

FROM CARBON FOOTPRINTS TO CULTURAL INFLUENCE:

ENGAGING LIVE MUSIC AUDIENCES ON TRAVEL CHOICES

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EXECUTIVE SUMMARY

Before the Covid-19 pandemic, some long overdue conversations around how the music industry could respond to the climate crisis were gradually getting louder. The disruption of the pandemic created the space for artists and promoters to reflect seriously on the sustainability of the music industry, with touring practices and live music coming in for particular attention. [LIVE](#) was set up during the pandemic to bring the music industry together, including on climate action (LIVE Green). [Coldplay announced](#) they wouldn't be touring again until they could do so sustainably. A group of major and independent [record labels](#) committed to reducing their greenhouse gas emissions and to better communicate about climate change within and beyond the industry. Music Declares Emergency grew in influence and researchers at the Tyndall Centre for Climate Change Research (in a collaboration with Massive Attack), started mapping out what truly sustainable [‘super-low carbon’ live music](#) could look like (see Appendix one).

Through initiatives like A Greener Festival, Julie's Bicycle Creative Green, or Vision 2025, many festivals and large events have started giving some consideration to eco-conscious practices. Waste reduction, making menus less meat-heavy, and so-called ‘green riders’ are all becoming more commonplace. There is much more that can and should be done in these areas.¹ But one part of the carbon footprint of live music events has remained stubbornly resistant to change: how the millions of fans who attend live music events in the UK each year travel to and from the shows.²

And audience travel choices really matter: for many events, audience travel is [one of the biggest \(if not the biggest\) contributors](#) to the total carbon emissions of the event, and was first identified as one of the [major indirect sources of emissions](#) from the UK music industry over a decade ago.

Here, we build on the insights from the Super-Low Carbon Live Music report, by exploring ideas for communication and engaging more effectively around audience travel. This report and recommendations — based on roundtable discussions with specialists from across the music industry, a small survey of festival goers at Shambala, and grounded in research on public engagement with climate change — offers a fresh take on a stubborn problem: how to positively influence the travel choices of live music audiences. It is designed as a practical resource for people working on live music and sustainability, and seeks to better engage audiences on travel choices.

Reducing the carbon footprint of live events (including from audience travel) is important in itself, and there is much that can and should be done to reduce emissions in this way. There are different ways that live music events and wider creative industries can effect change, from reducing greenhouse gas emissions that are directly or indirectly caused by their operations and activities, and identifying how the skills and work of creative industries will shape communities and products, to influencing behaviours and attitudes.³

Mobilising the powerful ‘cultural footprint’ that artists and events have, and harnessing the power of music and culture to catalyse faster progress on climate change more widely, is also critical and a currently under-utilised lever for change. The recommendations in this report reflect this, focusing not only on evidence-based approaches to positively influence audience travel choices in and around live events, but also audience travel choices more widely.

FIVE RECOMMENDATIONS FOR POSITIVELY INFLUENCING AUDIENCE TRAVEL CHOICES:

1.

Audiences can be powerful agents of change: Partnerships with external agencies — public transport providers or local authorities — are central to overcoming the structural barriers (e.g. lack of late night public transport in cities) that prevent live music audiences making more sustainable travel choices. There are some examples (such as venues coordinating set times with public transport availability) of partnerships delivering positive changes, but there are also many examples of live events trying unsuccessfully to bring about the changes that would facilitate more sustainable audience travel.

Festivals and much-loved live music events are not ordinary businesses. They have an opportunity to **ask their audiences to create change with them** - to bring about the partnerships with local authorities or public transport providers they need. Organisers of live music events can also work together through networks and trade associations to call for greater policy support, backed by the combined social, cultural and economic muscle of their collective audiences.

2.

Focus on collective efficacy/agency (what ‘we’ can do; the combined impact ‘we’ can have) and solutions-focused frames so that travel decisions are active/positive choices made by the audience as a like-minded group, not sacrifices or inconveniences made by individuals acting alone: don’t apologise for inviting audiences to be part of positive change. Find creative ways (see page 5) to visualise and communicate the **collective impact of behaviour change at scale**.

