INCREASING ADULT ATTENDANCE AT DESIGN MUSEUM EVENTS

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Increasing Adult Attendance at Design Museum Events

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Abstract

We explored ways to increase adult attendance at the London Design Museum's events following visitor decreases due to the pandemic. Interviews and surveys with event attendees, exhibition visitors, and the general public revealed topical interest was the primary factor influencing attendance, and some audiences are underrepresented. Our recommendations support promotional strategies that utilise relevant social media–including Instagram and TikTok–as well as different types of events to attract a broader audience.

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Executive Summary

Museums in England have seen growth in attendance over the past 20 years (DCMS, 2020). However, in early 2020, the onset of the COVID-19 pandemic forced 93% of museums to temporarily close (NEMO, 2021). While the UK lifted most restrictions by May 2021, data from five major London museums revealed that in-person visitor attendance was only 13-40% of what it was in May 2019 (Harris, 2021). The Design Museum in London has also suffered the brunt of this decline, particularly in their event attendance.

Our project focused on recommending the most effective ways to attract new and returning adult visitors to attend Design Museum events following visitor decreases due to the pandemic. We accomplished our goal by fulfilling three different objectives. We first determined which demographic groups are attending Design Museum events and how these groups differ from general UK museum visitors. Second, we identified and reported the reasons why people choose to attend events. Third, we recommended promotional strategies the Design Museum can use in the future.

Methods

Our methods included five sets of semi-structured interviews, a demographic questionnaire, two surveys, and an analysis of existing attendee data. The two surveys contained similar questions but differed slightly due to the different needs of the Adult Learning and Public Programmes departments. We interviewed five separate groups and achieved a total respondent sample size of 177. We interviewed and surveyed Design Museum event attendees (n=80) at the ASMR Workshop, Designing For Your Future Self talk, and Manifestos: Architecture for a New Generation talk. We investigated attendees' motivations for attending and how they found out about the event. Next, we interviewed Design Museum exhibition attendees (n=30) to determine if they would attend an event at the museum. We interviewed attendees at other museums' events and the general public (n=67) to find out if they would attend Design Museum events and why or why not. We also interviewed event planning staff at the Design Museum and other London museums to investigate what advertising methods they employ and if they are effective. Finally, we obtained data on past event attendees' ages from the Design Museum's database.

Key Findings

We separated our findings into four distinct groups: our understanding of the current audience, factors influencing attendance, desired event modes and topics, and how people hear about events. We found that certain demographic groups, including men, older audiences, gender non-conforming individuals, and those without a higher education degree are underrepresented at events. From the three events we attended, we found that the average event attendee at the Design Museum is a white female who is between the ages of 20-34 and highly educated. Compared to general UK museum visitors, Design Museum event attendees are more diverse: greater proportions of event attendees identify as LGBT, belong to an ethnic minority, or have a disability or long-term health condition. The gender gap is even wider among Design Museum event attendees than UK museum visitors, with over 70% of attendees identifying as female. People aged 65 and over comprise less than 4% of Design Museum event attendees, despite representing 23% of UK museum visitors.

When analysing why people choose to attend events, we found that topical interest was the primary factor influencing the decision to attend. The most popular topics were science, technology, research, and crafts/making. Conversely, we found that people choose not to attend because they feel that the Design Museum covers topics that are too similar to topics covered at the Victoria and Albert Museum (V&A). We also found that lack of access to childcare posed a barrier to attendance for adults with children.

Respondents (n=177) indicated a stronger interest in talks and workshops, with screenings, lates, and courses being less preferred options. We found discrepancies between the amounts people expect to pay and the actual costs of events. Across almost all event types, the expected cost ranged from 5-20% less than the actual cost of events.

We found that participants mainly learn about events through social media such as Instagram or institutions displaying the information. We also found that when participants learn about events from another person, that person is typically a friend.

Recommendations

We recommended different types of events to hold, platforms to advertise on, and further research to conduct. Participants primarily expressed interest in topics involving science and

technology, research, and crafts/making. The Design Museum has held events on these topics in the past, and we recommend continuing to host events on these topics for consistency, brand solidity, and maintaining the interest of their current audience. However, the Design Museum can benefit from holding events on unusual topics to draw new audiences who are passionate or curious about those topics. We suggest the Design Museum continue to hold events on internet trends and connect them to the world of design. Potential event topics include cryptocurrency and trending celebrities.

We also recommend holding workshops where attendees are encouraged to bring their friends. Encouraging friends to attend events together may be effective in increasing attendance, as people are likely to hear about events from a friend. To accommodate adults who lack access to childcare, we recommend holding events designed for families or having a supervisor who can watch the children while the parents are participating in the event.

Our results support the Design Museum's plan to reinstate late nights, an event where attendees interact with the museum after-hours and museum staff provide food and beverages. To build an audience, we recommend hosting evening workshops with beverages and food to get audiences accustomed to lates at the Design Museum. We recommend that the Adult Learning team conduct follow-up research on attendee opinions to determine interest levels in attending a late as a standalone event. Similarly, we recommend combining screenings and talks to establish an audience for screenings.

 To target younger audiences, we recommend advertising on social media platforms such as Instagram, Facebook, and TikTok. To increase the age diversity of Design Museum event attendees, we recommend conducting additional research to explore why people in the 65+ age group are not attending. To best attract older age groups to events, we recommend advertising in the newspaper and continuing to send out email advertisements.

By offering popular and unique events while advertising on platforms proven to attract event attendees, the Design Museum can maintain and broaden their audience. Targeted advertising can draw in underrepresented demographic and psychographic groups. These recommendations can help increase attendance of new and existing audiences at Design Museum events.

1. Introduction

In early 2020, the onset of the COVID-19 pandemic forced 93% of museums to temporarily close (NEMO, 2021). Throughout Europe, lockdowns have led to 60% of museums suffering an average reported loss of €20,300 (approximately £17,240) (NEMO, 2021). Public travel bans especially hurt museums in touristic regions, which saw a loss of 75-80% of their income (NEMO, 2021). From March 2020 until nearly March 2022, the UK has had three national lockdowns (O'Byrne Mulligan, 2022; The Institute for Government, 2021). While the UK lifted most of their restrictions by May 2021, data from six major London museums[1] revealed that in-person visitor attendance was only 13-40% of what it was in May 2019 (Harris, 2021).

As the cultural sector adapts to the new, post-lockdown world, museums seek ways to raise attendance rates. Museums have historically utilised events, including talks, workshops, and lates, to raise their prestige, promote social awareness, increase new visitors, attract new audiences, and increase revenue (Veall, 2015). The Design Museum in London, for instance, hosts talks, symposiums, workshops, and courses, primarily to promote social awareness and attract new audiences. Due to lower attendance rates following the pandemic, the Design Museum has been investigating why people are reluctant to return to in-person events at the museum.

Museums use demographics and psychographics to better understand their audience. Demographics are statistics that represent visitor characteristics such as ethnicity, age, gender, and social class, helping museums understand what portion of the population their museum appeals to (Falk et al., 2012). Psychographics focus on attendees' cultural values and attitudes, which helps museums understand the type of audience their museum attracts (Ashton & Gowland-Pryde, 2019; Falk et al., 2012; Powell & Kokkranikal, 2015). Research has also been conducted into creating profiles of the typical and atypical museum attendee (Audience Agency, 2018; Department for Digital, Culture, Media & Sport [DCMS], 2016b; Kirchberg, 1996; Mullens & Glorieux, 2019; Race Disparity Unit, 2021; Visits to museums and galleries, 2019).

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[1] These six London museums are the National Gallery, Science Museum in London, Tate, Natural History Museum, Victoria and Albert Museum, and British Museum.

Using this knowledge, museums can improve their event programmes and marketing strategies to grow and change their visitor base. However, little is known about event attendees and how they differ from museum visitors.

Events have been typically designed to attract Generation Y, and more broadly 18-35 year olds, groups who want more interactivity in their experiences and are often unable to visit during the day (Barron & Leask, 2017; Museums Association, 2012; Veall, 2015). Little research has been conducted on the demographic and psychographic characteristics of event attendees and how these characteristics differ from those of museum visitors. Understanding event attendees and their mindsets can help museums effectively develop programmes and market themselves to prospective event attendees.

Our project recommends the most effective ways to attract new and returning adult visitors to attend in-person Design Museum events following visitor decreases due to the pandemic. We addressed this goal first by collecting demographic and psychographic data on Design Museum event attendees. We compared our data on the demographic and psychographic characteristics of attendees with existing data on UK museum visitors to determine how these populations differ. We also compared the demographic traits of Design Museum event attendees to the demographic traits of UK, London, and Kensington and Chelsea residents. We then developed and administered surveys and interviews to investigate why people choose to attend or not attend events.

We found that certain demographic groups and psychographic segments were underrepresented in our sample of event attendees. We also found that interest was the main factor that determined whether an individual would attend a museum event, with science, technology, research, and crafts/making being the most common topics of interest. Talks and workshops generated the most interest, however, there is a significant discrepancy between the amount people expect to pay for workshops and the amount the Design Museum charges. Based on our findings, we recommended events and promotional strategies the Design Museum can employ to attract a wider range of attendees. In particular, we recommended the Design Museum broaden their use of social media advertising and host lates, screenings, and unique events.

2. Background

In this section, we will review the trends in visitor attendance at museums during the 21st century. We then explore the types of people who attend museums and their events. Finally, we discuss the constraints that prohibit people from attending museums and museum events.

2.1 Museum Visitation Trends during the 21st Century

Museums in England have seen growth in attendance over the past 20 years (DCMS, 2020). In the 2005/06 year, 42.3% of respondents to the Taking Part survey–an England-wide survey that asks about cultural engagement–reported attending a museum or gallery in the past year (DCMS, 2016). Ten years later, this percentage rose to 52.5% of adults. Similarly, visits to DCMS-sponsored museums[2] have more than doubled since the turn of the century, increasing from 21.3 million in the 1998/99 year to 49.72 million in the 2018/19 year (DCMS, 2020). This increase reflects a significant and growing interest in attending museums among the adult English population.

In 2001, the UK government reintroduced free admission to national museums, which significantly contributed to increased visitation (Centre for Public Impact, 2016). This new policy meant that visitors who normally would not attend a museum due to financial barriers would be more likely to have an initial visit, potentially leading to repeat visits. After the decision came into effect, UK museums saw an average increase of 70% in visitation. Following the 2005/06 year, visitorship at DCMS-sponsored museums continued to increase for nine consecutive years (DCMS, 2020). This policy, along with a variety of other factors, led to more people attending UK museums compared to previous years.

