td>42%</td>
</tr>
<tr>
<td>12/7</td>
<td>40%</td>
</tr>
</tbody>
</table>

### % who will come to events if venues re-open

<table>
<thead>
<tr>
<th>Week To</th>
<th>% who will come to events if venues re-open</th>
</tr>
</thead>
<tbody>
<tr>
<td>22/4</td>
<td>13%</td>
</tr>
<tr>
<td>29/4</td>
<td>13%</td>
</tr>
<tr>
<td>6/5</td>
<td>26%</td>
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<tr>
<td>13/5</td>
<td>19%</td>
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<tr>
<td>20/5</td>
<td>13%</td>
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<td>13%</td>
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<tr>
<td>12/7</td>
<td>14%</td>
</tr>
</tbody>
</table>
Appendix 1: About Indigo-Ltd

**Indigo Ltd** is a specialist consultancy working in the Arts, Heritage and Cultural sectors. We specialise in projects involving marketing, audience development, branding, research and consultation, strategic planning, fundraising and organisational development.

Founded in 2007, Indigo’s partners and associates spent their earlier careers as marketing and fundraising practitioners from cultural organisations, and are regularly embedded in cultural charities to develop their professional practise.

**Katy Raines**, the author of this survey, is founding partner of Indigo, and regarded as one of the UK’s leading consultants on data-driven marketing for Cultural Organisations. She has developed and led research and implementation programmes for large and middle scale organizations throughout the UK and Europe. She has a particular passion for CRM and segmentation, and in using data to effect change and drive an audience-led approach for any cultural organisation.

Her current clients include The Lowry, MAC Belfast, Warwick Arts Centre, National Museums Liverpool, Shakespeare’s Birthplace Trust and Coventry City of Culture 2021. Prior to becoming a consultant in 2006 she held a number of senior marketing roles in large scale venues, holds a Music degree from Cambridge University and a 1st-class MBA from Durham University.
Appendix 2: Participating Organisations