3.

Find and amplify human stories that ‘show the change’ rather than focusing on facts and figures. Show examples of real people (audience members) modelling positive choices, rather than persuading people through appeals to emissions savings. What are the audience values that you can use to frame climate communications for them (examples on page 7)? Grounding communications in **shared values** will be more effective than throwing around big numbers - tell a human story.

4.

Focus on fairness and feasibility: Fairness is a crucial component of communicating sustainable behaviour messages, and wider engagement with climate change. When people perceive a climate policy or a behavioural ‘ask’ to be fair, they are much more likely to support it. At a time when so many people are facing serious cost of living challenges, ensuring conversations with audiences around sustainability are seen as fair is crucial.

Our research findings suggest that for the most part, audiences think it is fair for festivals/live events to invite audiences to make more sustainable travel choices. **Safety** and **accessibility** have to be integral to travel policies and campaigns so co-developing them with the most-impacted groups is part of making them fair and feasible (see page 8). Organisers of live music events also have a key role to play in making the more sustainable travel choices feasible through ‘carrots’ (incentives), ‘sticks’ (financial or other penalties), and putting in place infrastructure and audience journeys that make the low carbon option the most obvious.

5.

Build on the cultural credibility of live events to encourage ‘legacy impacts’: Take the big picture view and think about what the Cardiff University Festivals Research Group call ‘**legacy impacts**’: audience travel choices are about much more than attending festivals and live events. **Well-liked live events, with a clear sense of identity and loyal audiences have the cultural credibility** to encourage audiences to make wider change in their travel choices, not just around live music.

As well as ‘looking down’ at their own carbon footprint, there is an opportunity for live events to also look outwards towards opportunities for using their cultural footprint to create wider change (more on page 9). Live events and festivals have a valuable advantage of being able to speak to and influence audiences on the basis of shared identity and values.



CASE STUDY: SHAMBALA FESTIVAL

To provide an initial road-test of some of our recommendations, we conducted a short in-person survey with a small number of festival-goers at Shambala. Are audiences potentially open to the ideas in this report?

Just over half thought that music festivals ‘could do more’ to support audiences to make sustainable travel choices, just over a fifth thought that festivals are ‘not doing enough’, and just under a fifth thought they are ‘doing all they can’. There’s a recognition (and expectation) that music festivals can do more in terms of supporting audiences to make more sustainable travel choices - which means there’s an appetite for bolder, more ambitious conversations with audiences around their travel choices, if approached and framed in the right way (see recommendations).

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Just over half think it's fair for music festivals to ask audiences to travel to the event in the **most sustainable way they can**. A third think it's only fair for audience members who can afford to/are able to, and only three people thought it was not fair.

More than three-quarters said they would support or be open to supporting campaigns by music festivals about changes to make festival travel more sustainable, but that are **currently outside of festivals' direct control**. However, some felt their support would be contingent on what the campaign was and what they were being asked to do.

Three-quarters said they would support or be open to supporting music festivals asking audience members to make more sustainable travel choices in other areas of their lives ('**legacy impacts**'), away from the festival itself. However, what might be appropriate (or not) for the festival to do needs to be considered - it should be "suggestions, not demands" and focused on having a conversation with trusted messengers - which may not be the same person or organisation for all live music events.

7 aged 18-24, 24 aged 25-34, 18 aged 35-44, 4 aged 45-54, 3 aged 55-64

33 male, 22 female, 1 non binary

Data collection: 59 people aged 18+, England, August 2022. Not all participants provided demographic data.

FROM CARBON FOOTPRINTS TO CULTURAL INFLUENCE: EVIDENCE & EXAMPLES FOR THE FIVE RECOMMENDATIONS

1. **Audiences can be powerful agents of change:** Invite audiences to be part of demanding the wider changes needed to break the impasses many events face around travel infrastructure

“It's important for the audience to understand their impact within the bigger system...we need to have this kind of transparency with communicating with the audience...‘You contribute this much, but still there's more to be done.’