However, the 2014/15 year was the start of a three-year period of decline (DCMS, 2020). No clear reason is known for this decline; it may be representative of a change in Londoners' leisure habits. Although the 2018/19 total visitation at London museums showed an almost full

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[2] The DCMS sponsored museums and galleries are the British Museum, Museum of the Home, Horniman Museum, Imperial War Museums, National Gallery, National Museums Liverpool, National Portrait Gallery, Natural History Museum, Royal Armouries, Royal Museums Greenwich, Science Museum Group, Sir John Soane's Museum, Tate Gallery Group, Victoria and Albert Museum, and The Wallace Collection. The Department for Digital, Culture, Media & Sport is a government organisation that uses this group of museums and galleries as an indicator for the annual performance of the UK museum sector through a variety of factors.

return to the level it was before the decline, many UK museums did not see this recovery. Of those that did recover, most were outside of London.

In March 2020, Prime Minister Boris Johnson ordered the first COVID pandemic lockdown, which precluded people from visiting museums and other public spaces from April to June 2020 (Institute for Government, 2021). From April 2020 to March 2021, there were 2.6 million visits to the DCMS museums–the same museums that amassed almost 50 million visitors two years prior (DCMS, 2022). Following the third and most recent lockdown that ended in April 2021, visitation began trending upwards again but still has not reached pre-pandemic levels. From April 2021 to March 2022, the DCMS museums recorded a combined 17.2 million visitors.

Events are one method that museums have utilised to attract new visitors and encourage repeat visits (Easson & Leask, 2020). Literature suggests that events are either a tourist attraction or a way to enhance the well-being of visitors by providing an opportunity for social interaction (Nogare & Scuderi, 2020). Museums host many different types of events, including workshops, talks, and late nights. Workshops allow visitors to have a hands-on experience and create a product they can take home with them. Talks enable visitors to engage with a topic and listen to discussion among professionals. During late nights, museums provide food and beverages and allow visitors to socialise with each other and interact with exhibits after-hours. These events present the museum with an opportunity to convince the public of its relevance and ability to facilitate meaningful experiences (Barron & Leask, 2017). Visitors have a high satisfaction rate when they are involved in museum events, which helps the museum attract new audiences through word-of-mouth (Nogare & Scuderi, 2020).

As museums work towards rebuilding their audience post-lockdown, it has become increasingly important for museums to understand who their visitors are. The following sections describe methods museums employ to analyse and categorise their visitors.

2.2 Visitor Profiles

To raise attendance rates to their pre-pandemic levels, museums can benefit from understanding how their visitors have changed. Over the past several decades, much of the research on museum visitation has focused on identifying and segmenting museum audiences (Ashton & Gowland-Pryde, 2019). Museums now seek to attract newer and more diverse

audiences, while simultaneously offering better quality services to their existing customers. They also have many methods at their disposal to understand and segment their audiences. With this information, museums can more effectively market themselves to existing visitors and new audiences.

2.2.1 Visitor Demographics

Initial attempts to analyse museum visitors focused on demographic characteristics, such as ethnicity, age, gender, and social class (Falk et al., 2012). Diversity initiatives such as those implemented by Arts Council England (ACE), a major source of public funding for UK museums, partially explain this trend. To be eligible for ACE funding, museums are required to collect demographic data on their visitors including gender, sexuality, and race (Arts Council England, n.d.). Museums have also used demographic data to assess what segments of the population visit their museum, and which segments may demand more encouragement to attend. Most research on museum demographics has reached similar conclusions. Compared to the general UK population, museum visitors are disproportionately upper class, white, urban, and able-bodied (Audience Agency, 2018; DCMS, 2016b; Race Disparity Unit, 2021). In the following paragraphs, we summarise the results of past museum visitor research in the UK.

UK visitors prefer to attend local museums, with 86% of all domestic visitors travelling fewer than 20 miles to visit museums (Audience Agency, 2018). While the end of lockdowns has enabled museums to resume operations for local audiences, the ongoing international travel restrictions limit their ability to engage foreign visitors. In 2018, overseas audiences accounted for 37% of all London museum visitors (Audience Agency, 2018), with 55% of all foreign visits including at least one museum excursion (National Museum Directors' Council, 2013).

Researchers have used several metrics to study the correlation between social class and museum visitation and found that people of higher social classes are more likely to visit museums. The Taking Part Survey stratifies respondents using several indicators of social class, including gross income, education level, employment status, home ownership, the National Statistics Socio-Economic (NS-SEC) classification, Index of Multiple Deprivation (IMD)

decile[3], and Acorn[4] classification. Through this survey, the UK's Department for Digital, Culture, Media, & Sport (DCMS)[5] collects data on how UK citizens engage with the arts, museums, galleries, archives, libraries, heritage sites, and sports. In 2016, interviewers collected data from 10,000 UK residents aged sixteen and older (DCMS, 2016a). They found that possessing a higher education degree or earning more than £50,000 per year increased a person's probability of attending a museum by 25%. People meeting the criteria for the Acorn classification of "Urban Prosperity" had a 70% museum attendance rate, while only 39% of people classified as "Hard-Pressed" had attended. People living in areas with IMD scores of five or higher attended at higher rates than those with lower scores. Unemployed people attended at lower rates than employed people.

Recent research has documented differences in museum attendance based on race, with white UK citizens attending more than any other race (DCMS, 2016b). In 2019, 51% of white UK citizens had visited a museum, compared to only 34% of black citizens (Race Disparity Unit, 2021). However, other researchers contend that race alone is not a significant determinant of museum attendance when confounding factors, including socioeconomic status, are accounted for (Falk, 2012).

UK citizens who report having a disability are less likely to visit museums than the general population. In 2016, 55% of non-disabled citizens attended a museum, compared to 47% of people with disabilities (DCMS, 2016). In 2018, fewer than 10% of museum visitors had disabilities, despite representing 18% of the population (Audience Agency, 2018).

The relationship between gender and museum attendance is less clear. Some research suggests that women attend museums more often than men (Brida et al., 2015; Thyne, 2001), while others suggest that gender distribution depends on the museum's subject (Audience Agency, 2018; Mclean, 1997). Taking Part survey data from the past decade shows little difference in attendance between men and women. Most of the studies that found more women

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[3] IMD classifies small geographic areas and assigns a number from 1 to 10, with 1 being the most deprived and 10 being the least deprived. Factors weighted in IMD classification include income, employment, education, health, and crime. The IMD is limited in its ability to classify individuals and is especially ineffective at predicting demographic traits in diverse areas.

[4] ACORN is a geo-demographic segmentation system. It classifies UK properties by postal code. These classifications can then be used to predict the socio-demographic characteristics of people who live there. However, since it classifies entire postal codes, it should not be used as the only measurement of an individual's socioeconomic status.

[5] Taking Part is commissioned by DCMS in partnership with Arts Council England (ACE), Historic England, and Sport England.

attended museums than men collected data from a small number of visitors who volunteered to participate in surveys or interviews (Brida et al., 2015; Thyne, 2001). Some research suggests that survey response rates are higher among women than men (Smith, 2008). It is also possible that the museums where researchers conducted these case studies happened to have mostly women visitors, but that this gender distribution does not reflect museums in general. With larger sample sizes representing visitors at museums across the UK, the Audience Agency and Taking Part surveys are more likely to accurately describe the general museum-visiting population. Since the Taking Part survey only collects data for total museum visitation and does not divide by type or specific museum, both conclusions may be true. Overall, visitation across all museums is roughly equal across genders, but the gender distribution at individual museums may be unequal and related to the museum's subject.

Museums gain valuable information from studying the demographics of their visitors. The low rate of disabled visitors indicates that museums should work to improve their physical accessibility, while studying the social class of visitors may indicate a need for financial accessibility. Young people, racial minorities, and other traditionally underrepresented groups attend museums more often when admittance is free (Audience Agency, 2018). These insights enable museums to adopt targeted marketing strategies to attract a wider range of demographics.

2.2.2 Psychographic Segmentation

Demographic characteristics are just one way to describe museum visitors. In recent years, researchers have begun to move away from demographics in favour of identity and value-based metrics for surveying and categorising audiences (Ashton & Gowland-Pryde, 2019; Falk et al., 2012; Powell & Kokkranikal, 2015; Thyne, 2001). This evolution in museum audience research has centred on the motivations that drive individuals to attend, or not attend, museums (Ashton & Gowland-Pryde, 2019; Falk et al., 2012; Powell & Kokkranikal, 2015).

Museum-goers cite many reasons for their choice to attend museums. Some of the most common motivations include socialisation, education, and entertainment (Audience Agency, 2018; Thyne, 2001). Other visitors seek a relaxing reprieve from the anxiety of daily life, a fulfilment of their desire to memorialise those who came before them, or a new experience to cross off a list (Falk et al., 2012). Some museum-goers even view museums as a status symbol– perhaps not entirely incorrect, given the correlation between economic prosperity and attending

museums. Given the subjective nature of motivations, it is unsurprising that researchers have developed several methods to categorise museum visitors' motivations. The following section describes and compares some of the segmentation models developed for this purpose that are most relevant to this project.

Audience Spectrum

Developed by The Audience Agency, Audience Spectrum consists of ten segments, each characterised by members' attitudes towards and willingness to participate in various artistic and cultural activities (Audience Agency, 2018). In 2017/18, The Audience Agency partnered with 105 UK museums, including the Design Museum, to collect data from over 39,000 museum visitors through a combination of face-to-face interviews and Audience Finder e-surveys (Audience Agency, n.d.c). Researchers classified audience members into segments based on their socio-demographic characteristics (Audience Agency, n.d.a). The researchers then classified each segment as high, medium, or low engagement (see Figure 1), but operational definitions for these categories are not publicly available. The Audience Agency provides behavioural information for each segment, including digital habits, creative participation, and engagement strategies.
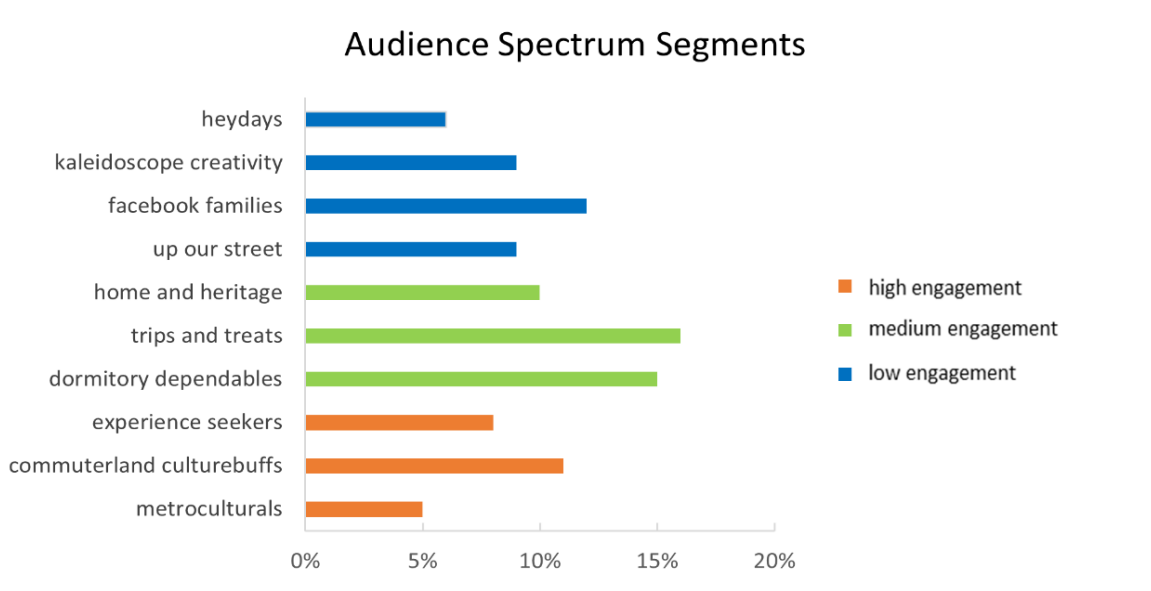
Figure 1. Audience Spectrum consumer segments reported as a percentage of the UK adult population.