**England**
- a space arts
- ADC Theatre
- Alnwick Playhouse
- AMATA, Falmouth University
- Arts In Rural Gloucestershire
- Artsadmin
- artsdepot
- Artsreach
- Assembly Hall
- Attenborough Centre for the Creative Arts
- b-side CIC
- Barbican Centre
- Bath Box Office
- Bath Festivals
- Birmingham Contemporary Music Group
- Birmingham Literature Festival
- Blackheath Halls
- Blackpool有权
- Bournemouth Symphony Orchestra
- Bradford Theatres
- Brighton Dome and Brighton Festival
- Bristol Cultural Development Partnership
- Bristol Old Vic
- Britten Pears Arts
- Britten Sinfonia
- Calstock Arts
- Camberley Theatre
- Cambridge Junction
- Cambridge Music Festival
- Carn to Cave
- Carnegie Theatre & Arts Centre
- Castleford Phoenix Theatre
- CBSO
- Cheshire Rural Touring Arts
- Chichester Festival Theatre
- Chipping Norton Theatre
- Cornerstone
- Cornish Riviera Box Office
- Criterion Theatre
- Darlington Hippodrome
- Dash Arts
- De Montfort Hall
- Derby LIVE
- Eastern Angles Theatre Company
- Ellipsis Entertainment Ltd
- EM Forster Theatre
- Tonbridge School
- Empire Consort
- English National Ballet
- English National Opera
- English Symphony Orchestra
- English Touring Opera
- Ex Cathedra
- Farnham Maltings
- Gala Theatre and Cinema
- Grand Theatre
- Guildford Shakespeare Company Trust Ltd
- Guildhall Arts Centre
- Guildhall School of Music & Drama
- Gulbenkian
- Hackney Empire
- Hall For Cornwall
- Harlow Playhouse
- Haverhill Arts Centre
- Herford Theatre
- Hexham Book Festival
- Highlights Rural Touring
- HOME
- Hull Theatres
- Hull Truck Theatre
- Ipswich Regent Theatre
- Jacksons Lane
- Jersey Arts Centre
- Jumped Up Theatre
- Junction Goole
- Kenton Theatre
- Kings Theatre Portsmouth
- Kirkgate Arts
- Kneehigh
- Lakeside Arts, University of Nottingham
- Leeds Playhouse
- Leicester Square Theatre
- Lichfield Garrick Theatre
- LIFT
- Lighthouse, Poole’s Centre for the Arts
- Lincoln Arts Trust Limited
- Little Angel Theatre
- London Musical Theatre Orchestra
- London Philharmonic Orchestra
- London Symphony Orchestra
- Louth Riverhead Theatre
- Manchester Camerata
- Manchester International Festival
- Marina Theatre Lowestoft
- Mayflower Theatre
- MGSO4 Epsom & Ewell Arts Festival
- Middlesbrough Theatre
- Middlesbrough Town Hall
- Midlands Arts Centre
- Minack Theatre
- Miracle Theatre
- Museum of Comedy
- Nevill Holt Opera
- New Vic Theatre
- New Writing North
- Newcastle Theatre Royal
- Nonsuch Studios
- Northern Stage
- Norwich Puppet Theatre
- Nottingham Playhouse
- Nuneaton Arts Council
- Octagon Theatre Bolton
- Oldham Coliseum Theatre
- Opera North
- Orchestra of the Swan
- Oxford Playhouse
- Painswick Music Society
- Pararoche
- Penlee Park Open Air Theatre
- Peoples Theatre
- Philharmonia Orchestra
- Pocklington Arts Centre
- Poplar Union
- Queen’s Hall Arts, Hexham
- Red Ladder Theatre Company
- Ribble Valley International Piano Week
- Rotherham Theatres
- Royal Albert Hall
- Royal Liverpool Philharmonic
- Royal Opera House
- Sadler’s Wells
- Science Gallery London
- Slapstick Festival
- Southbank Centre
- Spot On Lancashire
- St John’s Smith Square
- St Martin-in-the-Fields
- Stamford Arts Centre
- Stephen Joseph Theatre
- Strode Theatre
- Sulgrave Manor Trust
- Sunderland Culture Arts Centre
- Washington
- Take Art
- Teturly Music Festival
- Tete a Tete Productions
- The Albany
- The Alban Bay Theatre
- The Apex
- The Atkinson
- The Boo
- The Brewhouse Theatre & Arts Centre
- The Bridgewater Hall
- The Core Theatre Solihull
- The Corn Hall, Diss
- The Courtyard
- The Crescent Theatre
- The Factory of Creativity (Hope Mill Theatre)
- The Fisher Theatre
- The Forum
- the forum theatre Barrow-in-Furness, Cumbria
- The Guildhall Trust
- The Hallé
- The HandleBards
- The Headgate Theatre
- The Horton
- The Lamproom Theatre
- The Lord Chamberlain’s Men
- The Lowry
- The Maddernmarket Theatre
- The Magna Vitae Embassy Theatre
- The Maltings
- The Manchester Lit & Phil
- The Met
- The North Wall
- The Old Market
- The Old Vic
- The Place
- The Point, Eastleigh & The Berry Theatre
- The Princess Theatre and Arts Centre
- The Rose Theatre
- The Royal Shakespeare Company
- The Sixteen Ltd
- The Stoller Hall
- The Wardrobe Theatre
- The Watermill Theatre
- The Woodville
- Theatre Royal & Royal Concert
- Hall Nottingham
- Theatre Royal Bury St Edmunds
- Theatre Royal Plymouth
- Theatre Royal Stratford East
- Theatre Royal Wakefield
- Theatre Royal Winchester (Play to the Crowd)
- Theatre Severn
- Three Choirs Festival
- Trinity Orchestra
- Turners Sims Southampton
- UCL Culture
- Victoria Theatre Halifax
- Villages in Action
- What Next? East London
- Wigmore Hall
- WildWorks
- Wiltsire Creative
- Wokingham Music Club
- YMCA Theatre
- Scarborough York Concerts

**Scotland**
- Aberdeen Performing Arts
- Ayr Gaity Partnership
- Byre Theatre
- Capital Theatres
- Cranleigh Arts
- Edinburgh Festival Fringe
- Edinburgh International Festival
- Hanger Farm Arts Centre
- Horsecross Arts - Perth Concert Hall and Perth Theatre
- Live Life Aberdeenshire
- Lyth Arts Centre Ltd
- MacRobert Arts Centre
- Pavilion Theatre Glasgow
- Royal Scottish National Orchestra
- Scottish Chamber Orchestra
- Scottish Ensemble
- Scottish Opera
- Scottish Society of Playwrights
- SEALL
- Summerhall
- the barn
- The Brunton
- The Swallow Theatre
- The Touring Network
- Traverse Theatre
- Tron Theatre
- Universal Hall Promotions
- Usher Hall

**Wales**
- Borough Theatre Aberavenny
- Canolfan Ucheldre Centre
- Canolfan y Celydddyau Aberystwyth Arts Centre
- Carnegie House
- Grand Pavilion, Porthcawl
- Hijinx
- Memo Arts Centre
- National Theatre Wales
- New Theatre Cardiff
- NoFit State Circus
- Pontardawe Arts Centre
- Royal Welsh College of Music & Drama
- Sherman Theatre
- St David’s Hall
- Swansea Grand Theatre
- Taliesin Arts Centre
- The Gwyn Hall Theatre
- The Prince Royal Theatre
- Theatr Brycheiniog
- Theatr Clwyd
- Theatrau Sir Gâr / Theatr Brycheiniog
- Theatre 503
- Venue Cymru
- Welsh National Opera