- Norhan Magdy Bayomi

Before we can incentivise, or persuade, or force, some kind of unified national action or governmental support...there needs to be...more of a unified approach from the industry itself.

- Hadi Ahmadzadeh

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🎵 A core principle of the Centre for Climate Change and Social Transformations (CAST) is that people are **powerful agents of change**. Individual action is not limited to small behavioural adjustments and people can make change in a range of ways as consumers, citizens, voters and peer-influencers.^{4,5} Whilst there are some examples of festivals and live events working effectively with external partners (one roundtable attendee spoke about using GoCarShare or LiftShare to provide benefits for audience members who car share; or the Sage Gateshead partnership with the Metro to provide free travel for ticketholders up to two hours before and after show times), there are many more examples of the structural changes needed to create super-low carbon travel seeming frustratingly out of reach (e.g. safer cycling infrastructure, or public transport provision, synchronised with event/show times).¹


-  **Inspiring audiences to find their voice:** Where live events are running into seemingly intractable barriers, audiences can work in partnership with events to campaign for wider change: there is an opportunity here for festivals to partner with audiences on campaigns to create the structural changes needed to make live events truly sustainable. Audiences demanding changes in harmony with the events they love is an under-explored avenue for overcoming barriers to structural change (put simply, politicians listen to their voters and businesses listen to their customers).
-  **Political and social action:** During the Covid-19 pandemic, people supported UK grassroots venues through the Music Venue Trust's campaign - 'Save Our Venues'.⁶ In terms of support for climate action, music audiences have been encouraged to "support local venues and those taking climate action, and collectively call upon the industry to take action whilst celebrating those that do".¹ The next step is asking audiences to call upon those *outside* of the music industry to help facilitate changes. This approach has already been tried - ahead of COP27, the 27th UN Climate Change Conference, audience members at Glastonbury were encouraged to send digital postcards to the Prime Minister which had been created by musicians and artists.⁷
-  **A unified approach:** Asking audiences to help push for wider changes could come from individual festivals or events, but having a unified approach from the wider music industry would be even more valuable - this could mean working through trade associations and networks to leverage individual voices with a shared demand. The live music industry has already shown it can come together for shared policy asks in response to Covid-19 and the impacts of Brexit on touring. There is an opportunity for more dialogue with local and national government on the kind of action needed to make sure millions of music fans can travel to music events in ways that are not in conflict with the urgent emissions reductions the UK needs to achieve. This includes making sure that environmentally preferable choices, such as public transport, remain affordable in the midst of a cost of living crisis.

2.

Focus on collective efficacy/agency (what 'we' can do; the combined impact 'we' can have) and solutions-focused frames so that travel decisions are active/positive choices, not sacrifices or inconveniences: don't apologise for inviting audiences to be part of positive change

“ We ran a small pilot at one of the events to understand what's the average carbon footprint, and to see what impression we would get when we show [the audience] the results. With this next pilot we want to do this real time data visualisation so people would really understand the **collaborative effect of ten thousand people** going to this venue [in a more sustainable way]. ”

- Norhan Magdy Bayomi

-  **Individual actions at scale matter:** Whilst there are risks in over-focusing on individual behavioural shifts (and limits to how much individuals can change their behaviours, if the options aren't available to do so), there is still value in individual behaviour change at scale.

This could mean setting a target — in a creative way — for a percentage of audience members to pledge to make a particular shift in their travel choices, and stick to it. Let people see the impact of changes at a group level - at Cambridge Folk an audience survey found that when people knew the carbon impact of different travel options, they felt motivated to make more sustainable choices.⁸