Morris Hargreaves McIntyre Culture Segments

      Morris Hargreaves McIntyre (MHM) is a private consulting company that collaborates with cultural organisations to segment audience members into groups and target program offerings and marketing based on that segmentation. Audience members are classified into one of eight segments (see Figure 2) based on their responses to a ten-question quiz designed to assess their cultural values and beliefs (MHM, n.d.).

Morris Hargreaves McIntyre Culture Segments
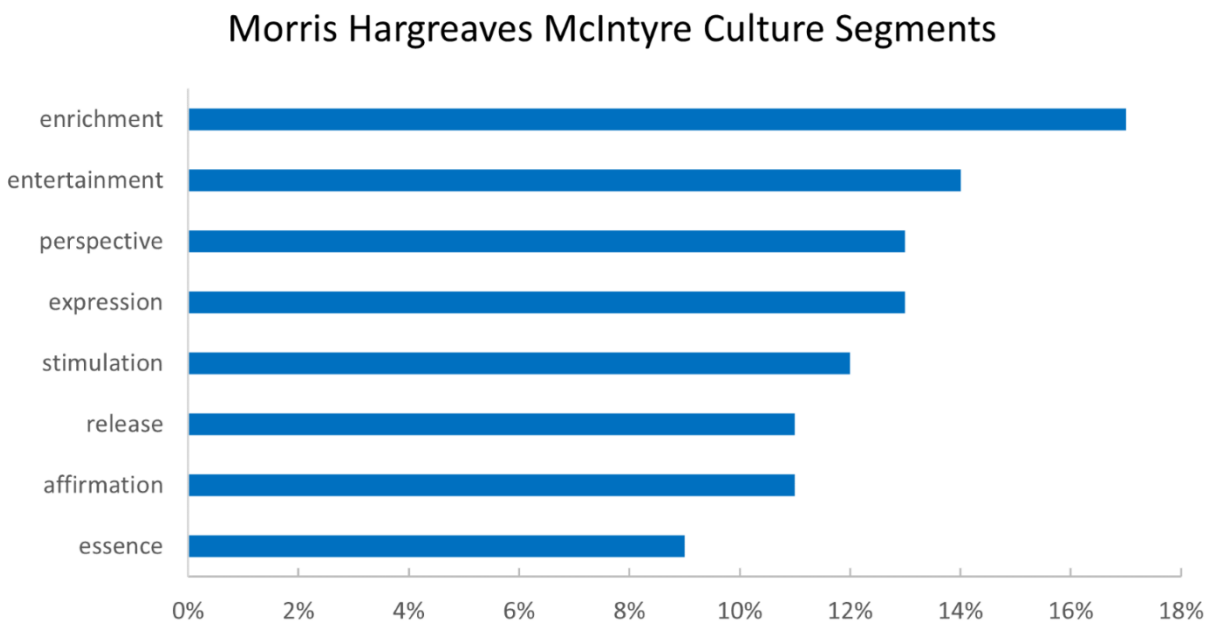
Figure 2. MHM Culture Segments reported as a percentage of the UK adult population. No distinction is made on engagement level.

      MHM and Audience Spectrum are similar in several ways. Private companies developed these services to segment arts and culture audiences by their socio-demographic characteristics. Museums can use these companies' tools to gather information on their visitors to discover ways to market and appeal to different segments. They are also both frequently updated, with both companies recently publishing information predicting how lockdowns affected each of their segments (Audience Agency, n.d.b; McIntyre, 2020). One major difference between these two systems is that Spectrum classifies their segments by engagement level, while MHM does not emphasise distinctions on how likely each segment is to attend events. While knowing which groups are most highly engaged may make it easier for museums to target eager audiences, it can

also lead to dismissing lower-engagement groups as a waste of time and resources. With low engagement audiences representing over a third of UK adults, this dismissal significantly limits the audiences museums can attract.

Several other methods of segmenting audiences have been developed and serve different purposes (Ashton & Gowland-Pryde, 2019; Falk et al., 2012). Some models emphasise customers' values or classify motivations as intrinsic or extrinsic (Powell & Kokkranikal, 2015; Thyne, 2001). The Rand Model focuses primarily on audiences who are not yet engaged in arts and culture offerings, a group often overlooked by other segmentation systems (Ashton & Gowland-Pryde, 2019). Another weakness of motivation-based audience segmentation is the tendency to assume that a person's motivations are immutable (Falk et al., 2012). In reality, a person's motivation for attending events may depend on their mood, the specific location, or any number of other factors.

2.3 Attendance Constraints

While the previous section discussed why people attend museums, it is equally important to understand why people do not attend. Attendance is associated with the leisure values and expectations of the possible visitor; if the perception of the visitor does not match the actual museum, they may be less likely to visit (Bitgood & Thompson, 1987). This section explores the different types of constraints that prevent non-attendees from going to museums.

In Belgium, 2707 non-attendees responded to a survey that asked about their social participation and whether they had attended a museum at least once in the past six months (Mullens & Glorieux, 2019). These non-attendees were drawn from a randomly selected sample of 3949 people who took the Participation Survey of 2014. Researchers categorised participants into non-attendees who are interested in going to museums and non-attendees who are not interested in going to museums. They categorised the constraints as intrapersonal, interpersonal, and structural. Intrapersonal constraints involve the non-attendee's psychological state and include health issues, low self-esteem, stress, and lack of interest. Interpersonal constraints are the relationships between characteristics of individuals and include not having a companion to attend with. Structural constraints are barriers between preference and participation, including chronological, geographical, and financial reasons. Mullens & Glorieux (2019) found that intrapersonal and structural constraints were influenced by income, whereas interpersonal

constraints were influenced by gender, age, and children. Overall, intrapersonal constraints appeared most frequently. This study also found that non-interested non-attendee respondents were of a lower socioeconomic background. A different study in Germany found similar results, concluding that the typical non-visitor is a blue-collar worker or unemployed (Kirchberg, 1996). Mullens & Glorieux (2019) argue that the elitist history of museums has steered those of a lower socioeconomic status away from attending.

Mullens and Glorieux (2019) found that lack of interest was the main constraint for both men and women. However, women were more likely to report more interpersonal and structural constraints while men reported more intrapersonal constraints. On average, women have less time for leisure activities compared to men due to their historical roles as caretakers and homemakers. Due to this link, women are more constrained even during their leisure time compared to men, especially if they are full-time mothers. They also found that age is a significant constraint for women, but not for men. This difference is largely because older women prefer to have company when they visit museums, and potential difficulties locating a companion to attend with presents an additional barrier to participation. The results from this study showed that women who have a lower income are more likely to report both interpersonal and structural constraints than their higher-earning counterparts. Education level and career affect both genders equally.

Museums can combat these constraints by promoting a welcoming, inclusive environment. The European Union utilises the cultural inclusion initiative through two approaches: educational activities and a connection between supply and demand (Mullens and Glorieux, 2019). Both approaches are intended to promote socioeconomic transformations that positively contribute to inclusivity. Museums can also benefit by targeting non-visitors with their marketing approaches to change their perception of the museum and encourage an initial visit (Bitgood & Thompson, 1987).

In the following section, we discuss how our team gathered data on Design Museum event attendees and non-attendees. We also describe how we used this data to make recommendations for marketing strategies that target both attendees and non-attendees.

3. Methods

The goal of this project was to recommend the most effective ways to attract new and returning adult visitors to in-person Design Museum events following visitor decreases from the pandemic. We achieved this goal through the following objectives:

1. Determine what demographic groups are attending Design Museum Events and if these groups differ from those visiting UK museums.

2. Report reasons why people choose to attend or not attend Design Museum events.

3. Evaluate different promotional strategies to encourage attendance.

Our team employed multiple methods to address our objectives. Our methods included five sets of semi-structured interviews, a demographic questionnaire, two surveys, and analysis of existing attendee data. We interviewed five separate groups: Design Museum event attendees, Design Museum exhibition attendees, event planning staff at the Design Museum and other London museums, attendees at other museums' events, and the general public. Accordingly, we developed five separate sets of interview questions to obtain the most relevant information from each group. We discuss the themes of each interview in detail below. We requested that all survey and interview participants complete our demographic questionnaire (see Appendix A). We distributed the two surveys (see Appendices B and C) at Design Museum events to collect information about attendee motivations and event satisfaction. The two surveys contained similar questions but differed slightly due to the different needs of the Adult Learning and Public Programmes departments. Finally, we obtained data on past event attendees from the Design Museum's database.

By fulfilling these objectives, we obtained the knowledge required to make informed recommendations on how the Design Museum can attract more event attendees. The following sections describe the methods we used to explore these topics.

3.1 Objective 1

For our first objective, we determined what demographic groups are attending Design Museum events and how these groups differ from general UK museum visitors. By understanding the demographic makeup of their audiences, the Design Museum can develop effective marketing strategies to target those groups. We also investigated demographic groups that are not attending Design Museum events.

To determine the demographic characteristics of current Design Museum event attendees, we designed a demographic questionnaire to distribute at Design Museum events (see Appendix A). We included this questionnaire in our event attendee surveys and asked interview participants to complete the questionnaire as well. We conducted surveys at three Design Museum events between May and June 2022. The Design Museum usually distributes surveys via email the day after the event but historically achieved low response rates. Studies have shown that paper surveys yield higher response rates than web surveys (Daikeler et al., 2019; Sax et al., 2003), so we opted to distribute paper surveys at events. Attendees at the ASMR workshop received the Design Museum Workshop Attendee Survey (see Appendix B) immediately after their workshop concluded, while attendees at the remaining two events received the Design Museum Public Programmes Event Attendee Survey (see Appendix C) before the event began. We also gave all attendees the option to participate in a five-minute interview and complete a demographic survey instead (see Appendix A). In total, we collected responses from 80 attendees, with an overall response rate of 82%. However, the completion rate for the demographic questionnaire was only 44%[6], with completion rates for individual questions ranging between 63-98%. Our team manually input the questionnaire responses into a .xlsx file. We also obtained demographic data on eleven event attendees collected by the Design Museum at two events held in 2022 prior to our research, as well as age data from 443 event attendees at events held in 2017-2020, which we combined with our data. Finally, we obtained address data on all in-person event attendees between 2021-22 from the Design Museum's ticket booking system. We used the postcodes contained in this data to calculate the approximate distance each

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[6] Question 14 on the surveys originally had only 'yes' or 'no' as answer choices, with no answer choice for participants who did not have access needs to select. When this question is excluded, the completion rate rises to 56%.

attendee travelled to the Design Museum and determine whether each attendee lived in the Design Museum's surrounding neighbourhood. Once we collected our data, we used Tableau and Excel to analyse the responses to determine which demographics currently attend Design Museum events.

When analysing our demographic data, we were particularly interested in the ages of Design Museum event attendees, as age factors significantly in how receptive people are to different advertising methods (Ahlluwalia & Singh, 2020). We also investigated gender, ethnicity, and socioeconomic status. In order to combine our new data with existing demographic data collected by the Design Museum, we used the same demographic questions as previous Design Museum surveys. The Design Museum used the occupation of the highest earner in the participant's household when the participant was 14 and childhood eligibility for free school meals as measures of socioeconomic status. Both of these metrics are recommended for collection by the Cabinet Office (Social Mobility Commission, 2020). However, a 2016 pilot study conducted by the Cabinet Office that compared 12 metrics for assessing socioeconomic status found that questions about parental occupation had comparatively low response rates. The report of this study also noted that as a binary measure, eligibility for free school meals lacks the nuance of other metrics that better capture the wide range of possible socioeconomic statuses. We were also concerned that relying solely on metrics based on childhood socioeconomic status would not accurately reflect the current socioeconomic statuses of participants. To address these concerns we added an additional demographic question asking for the highest level of education attained by the participant.

Next, we investigated whether the demographic characteristics of Design Museum event attendees differed from the demographic characteristics of UK museum visitors. We obtained demographic data on UK museum visitors from summary statistics presented by the Audience Agency in their 2018 Museums Audience Report[7] and data collected through the Taking Part Survey in 2015/16[8]. We compared these figures to our data on Design Museum event attendees to determine how the proportions of UK museum visitors with certain demographic characteristics differed from the proportions of Design Museum event attendees with those

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[7] This data is based on a sample of 39,318 visitors to 105 UK museums. Data was collected through a combination of face-to-face surveys and Audience Finder e-surveys.
[8] This data is based on a sample of 10,171 English residents. Data was collected through face-to-face household surveys.

characteristics. We conducted z-tests and chi-square tests to determine whether differences in proportions were statistically significant. We also compared the demographic characteristics of Design Museum event attendees with 2011 census data for Kensington and Chelsea, the London region, and the United Kingdom. We were primarily interested in exploring how regional differences could explain differences we observed between event attendees and general UK museum visitors.

3.2 Objective 2

Our second objective was to report reasons why people choose to attend or not attend events. Understanding attendee motivations can help the Design Museum plan and advertise events to appeal to their current audience. Conversely, understanding why people do not attend events can enable the Design Museum to address barriers to attendance and attract new attendees.

To identify why people attend Design Museum events, we surveyed and interviewed Design Museum event attendees (n=80) and sorted them into MHM culture segments. We asked attendees to rank their top three reasons for attending the event, whether they were attending alone or in a group, and how they heard about the event. We used the responses to classify each participant into a culture segment. To classify participants, we developed lists of key words for each culture segment (see Appendix D) that fit the questions we asked our participants in surveys and interviews. If at least two-thirds of a participant's answers matched the key words of one culture segment, we classified that participant in that culture segment. If only one-third of their answers fit a culture segment, we examined how they heard about the event to see if they attended with a friend. If we remained unable to definitively classify the participant into a culture segment, we removed that participant from our analysis. This data will inform the Design Museum of the psychographics they are attracting.

At the ASMR workshop, we distributed our surveys at the end of the event. At talks, we handed them out as the attendees walked in and collected them at the end of the event. The surveys took approximately five minutes to complete. Survey questions slightly varied between the workshop and talks (see Appendices B and C) to address the interests of the Adult Learning and Public Programmes teams. We conducted three-to-five minute semi-structured interviews at the ASMR workshop, and our questions included asking why they chose to attend and how they

felt about the event (see Appendix E). In surveys and interviews, we asked what types of events the interviewee would be interested in, whether it be talks, workshops, courses, screenings, or lates. We also asked what types of event topics they were interested in, such as crafts/making, technology, career development, design history, or emerging research. We analysed these responses to determine what event modes and topics the existing Design Museum event audiences are interested in.

To explore the reasons why people do not attend Design Museum events, we chose to interview the general public (n=57), other museum event attendees (n=10), and Design Museum exhibitiongoers (n=30) (see Appendices F, G, and H). To find residents of London who were willing to participate in an interview, we went to the Kensington neighbourhood and various parks around London. Interview locations appear in Figure 3 below. The red pins are areas outside of the Kensington neighbourhood, the blue pins are in Kensington, and the green pin is the Design Museum.

We asked participants if they had ever heard of the Design Museum before. We also wanted to know what they knew about the museum, and if they knew the museum hosts events. We investigated and compared the perspectives of both the hyperlocal audience, which we define as the Kensington neighbourhood, as well as other London residents. We also interviewed attendees at another museum's event, the Museum of the Order of St. John's talk on the British Red Cross. Since this audience was interested in attending museum events, we were curious as to whether they would be interested in Design Museum events. For this objective, we were particularly interested in obtaining the perspective of people who are interested in museum events but would not attend Design Museum events. We also interviewed people attending Design Museum exhibitions to enquire if they would attend events. Our interviews lasted three-to-five minutes, and the demographic surveys had 14 questions.
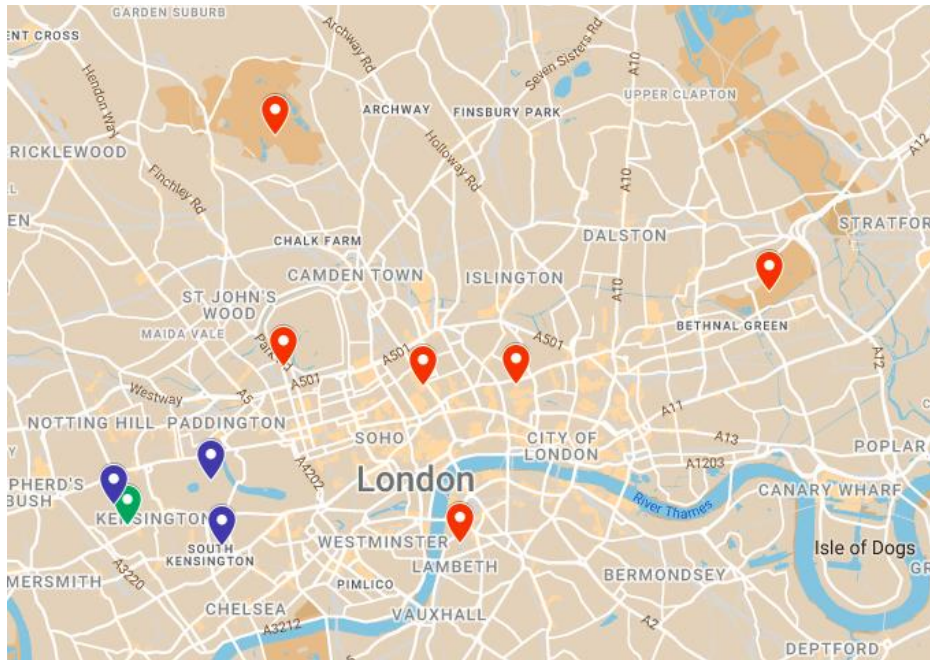
Figure 3. Interview locations for non-attendees. Locations include the Design Museum, Holland Park, The Natural History Museum, Kensington Gardens, Archbishop's Park, Victoria Park, Hampstead Heath, The Regent's Park, Russell Square Park, and the Museum of the Order of St. John.

3.3 Objective 3

For our final objective, we evaluated different promotional strategies to encourage attendance at Design Museum events. To market the Design Museum's events in the most effective manner possible, we explored what advertising methods are most effective to attract the Design Museum's target audience, as well as what methods other museums in London used and found to be effective.

We explored what strategies are most effective in attracting different demographic groups. To determine audience and effectiveness, we first interviewed the Design Museum's staff to understand who they would like to attract to their events. We then conducted a review of the Design Museum's existing targeted marketing techniques so we could understand what is already being done. We reviewed responses to "how did you hear about this event?" from the surveys and interviews given to people who attended the Design Museum's events (see Appendices B, C, and D) to determine what marketing platforms are effective in drawing the current audience to events. This data allowed us to inform the Design Museum which of their current advertising methods worked and whom they attracted.

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To assess the effectiveness of techniques museums in London used to draw visitors to events, we interviewed staff at other museums. We also surveyed and interviewed people in the Design Museum and around London to learn where they hear about events.

We interviewed relevant staff at four other London museums–the Jewish Museum, Burgh House, the Museum of the Order of Saint John, and the Royal Museums Greenwich–to determine who attends their events and how they advertise their events. We interviewed inside the Design Museum, around Kensington, and more broadly around other parts of London (see Figure 3), to explore where people with varying relations to and understanding of the Design Museum find out about the events they choose to attend. This data informed us of the platforms that different groups of people use to find out about events (see Appendix J).

3.4 Challenges and Limitations

When comparing the current demographics of Design Museum event attendees with the demographics of all museum visitors in the UK, some of the questions we asked had no clear parallels with the UK data. For instance, UK data displayed the number of disabled museumgoers, but did not specify how many were blind, deaf, had long-term health conditions, or were neurodivergent. Similarly, the age ranges we provided in our surveys did not match the age ranges used by The Audience Agency. Other demographic groups lacked clear operational definitions, which limited our ability to accurately define our groups for accurate comparison. We elected to include comparisons wherever possible and included footnotes in our data tables describing limitations the reader may wish to consider when viewing our findings.