- 🎵 **Collective identity and action:** Research suggests that when people recognise that they are part of a collective in a crowd, it *“activates shared values and concerns”*.⁹ An article in Time magazine argues that live music events can *“build collective identity...bringing together like-minded people with a common interest to create a sense of solidarity and focus their collective efforts for social change”*.¹⁰ Engaging people in a way that focuses on collective climate action can be important, particularly for younger people,¹¹ who make up a high percentage of festival attendees.¹²
- 🎵 **Collective behaviour change is a powerful social cue:** It's not just about achieving collective behaviour change, it's about communicating it effectively. Anjuna Beats (see Norhan Magdy Bayomi's quote above) is trialling a visualisation of the amount of CO² saved through the collective travel decisions made by audiences at their events. Showing that other people are making changes, and how much of a difference this makes collectively, is a powerful catalyst for further change.
- 🎵 **Build agency through action:** Feeling helpless or overwhelmed about climate change is a common experience.¹³ While this doesn't mean shying away from the seriousness of climate change, the urgency of taking action, or the magnitude of the changes required, it is important that people feel hope and agency, which can come from taking constructive action. Framing travel behaviours as positive choices rather than sacrifices/favours from the audience is important and cultivates the sense of shared purpose towards a shared goal (more sustainable live events).

3. Find and amplify human stories that ‘show the change’ rather than focusing on facts and figures. What are the audience values that you can use to frame climate communications for them?

“ In 2021 the Sustainability team interviewed team managers and key contractors to create a short film highlighting how different stakeholders play an important part in delivering sustainability at the festival. The idea was to tell stories that connect with people, and strengthen the sense of it being a team effort...it really touched people.

- Chris Johnson

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- 🎵 **Know your audience:** Although it's a communication truism, knowing your audience is key. In the context of live music events, this means potentially moving beyond demographic factors (e.g. age) and customer data (e.g. communication preferences) and building an understanding of audience values (i.e. the principles and issues that motivate them).

- 🎵 **The importance of values:** Values are key for communicating effectively on climate change and creating persuasive audience travel campaigns, grounded in the way that people see themselves and the things they care passionately about. For some audiences (in the context of an audience travel campaign), it could be a sense of fairness (people doing their bit), for others avoiding waste (through unnecessary travel emissions), and for others driven directly by concern about climate change. The Britain Talks Climate toolkit segments the British public based on their values and provides information about how to engage them individually and collectively - this kind of tool can be used in a range of different situations to help better understand and effectively communicate with audiences on climate change.¹⁴
- 🎵 **The power of personal stories:** Sharing personal stories, rather than simply facts and figures, can be a powerful way of engaging people at the level of their values. Research suggests that stories which show people taking action can be more effective at changing attitudes and beliefs.¹⁵ While there is sometimes a need to communicate facts and provide one-way information about climate change, two-way engagement and conversations are key to good public engagement. So when promoting sustainable travel initiatives (e.g. car sharing or arriving by coach), illustrate them with examples of people sharing their (positive) experiences, normalising the activities and giving them a 'human face'.

4. **Focus on fairness and feasibility:** When people perceive a climate policy or a behavioural 'ask' to be fair, they are much more likely to support it.

“ The biggest challenges for us [disabled people] are being included in the first place and being listened to and having that seat at the table...and being concerned that... things are pitted against one another and it seems like another fear of where access might be degraded again and pushed down by environmental sustainability.

- Suzanne Bull MBE

When you're thinking about transport at night, safety is a key consideration.

- Carly Heath

In this area, and others on the fringes of the city centre...the buses stop running at ten o'clock in the evening...you've got whole sections of the community that are unable to access activities that happen after dark [by public transport]

- Carly Heath

- 🎵 **Don't solve one problem, only to create another:** Behaviour changes to address climate change, if not carefully thought through, can make existing inequalities worse or create additional ones.¹⁶ Whether it's affordability, safety, or accessibility, our roundtable participants were clear that sustainable travel must also be inclusive. For example, Reading Festival charge for standard car parking, though access parking is free.¹⁷ And in the context of increasing concerns about the cost of living, asking audiences to pay more for environmentally positive choices is even more potentially sensitive than ever.

- 🎵 **Think about perceptions of fairness:** Fairness is a crucial component of communicating sustainable behaviour messages and wider engagement with climate change.¹⁸ When people perceive a climate policy or a behavioural ‘ask’ to be fair, they are much more likely to support it. The concept of fairness means different things to different people, but is an essential part of addressing climate change and this should be reflected in how you engage with your audiences. Recent research suggests that a key first step is identifying whether what you’re communicating about will be seen as fair or not by different groups of people.¹⁸ For example, it may be that in communicating with particular audience members, you’re asking them to do something different to others. Not everyone will be able to change their behaviours, so it is important to understand who is suitable to engage with and how they will perceive your communications.
- 🎵 **There is an appetite for behaviour change that is fair:** Research shows that people are aware of the impact that changes in travel would have on emissions, with almost half (45%) of British adults saying that they think walking, cycling, or using public transport would have the biggest impact on tackling climate change,¹⁹ and 74% of people in a recent Scottish survey indicating they were willing and able to reduce car use.²⁰ Our audience research at Shambala found that for the most part, audiences think it *is* fair for festivals/live events to invite audiences to make more sustainable travel choices. Explicitly building in ‘fairness’ to these messages – e.g. by asking those who can afford it to donate a small extra amount to help subsidise the cost of low-carbon travel choices for other audience members (‘paying it forward’ – an approach already in use at Shambala and other events) – is likely to make these appeals even more successful. Eurosonic Noorderslag (in the Netherlands) asked people travelling to pay an opt-out eco-solidarity tax to account for the emissions of their travel. This was in turn partly used to offer ‘green tour grants’ to emerging bands playing the festival showcase, to cover the higher relative cost of travelling by train.



5. **Build on the cultural credibility of live events to encourage ‘legacy impacts’:** Well-liked live events, with a clear sense of identity and loyal audiences have the cultural credibility to encourage audiences to make wider change in their travel choices, not just around live music.

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Maybe we're focusing a little bit too much on how the audience are getting to us, and maybe not enough on what else we can inspire them to do around travel thereafter...I guess there might be a bigger behaviour change impact there.

- Sarah Bird

As a festival, approaching sustainability, and the changes we make, as a conversation with our audience and stakeholders, has helped us create a culture of collaboration...We are transparent and demonstrate that we listen, which leads to engagement and trust. Ultimately, this has led to being more successful in making changes.

- Chris Johnson

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Cultural organisations can be climate influencers: The [Act Green report](#) explored the attitudes of arts and culture audiences across the UK. Their research found that more than three-quarters think that cultural organisations should “*influence society*” when it comes to climate change,²¹ suggesting that there is space and support to do so. This is also recognised by some in the music industry in [The Show Must Go On report](#), who believe they have “*a unique opportunity to model the kind of world we want to see... cultural codes, values, and behaviours we set together with our audiences that can resonate long after they return home*”.²² Ensuring that people or organisations who are trusted messengers speak up and act on climate change is important for reaching wider audiences. Festivals and live events can play this role for their audiences, alongside artists (where appropriate, and how credible they may be based on their own climate actions) as high-profile climate messengers - as highlighted in ecolibrium’s [Sustainable Travel Guide for Artists and the Music Industry](#).⁸
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Shambala audience research: In our own research with audience members at Shambala, a significant minority of audience members challenged the idea that a festival would be interested in personal decisions made elsewhere in people’s lives. But we predominantly encountered support for the idea, and so even in this slightly more contested/controversial space there is still a recognition of the potential for festivals in particular to use their cultural influence for good. On the one hand, this would not necessarily reduce the carbon footprint of the event itself. But on the other hand, festivals and live music events can potentially have a much greater impact on emissions through their advocacy and cultural influence than through the monitoring and reduction of their own carbon footprints.
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Looking upwards and outwards: Partly, this is about the importance of ‘surround sound’ for public engagement with climate change: most of us are used to seeing and hearing advocacy messages from campaigners, scientists, and (some) politicians. But when it comes to our cultural spaces and the powerful sense of shared identity that emerges from them, there’s often a hesitancy for artists and events to step into an activist or advocacy role. Sometimes this is for good reasons; globe-trotting artists are not the right messengers for a sustainable travel campaign, although Craig David’s recent collaboration with Trainline ‘Better Days (I Came By Train)’ offers a different framing in simply celebrating train travel. If an event can credibly show it is doing as much as it can, now looking outwards to create positive change elsewhere, there is space to be much more vocal advocates for change in society.
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Legacy impacts: This opportunity to influence action on a wider scale is reflected in research about legacy impacts. Research by Nicole Koenig-Lewis (Festivals Research Group at Cardiff University), Adrian Palmer and Yousra Asaad which focused on cultural festivals found that audience engagement and joyful emotions had ‘legacy benefits’, where people intended to remain involved with community events and cultural activities related to the festival afterwards.²³

APPENDICES

APPENDIX ONE

Super -Low Carbon Live Music: what does this mean for audience travel?