The Design Museum only hosted three events during our research period, limiting the amount of data we could collect. For the evening talks, attendees were eager to leave and unwilling to participate in interviews. We interviewed or surveyed over 82% of attendees across all three events. Despite this high response rate, we would have liked a higher sample size to draw more robust conclusions.

Throughout our process of data collection, we updated our questions to ensure that participants were provided with clearly worded surveys. However, this rewording also meant that earlier survey data had inconsistencies compared to data from our final surveys. This difference posed difficulties in comparing earlier survey data with data from later surveys.

Although we did collect data on reasons why participants would not attend events, most of our interviewees claimed they would attend. The interview participants could have been biassed in answering positively because they may have assumed that was the answer the interviewer wanted to hear.

Lastly, only one other museum permitted us to interview their event attendees. The amount of data we acquired limited the insight we gained from the perspectives of attendees at other museums' events. Furthermore, the demographics of the attendees from this event were not a representative sample of all museum event attendees.

4. Findings

In this section, we review the data we collected from 177 respondents and provide our analysis. We separated our findings into three main categories: current demographics and psychographics, desired events, and museum outreach.

4.1 Current Demographics and Psychographics

This section focuses on the ways Design Museum event attendees differ from UK museum visitors and the Kensington and Chelsea population. In addition to comparing the demographic characteristics of these groups, we examine the current Design Museum event attendees' psychographics and compare them to Morris Hargreave McIntyre's (MHM) distribution. Appendix K contains details on the demographic characteristics of Design Museum event attendees. For comparison of Design Museum event attendees and UK museum visitors, see Appendix L. For comparison with UK, London, and Kensington and Chelsea demographics, see Appendix M.

In some ways, Design Museum event attendees are more diverse than UK museum visitors: greater proportions of event attendees identify as LGBT, belong to an ethnic minority, or have a disability or long-term health condition. The proportion of LGBT attendees exceeds current estimates of the national and local proportions of LGBT, while the proportions of attendees with disabilities and belonging to each ethnic group are broadly representative of the Kensington and Chelsea population.

By contrast, several demographic groups are underrepresented at Design Museum events. All but two attendees who completed our demographic questionnaire stated that they possessed a higher education degree. While London is the "most educated city in Europe" (Coughlan, 2016), individuals who have completed degrees still compose just 47% of museum visitors and 57% of Kensington residents. Why people without degrees do not attend Design Museum events is unknown–they may feel unwelcome, face financial barriers, or simply lack interest in the events the Design Museum hosts. The gender gap is even wider among Design Museum event attendees than UK museum visitors, with over 70% of attendees identifying as female. This proportion shrinks to 68% when attendees at one event, hosted on International Women's Day and designed for women, are excluded from the analysis. People aged 65 and over comprise less than 4% of

Design Museum event attendees, despite representing 23% of UK museum visitors and 14% of adult Kensington and Chelsea residents. Low attendance from this population is especially surprising considering one of the events we collected data at was hosted in collaboration with the Design Age Institute, an organisation dedicated to healthy ageing.

Most Design Museum event attendees belong to the perspective, stimulation, and essence culture segments. This suggests that the typical Design Museum event attendee is strongly engaged with arts and culture, and Design Museum events may appeal less to people with only a casual or hobbyist interest in design. MHM predicted that all three of these segments would be more apt to return to in-person cultural activities after the COVID-19 pandemic. These segments may be more prevalent now than before the pandemic, however, it is also possible that Design Museum events appeal more to members of these segments. The segments least represented are entertainment, expression, and release. For a comparison of the percentage of Design Museum event attendees and the percentage of all UK adults belonging to each culture segment, see Figure 4. The next section provides a more detailed discussion of factors influencing museum attendance.
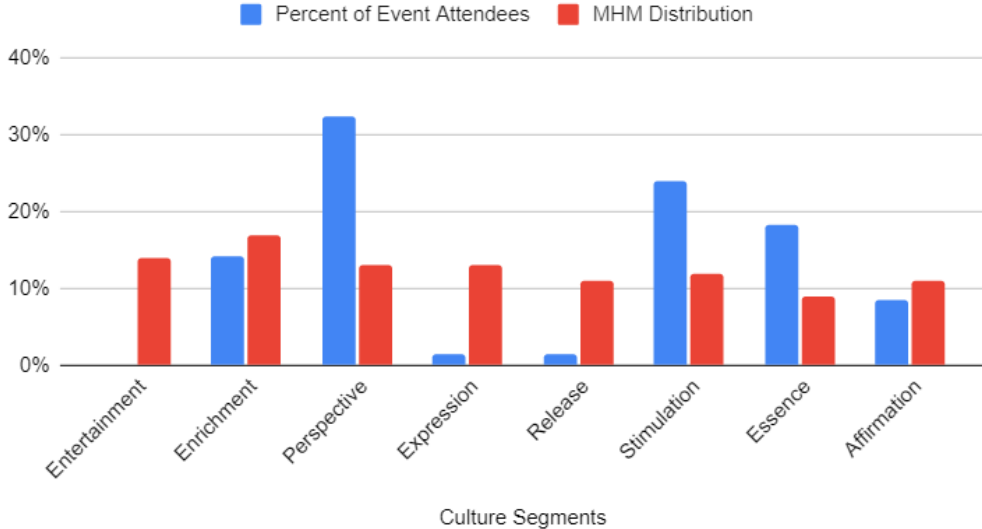
Figure 4. Distribution of Design Museum event attendees' MHM culture segments compared to the distribution of UK adults.

4.2 Factors Influencing Attendance

Participants offered a variety of reasons for why they attended–or would attend–Design Museum events. Across all groups from whom we collected data, interest in the event topic was the primary reason for attending events. Some participants expressed professional or personal interest in the topic, while others found the topic of the event to be unique and intriguing. Figure 5 displays motivations cited by event attendees for each event. Along with interest and professional development, the desire to learn, to be inspired, and to be intellectually stimulated were common motivators. Attendees' motivations for participating in talks and workshops differed. For the inclusive technology talk, professional reasons was the second most common answer, while it was much less frequent for the workshop and the architecture talk. This frequent answer could potentially be due to the content of the talk, which was of particular relevance to professionals in the technology field. For the ASMR workshop, professional development was one of the least common motivations for attendance. This workshop was less closely related to a particular profession, so attendees were less likely to attend for professional development. These events were also advertised differently by the Design Museum. On the Design Museum website, the talks were described as opportunities to learn from and engage in conversation with industry professionals, while the ASMR workshop was presented as a relaxing, immersive, creative experience.
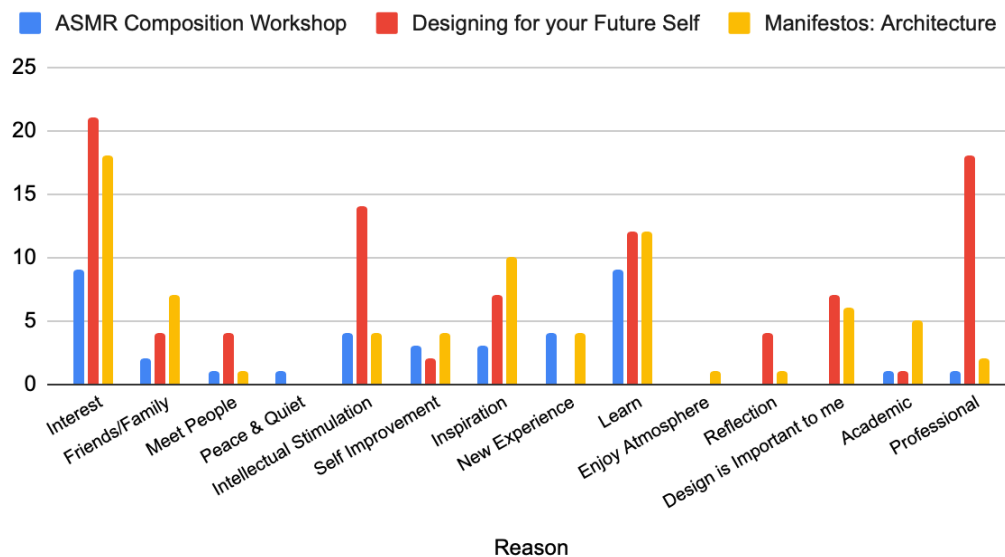
Figure 5. Frequency of Design Museum event attendee motivations for all three events.

Participants interviewed as part of the Exhibition Attendee category ranged from frequent Design Museum visitors and members to those who were attending the museum for the first time. Similar to why the event attendees visited the museum, the most popular reason exhibitiongoers would attend an event was because the participant is interested in the topic. As shown in Figure 6, the second most popular reason this group would attend an event was a prior positive experience at the Design Museum.

Exhibition Attendee Interviews

(Bar chart with y-axis ranging from 0 to 20 and x-axis labeled "Reason")

Categories and approximate values:
- New experience: 2
- Free day: 3
- Interactive/Immersive: 1
- Curious/Interest in the topic: 19
- Prior positive experience: 4
- Relaxing: 1
- Learn something: 1
- Suggested by others: 1
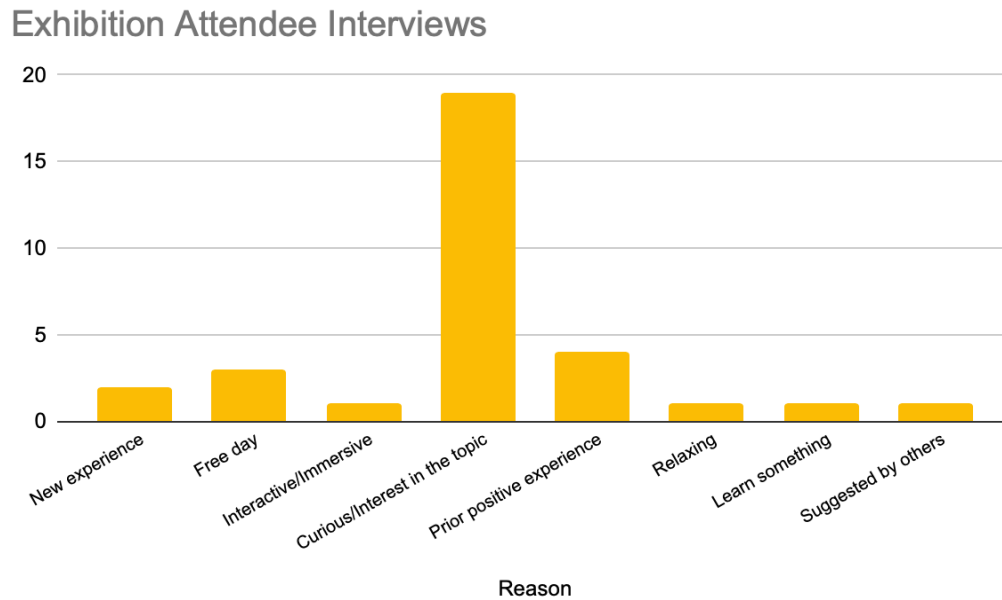
Figure 6. Frequency of motivations for attending museum events cited by exhibition attendees.