In 2021, researchers at the Tyndall Centre for Climate Change Research (commissioned by Massive Attack) created a roadmap for super low-carbon live music - i.e. a carbon footprint commensurate with global targets for decarbonisation. The [report](#) recommended a range of ways in which travel emissions can be reduced for artists (e.g., minimising the use of aviation and planning tours accordingly) and across the day-to-day working of UK live music (e.g., electric vehicles or active transport). In terms of audience travel, the report suggested:

- 🎵 “For town and city venues - collaborate with local authority and transport providers to increase provision of public transport when shows finish.
- 🎵 Improve secure bicycle storage at venues.
- 🎵 Offer incentives, information and/or integration with public transport travel options through ticketing.
- 🎵 For festivals - provide and promote lower carbon transport options for attendees - particularly in areas not served by existing public transport. e.g. provide secure bicycle storage, frequent bus/coach connection to transport hubs, arrange additional train services and incentivise car sharing.
- 🎵 When good low carbon options are in place, disincentivise private car use and set year on year reduction targets for space dedicated to car parking at sites.
- 🎵 Do not actively promote flying for live music events and develop train/coach package options for overseas visitors where possible.”

APPENDIX TWO

Roundtable attendees

Hadi Ahmadzadeh, Ecodisco
Emma Ball, Operations Manager, NEC Group
Norhan Magdy Bayomi, AnjunaBeats artist/MIT
Sarah Bird, Wild Rumpus
Daniel Boulger, Head of Venue Partnerships, NEC Group
Suzanne Bull MBE, Attitude is Everything
Vikki Chapman, Head of Sustainability for Live Nation UK & Ireland
Dr Andrea Collins, Senior Lecturer, School of Geography and Planning, Cardiff University
Fiona Ellis, Business Support Manager for DF Concerts & Events
Carly Heath, Bristol Night Time Economy Advisor

Anna Johnson, AnjunaBeats/Involved Group
Chris Johnson, ecolibrium
Dr Christopher Jones, Research Fellow, Tyndall Centre for Climate Change Research, University of Manchester
Dr Nicole Koenig-Lewis, Reader in Marketing, Cardiff Business School, Cardiff University
Benny Locke, End of the Road
Kevin Mackay, DF Concerts & Events
Kevin Moore, Event Management Consultant
Andrew Ogun, Agent for Change, Arts Council of Wales
Phoebe Rodwell, AIF
Liz Warwick, Environmental, energy and wellbeing consultant

APPENDIX THREE

Methodology

In May and June 2022, we held two online roundtables with people working in the music industry and sustainability, across both greenfield and urban events. Attendees were mainly based in Great Britain, but we also had some involvement from further afield. The discussion focused on sharing barriers and challenges to reducing the environmental impact of audience travel, as well as opportunities for positively influencing the travel choices of live music audiences. An overview of academic and other literature about travel behaviour and public engagement with climate change was presented in the roundtables, and has been included as a focused literature review in this report.

In August 2022, we conducted a small piece of research at Shambala festival in Northamptonshire, England. This consisted of a short, anonymous survey with 59 attendees aged 18+ as they arrived at the festival on the opening day. The survey asked some basic demographic questions (age, gender) as well as questions about fairness and festival action about sustainable travel, perceptions about travel choices outside of the festival, and campaigning. We received approval from the School of Psychology Research Ethics Committee at Cardiff University to be able to conduct the roundtables and survey.

APPENDIX FOUR

How live music events can make low-carbon travel easier for audiences

Organisers of live events can work at different levels to make low-carbon travel choices more possible for audiences.^{22,24} Measurement is important to prioritise actions - there are tools like ecolibrium's Audience Travel Data Tool to help artists and event organisers to record and understand audience journey impacts.⁸

Actions that don't require external changes:

List public transport, cycling, walking instructions at the top of 'how to get here' pages; and ask people not to drive (provide separate and clear information on accessible travel).	Best practice also includes informing audiences of the nearest public transport stops and lines, and where bicycles can be locked up at the venue or nearby.
Offer public transport ticket discounts or 'bundled' show and transport tickets. Provide additional private shuttle services for festivals from nearby stations or coaches from key cities.	People attending shows at Sage Gateshead receive free Metro travel 2 hours before and after show end. Festivals including Boomtown, Glastonbury, and Shambala have increased the share of audiences arriving on shared coaches by offering a set proportion of tickets as coach-and-festival ticket bundles only.
Alignment of set times with public transport times	This is mainly feasible where there are few key public transport links nearby with last services running between 23:00 – 00:00 so a slightly earlier finish time can make the difference between this being an option or not.

Provision of secure bicycle storage	Some grassroots music venues already encourage regulars to bring their bikes into the venue where bicycle racks are unavailable.
Introduction of high car parking charges to disincentivise driving and/or reducing the amount of car parking available	Clearly explained exceptions should be made for accessibility reasons. Exceptions can also be made to incentivise higher rates of car sharing (e.g. no parking charges for cars with 3+ passengers). Money collected can be used to subsidise more sustainable transport (e.g. coach services for festivals, installation of bicycle racks, running of bike maintenance and repair workshops, installation of electric vehicle charge points).
Stop the promotion of flying	Increase marketing spend in areas accessible by public transport or with strong train connections instead. Some events are trialling pre-sales limited to a certain geographic radius of the event to maximise the share of local audiences. Music Venue Trust ran a campaign with their members encouraging audiences to 'go local' and walk, cycle, or take public transport to check out live music in their own neighbourhoods.
Use events and venues as a platform to promote more sustainable travel through activities and programming.	Although unlikely to shift significant audience numbers, organised cycle rides to festivals can give a sense of adventure and encourage more people to try out cycling as a social activity. Venues like Village Underground have held events like bicycle maintenance workshops for their community. Musician Aitch offered free train tickets for under-25s in the UK to make it easier for them to attend concerts and cultural events in other cities (the scheme was called 'Aitch-S2').

Actions that require external changes:

These offer opportunities for collective campaigning for more low-carbon travel-friendly policies through live music trade associations and networks, highlighting the over 30 million attendees to live music events every year and the cultural and economic contribution made by live music events in the UK – and how this depends on available travel infrastructure. Campaigns would be strengthened by also involving audiences in these asks, showing there would be broad public support.

Improving provision of secure bicycle storage on public land. This also includes making it easier for venues to obtain permission/council sign-off and support for installing bike racks.
Improve provision of safe cycling infrastructure, especially physically separated cycleways. For example, the Royal Albert Hall wrote to Kensington & Chelsea in support of keeping the temporary cycle lanes on High Street Kensington.
Public campaign promoting 'stay in the UK' tourism highlighting the festivals, events, and cultural experiences that can be reached by train and within the UK instead of taking short flight-based city-breaks abroad.
Facilitating better dialogue between live music events and operators of privatised public transport in the UK (trains, buses, and local). Participants in the roundtables shared their frustration at being unable to find the right contact, struggling to negotiate any kind of partnership, and operators being inflexible in providing additional services even where these are guaranteed to be busy (e.g. extra late services for large city-centre events, additional trains or buses for festival arrivals/departures).

Improving provision of public transport serving the night-time economy, both on a local level (i.e. within cities) and on a regional level (i.e. train services between key urban centres, which often stops around 22:00 – 23:00 making it unsuitable for most live music events). Ensuring the cost of public transport in the UK remains accessible to people, especially given that it has grown proportionally more compared to the cost of driving in the last decade.

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