Figure 7 displays the frequency of reasons participants would attend Design Museum events mentioned during general public interviews. Across respondents, interest in the event topic remained the most popular reason participants would attend, with professional and academic relevance a distant second. Aside from having a general, academic, or professional interest in the event topic, the next most common motivation cited by this group was to spend time with friends and family. Some participants stated that they would only attend events at the Design Museum with friends or if the museum had accommodations for their children. This is supported by research conducted by Mullens and Glorieux (2019) who found that those factors were particularly limiting for women.
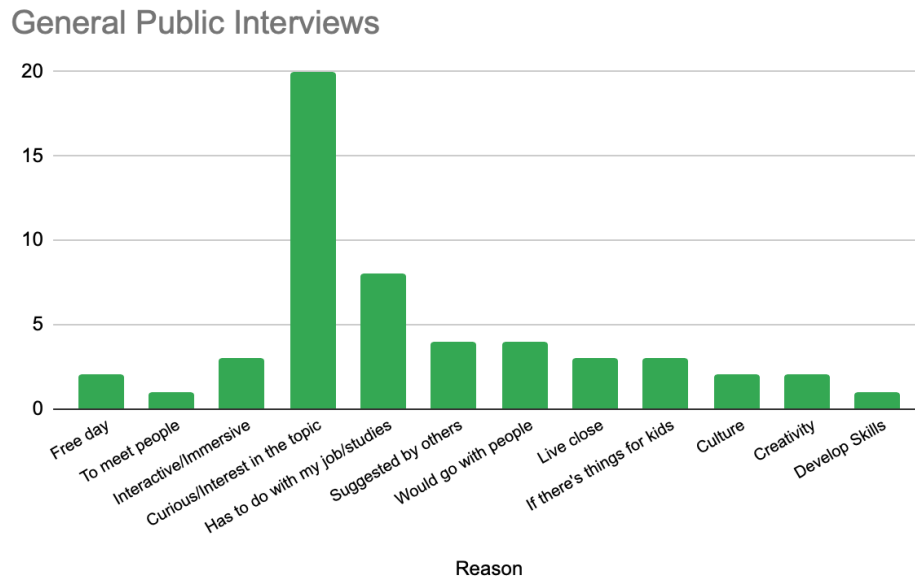
Figure 7. Frequency of reasons members of the general public would attend a Design Museum event.

When analysing reasons why people choose not to attend Design Museum events, we categorised responses into four main reasons: lack of interest, distance, lack of access to childcare, and similarity to another museum. As shown in Figure 8, lack of interest was the primary reason participants were reluctant to attend Design Museum events. When we asked our participants to elaborate, they stated that they were not interested in any exhibitions or upcoming events the Design Museum was hosting. We also found participants prefer certain topics, such as history and science, that other museums cover in a more generalised context compared to the Design Museum. Some participants were not interested in attending any event on any topic; they preferred to engage in leisure activities on their own time and without any facilitation. Participants who lived too far either resided in a different country, somewhere outside of London, or in a neighbourhood far from the Kensington area. A few participants refused to attend events because they would not have someone to look after their children or they would prefer to attend events with their children. Lastly, two participants chose not to attend events because the topics covered at the Design Museum are too similar to those covered at the V&A.
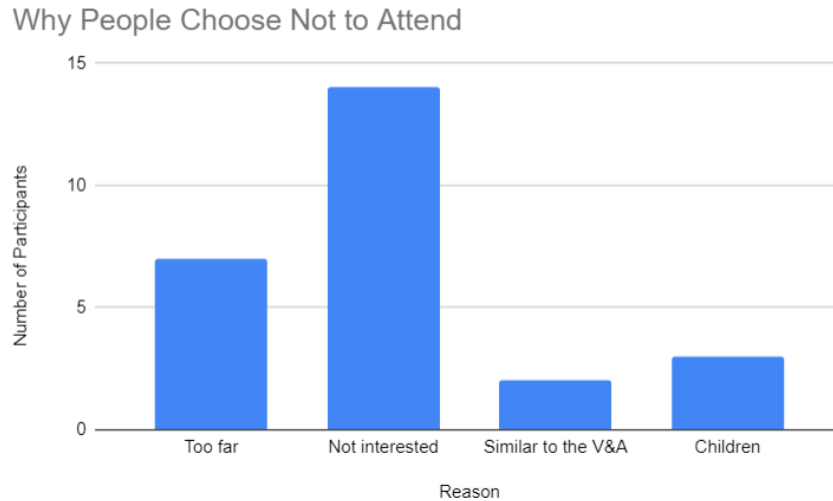
Figure 8. Frequency of reasons why people said they would not attend Design Museum events.

We asked participants which event modes they were most likely to attend, regardless of whether or not they said they would attend an event at the Design Museum. We found that talks were the most popular event mode with workshops as a close second at 98 and 95 responses respectively (see Figure 9). Screenings, lates, and courses were the least popular, with 35 participants choosing screenings, 34 choosing lates, and only 10 choosing courses. However, since we did not ask interview participants if they were interested in courses, it is difficult to compare to the other event modes. Currently, the Design Museum primarily hosts talks and workshops, though the Adult Learning and Public Programmes teams are looking to reintroduce lates into their cycle of events.

Figure 9. Frequency of preferred event modes of all participants in the study.

After asking which modes of events our participants would prefer, we asked them what topic of event they would be most interested in attending. We synthesised all our responses into seven main groups, as displayed below in Figure 10. From our total participant sample size of 177, the Science and Technology category was the most popular, encompassing topics such as science, technology, nature, and sustainability. Research was the second-highest category, which includes general research, emerging research, and TED talks. Crafts/making includes crafts, making, fashion, and textiles. History and Design History holds topics such as general history, design history, and creation processes in different areas of design. Types of Art and Design include architecture, multicultural design, painting, drawing, film, and music. The development category includes career and personal development, networking, and volunteering topics. Lastly, the category "Other" includes various topics that only a small number of participants were interested in, such as politics, legislation, and vehicles.
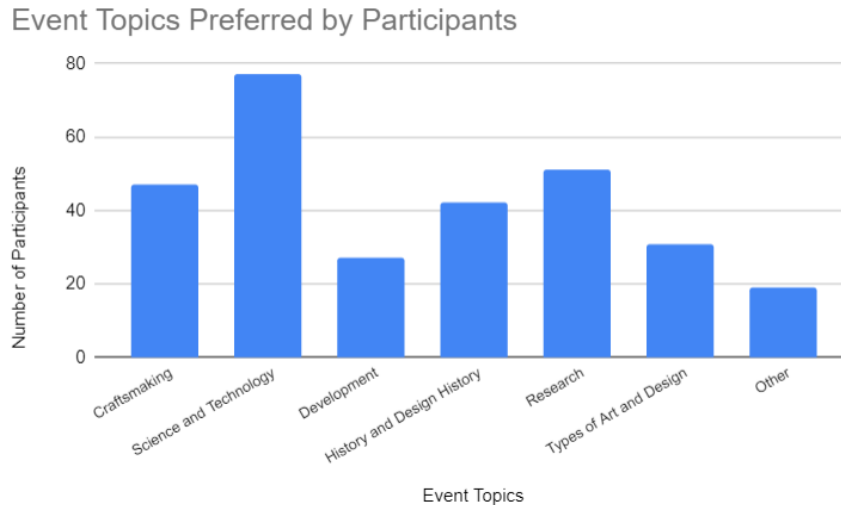
Figure 10. Frequency of event topics preferred by all participants.

When analysing data on how much participants expected to pay for an event at the Design Museum, we divided our respondents into event attendees and non-attendees. To determine if cost was an influencing factor, we asked event attendees how much they expect to pay at certain types of events, whereas with non-attendees we asked how much they would expect to pay for any Design Museum event. Across almost all event types, the expected cost ranged from 5-20% less than the actual cost of the event (see Figure 11). The only event type that attendees expected to pay more than the actual price for was in-person talks, for which attendees expected to pay an average of £12.58, compared to the average cost of £11.50. The two in-person talks were the only events at which we asked how much participants would expect to pay for the type of event they were currently attending. For in-person workshops, we found a large disparity between what attendees expect to pay and the actual cost, with attendees expecting to pay less than a third of the average cost of this event type. This difference may have been a result of an adjustment in our survey questions in which we asked about the expected price of an in-person workshop at the talks, but not at the initial workshop event.
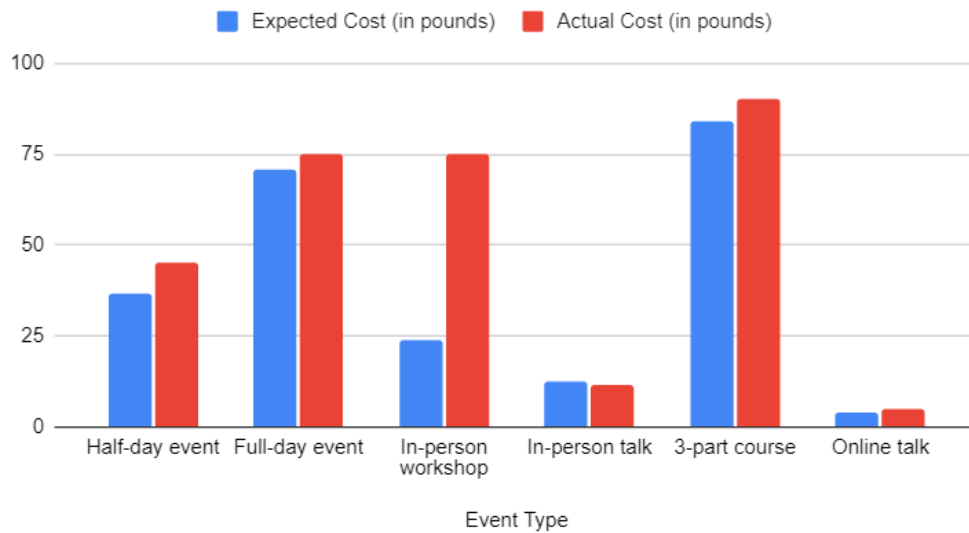
Figure 11. The average cost that event attendees expect to pay for events compared to the actual average cost of those events.

The average cost that non-attendees expected to pay was £17.80. The Design Museum charges between £45-75 for their workshops, and talks range from £8-15 depending on the speaker. The discrepancy between the amount participants expect to pay versus the actual cost of a Design Museum event could be a potential reason why people choose not to attend events.

4.3 Museum Outreach

To analyse how participants heard about events, we coded all responses into four major categories: Institution, People, Social Media and Online. Institution was defined as hearing about the event in a way that was facilitated by an institution and that the participant did not seek out independently. Examples of this include email, flyers, newsletters, the newspaper, and TimeOut. The People category contained all types of word of mouth transmission–whether that be verbal or digital. Social Media means that the participant learns of events by seeing social media posts or sponsored advertisements about them. Online means that the participant conducts their own search for events through the internet–whether that is seeking out the institution's website, conducting a google search, or using some other online search method. Surveyed participants were given short answer boxes to respond in, and interviewed participants were allowed to

answer freely and were asked clarifying questions based on their responses. This led to answers being sorted into more than one category. For example, "Um, the internet. Twitter, Instagram probably. Maybe a little bit of Facebook" [Respondent D13], was categorised as both Online and Social Media with Social Media subcategories of Twitter, Instagram, and Facebook. "Instagram and on the web. Yeah, and I get emails from different museums as well" [Respondent D20], was categorised as Social Media, Online, and Institution. Instagram was considered a subcategory of Social Media and Email a subcategory of Institution.

As shown in Figure 12, of the 69 Design Museum event attendees who responded to this question, the most common category of response was People, followed by Institution Of those surveyed who responded that they heard through People, 56% heard about the event from a friend. 54% of people who heard Online found out by searching the Design Museum's website. Of those that heard from Social Media, just over half heard via LinkedIn. Out of the 69 respondents, only six attendees were Design Museum members. Of these members, two learned about the event from the Design Museum's website, one heard from a friend, one learned via LinkedIn, one learned via an email, and one learned of the event via other institutional means.
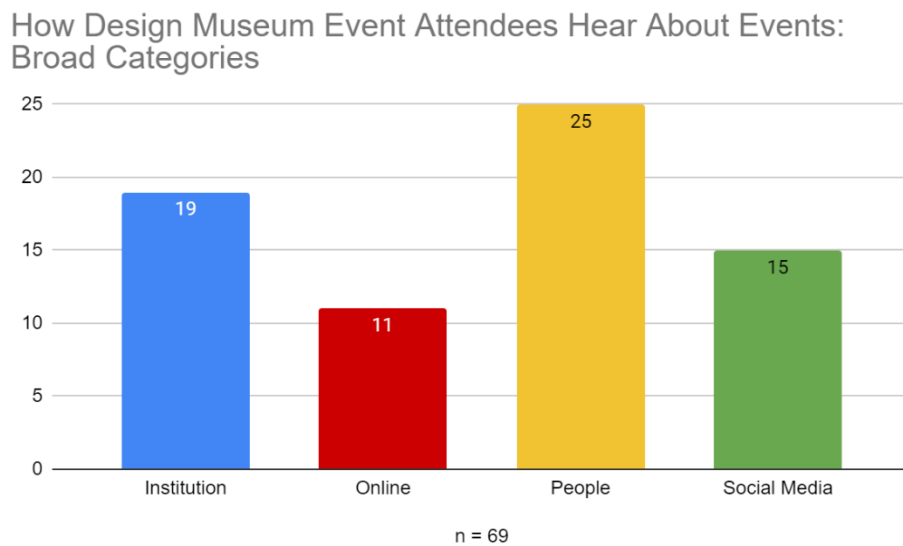
Figure 12. How Design Museum event attendees found out about the event they attended.

In total, we collected 158 responses on specific places people hear about events. The most common answers were from the Institution and Social Media categories (see Figure 13). The numbers of respondents who mentioned each subcategory are displayed in Figure 14. Of

responses categorised as Social Media, 48% named Instagram and 31% named Facebook. Of responses categorised as Institution, 42% were newsletter or email, 21% were publication, and nearly 20% were a flyer or poster. Nearly 60% of those who hear from another person hear about events from friends. Nearly 30% of those who hear Online deliberately seek out the organisation's website.
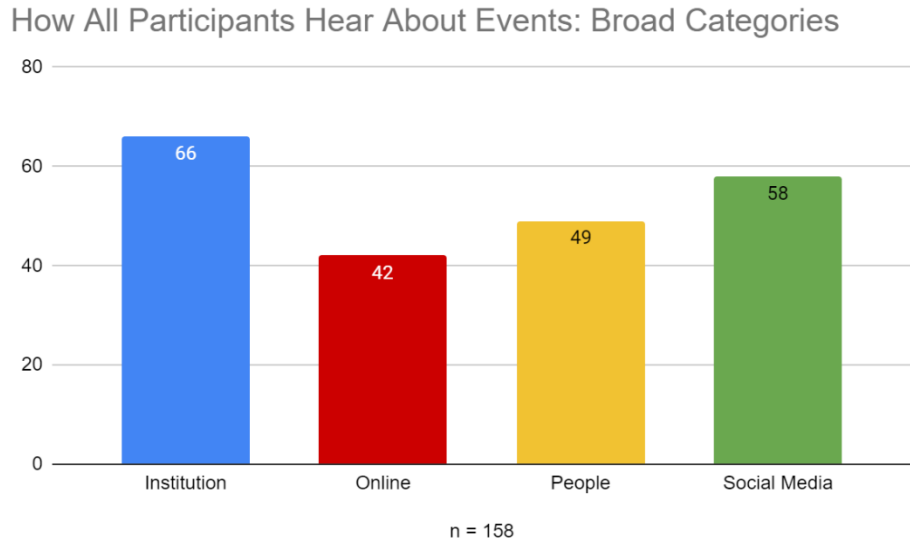
Figure 13. How all participants find out about events.
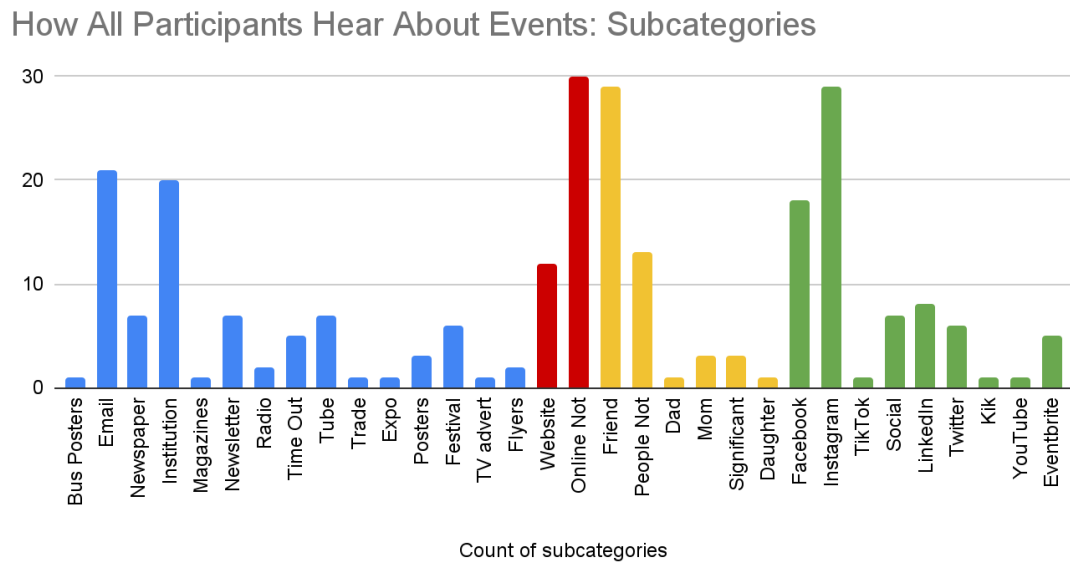
Figure 14. Specific places where participants (n=158) find out about events.

For all data on how people in each age group find out about events, see Appendix N. 43% of the 72 under-35-year-old respondents hear about events from Social Media, with 61% of those respondents naming Instagram as a source–over a quarter of total respondents in this age group. The next most popular Social Media was Facebook with 26% of Social Media responses. Almost 70% of those whose response was in the People category stated that they hear about events from friends–one-quarter of the total respondents. 29% of people whose response was Institution specified that they hear about events via email, with another 25% hearing about events from flyers or posters.

Of those in the 35-64 year old age range, nearly half hear about events by Institutional means, with 30% hearing about events from Social Media, People, or Online for each category. 52% of all Institution respondents in this age group specifically hear about events through email. 55% of the responses categorised as People hear about events from a friend. 43% of Online responses hear about events from the event's website, and 38% of Social Media responses were from Instagram.

We asked 65 members of the general public whether they have heard of the Design Museum before. 50 of those respondents had heard of the Design Museum in some capacity– including one who thought it was the same as the V&A–while 15 respondents had never heard of the Design Museum at all. The overwhelming majority of those surveyed with this question were from the UK, and of those not from the UK, the majority still knew about the Design Museum.

We were inconsistent in asking people if they knew that the Design Museum held events. We asked nine members of the general public. Only two of those respondents explicitly knew that the Design Museum puts on events. The other seven did not know, even if some of them were unsurprised to learn that the Design Museum hosts events.

5. Conclusions & Recommendations

In this section, we recommend different strategies the Design Museum can employ to increase adult attendance at their events. We also include ways that our research can help other museums improve their attendance rates, as well as recommendations for further research.

5.1 Cultivating and Expanding Design Museum Audiences

Through our analysis of the demographic characteristics of Design Museum event attendees, we found that Design Museum events audiences differ from UK museum visitors in several ways. They are more likely to identify as LGBT, female, or disabled; they are also more likely to belong to an ethnic minority, have attained a higher education degree, or live near the museum. To cultivate this unique audience, we recommend the Design Museum plan events that are relevant to these groups and consider forming partnerships with relevant organisations. The Design Museum already holds events on International Women's Day, events pertaining to accessibility, and events–such as Manifestos–that amplify underrepresented voices. We recommend continuing to hold these events and exploring ways to further engage these audiences. Other local museums, including the British Museum and Horniman Museum and Gardens, hold events specifically catered towards the LGBT community. Finally, since most event attendees live locally, the Design Museum may consider posting flyers in local neighbourhoods to raise awareness of upcoming events.

We also found that some demographic groups are underrepresented at events: people over the age of 65, people identifying as male or gender non-conforming, and people without higher education degrees. Since each of these groups is not well represented in our event attendee sample, we rely on our general public and exhibitiongoer interviews and consequently have small samples to draw conclusions from. We recommend that the Design Museum conduct additional research to determine why these groups do not attend and how to increase their attendance rates.

For people aged 65+, we found that the most common modes by which they heard about events were institutional or online. A majority of respondents stated that they found out about events through publications such as newspapers and Time Out. This group notably did not find out about events through social media, one of the primary ways the Design Museum

advertises events. We are cognisant that physical advertisements would place an additional financial burden on the events team, so we recommend that the Design Museum conduct further research before investing in physical advertisements. Regarding programming, we found that people in this age range are primarily interested in attending talks, with common topics of interest including 20th-century design and architecture.

Most men we interviewed and surveyed find out about events via the Institution or People categories. Among men who find out via Social Media, the most frequently mentioned social media platform was Facebook, followed by LinkedIn and Instagram. These responses were surprising since Instagram was mentioned more frequently overall. Other commonly mentioned sources included Tube posters, friends, and organisation websites. We found that men were mostly interested in talks and workshops, with science, technology, and emerging research being common topics of interest. Based on these results, we recommend advertising science, technology, and research talks and workshops on Facebook to attract more male event attendees. We had only one gender non-conforming participant in our study, so we refrain from making any generalisations about how to attract them.

Another group conspicuously absent from Design Museum events are people without higher education degrees. Our respondents in this group expressed interest in workshops on a wide range of topics. Based on our research, the most effective way for the Design Museum to advertise to this group is via Instagram. This group also commonly finds out about events from their friends, so it may be helpful to have posts about events encouraging people to tag their friends.

Based on our psychographic analysis of Design Museum event attendees, Design Museum events currently lack appeal to people whose primary motivations to attend cultural activities are to escape from everyday life, to be entertained, or for social and creative opportunities. However, our sample size is small, and with only three events included, it is difficult to generalise to all Design Museum event attendees. We recommend that the Design Museum continue to collect psychographic data on future event attendees until a large sample size representing a varied set of events can be analysed. With this information, the Design Museum can consult the guidelines published by MHM to help cultural organisations appeal to different segments.

5.2 Desired Events

Participants primarily expressed interest in topics involving science and technology, research, and crafts/making. The Design Museum has held events on these topics in the past and we recommend that they continue hosting events on these topics for consistency, brand solidity, and to maintain the interest of their current audience. However, the Design Museum can also benefit from holding events on more unusual topics. Several participants expressed that they had not previously attended a Design Museum event, but chose to attend the ASMR workshop because it was a unique event they would not have had an opportunity to attend elsewhere. Holding events on such niche subjects can draw new audiences who are passionate or curious about those topics. Additionally, these events will help the Design Museum set themselves apart from the V&A, as several non-attendees expressed that the museums were too similar or had confused the two. We suggest the Design Museum continue to hold events on new internet trends–such as ASMR, cryptocurrency, or trending celebrities–and connect them to the world of design.

Since adults choose not to visit events because of their lack of access to childcare, we recommend the Design Museum reintroduce family events. These events would allow adults to spend time with their children and facilitate social interaction for both themselves and their children. Alternatively, we suggest that the Design Museum host adult events that have a supervisor for the children and various child-friendly activities.

To build an audience for lates, we recommend that the Design Museum host workshops that occur in the evening and offer alcoholic beverages and food. We suggest letting the attendees interact with the permanent gallery and any relevant exhibitions during break times. This combined event mode will get audiences accustomed to the idea of lates at the Design Museum. We recommend that the Adult Learning team conduct follow-up research to determine if attendees are interested in lates as standalone events.

Similarly, we recommend combining screenings and talks to begin establishing an audience for screenings. We suggest the Design Museum hold a screening and have professionals talk afterwards while opening up the discussion to attendees. We recommend asking for feedback from attendees that will inform the Public Programmes team if they enjoyed the screening aspect of the event and if they would attend screenings as a separate event mode.

5.3 Museum Outreach and Promotional Strategies

As nearly a quarter of event attendees heard about the Designing For Your Future Self talk via LinkedIn, we recommend the Design Museum continue to advertise similar, profession-driven events on LinkedIn. Similarly, as a significant number of participants over the age of 35 reported learning about events via email, we recommend that the Design Museum continue to use email to notify subscribers of events.

Since people aged under 35 often reported hearing about events by looking at fliers on buses, tube stops, and generally around London, we recommend conducting further research into which locations are most effective. We also recommend putting fliers out on the floor of the Design Museum, as the four other museums we interviewed put out fliers and signage on the floor of their museums for their events.

Most attendees who learn about events online learn about the event by visiting the Design Museum's website. However, one of the participants from the general population mentioned that "[the Design Museum's] website is really complicated and I can't understand how to go" [Respondent D30]. We recommend that the Design Museum investigate ways to make their website's navigation more intuitive to new users.

Based on our research and literature suggesting the availability of a companion affects decisions to attend museums (Mullens and Glorieux, 2019), we recommend that the Design Museum host events where potential attendees are encouraged to attend with a friend or loved one. For example, the Design Museum could host a workshop on Pal-entine's Day and encourage attendees to bring a friend. This social-focused marketing strategy could be expanded to other similar holidays such as Valentine's Day, Mother's Day, and Father's Day.
To effectively utilise Instagram advertising, we recommend holding repeats of popular events. When event attendees post about their experiences at events, their followers may want to attend the same event in the future. We also recommend using sponsored posts to supplement the Instagram promotion of their event series.

To productively use TikTok to attract younger adults, we recommend that the Design Museum's marketing team begin posting consistently on their account. We suggest creating a schedule where they post content at least once per week. We recommend posting videos that contain exhibition and event footage paired with trending audios. The use of trending audios will

increase the probability that TikTok users who do not already follow the Design Museum see these promotional videos on their For You page.

5.4 Broader Implications

Our findings on preferred event modes and topics will potentially help both the Design Museum and other museums decide the kind of events to host to attract certain audiences. Although the topics are specific to the Design Museum, event planning staff at other museums could alter the topics to fit the niche of their museum. Our findings on the ways people hear about events may be applicable to other organisations seeking to increase the efficacy of their event advertisements.

Lastly, our research supports and expands on past research mentioned in Sections 2.2 and 2.3. For example, in Section 2.2, we discussed research surrounding a possible gender gap in museum attendance (Audience Agency, 2018; Brida et al., 2015; Mclean, 1997; Thyne, 2001). Our research contributes to the debate that females are more likely to attend museums than males, as we found that Design Museum events are composed of mostly women. Additionally, our research expands on the finding that topical disinterest is the primary reason people choose not to attend museums (Mullens and Glorieux 2019), as this was the main reason why participants chose not to attend Design Museum events.

5.5 Recommendations for Further Research

Once the Design Museum implements changes, we suggest conducting additional research to determine if attendance rates have increased or audiences have changed. We recommend future researchers alter the questions about psychographics for event attendees to match the MHM culture segments quiz. Aligning the questions will make it easier to separate attendees into different segments and determine who the museum is currently attracting. We also suggest that researchers emphasise the "Did you know that the museum held events?" question. The responses to this question will inform the museum if they are achieving their intended outreach. We recommend future researchers ask participants to specify the type of event in mind when answering if they would attend and how much they would expect to pay to get a more

accurate figure for evaluating expected event costs. Lastly, we encourage future researchers to interview the general public at more locations to obtain a more representative sample.

5.6 Implications for Increasing Museum Event Attendance

Our study produced valuable data about the types of people who attend and do not attend Design Museum events, the types of events people are interested in attending at the Design Museum, why people choose to attend or not attend events, and how people hear about events. This information can help the Design Museum plan events that appeal to a broader range of people and promote those events more effectively. We hope that our experience and recommendations are helpful to the Design Museum and future researchers studying museum event attendance.

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Appendix A: Demographic Questionnaire

1. Are you a Design Museum member?

Yes	No

2. Which of the following age groups do you belong to?

0-19	20-34	35-49	50-64	65-74	75+	Prefer not to say

3. Do you identify as any of the following?

Male (whether cisgender or transgender)	Female (whether cisgender or transgender)	Genderfluid or gender variant	Other	Prefer not to say

4. Do you identify as any of the following?

Bisexual	Gay man	Gay woman or lesbian	Heterosexual or straight	Queer	Other	Prefer not to say

5. Do you live in the UK?

Yes	No	Prefer not to say

6.   If you answered yes to question 5, what is your full postcode? _____

7. If you answered no to question 5, what is your country of residence? _____

8. Do you identify as any of the following? The options given below are a condensed version of those offered in the UK national census. They reflect the largest ethnic groups in the UK. If there is a description that you feel broadly reflects your ethnicity please select or choose 'other'.

Arab	Bangladeshi	Black, African, Black British, or Caribbean	Chinese	Indian	Pakistani	White	Other	Prefer not to say

9. Do you identify as any of the following?

Blind	d/Deaf	Disabled	Having a long-term health condition - including mental health conditions	Prefer not to say

10. Please let us know if you consider yourself to be neurodivergent. A relatively new term, neurodivergences might include: ADHD, autism, dyslexia, dyspraxia, dyscalculia, Tourette syndrome and OCD

Yes	No

11. Please tell us the occupation of the main/highest earner in your household when you were aged 14. This question gives the museum an indication of your socio-economic background. This helps the museum to broadly understand the social economic background of the collaborators it is working with and set goals for the future.

    a. Modern Professional Occupations (Advertising, entertainment, IT)
    b. Clerical and Intermediate Occupations (accountant, solicitor)
    c. Senior Managers and Administrators (managers, administrators of a large company)
    d. Technical and Craft Occupations (skilled hands-on work - furniture maker)
    e. Semi-Routine Manual and Service Occupations (Factory work, cleaning)
    f. Routine Manual and Service Occupations (production line, shelf stacking)
    g. Middle or Junior Managers (managers, administrators of a small company)
    h. Traditional Professional Occupations (teacher, doctor, nurse, lawyer)
    i. Short Term Unemployed (Unemployed for less than a year)
    j. Long Term Unemployed (Unemployed for over a year)
    k. Retired (Ended paid work)
    l. Not applicable
    m. Don't know
    n. Prefer not to say
    o. Other

12. As a child did you receive free school meals?

Yes	No

13. What is the highest level of education you have attained?

        a. Higher Education & professional/vocational equivalents
        b. Other Higher Education below degree level
        c. A levels, vocational level 3 & equivalents
        d. Trade Apprenticeships

e. GCSE/O Level grade A*-C (5 or more), vocational level 2 & equivalents
f. GCSE/O Level grade (less than 5 A*-C), other qualifications at level 1 and below
g. Other – please specify

Appendix B: Design Museum Workshop Attendee Survey

Questions 1-13 were taken from the demographic questionnaire (see Appendix A)

14. If you have access needs did you feel that these were addressed by the museum?

Yes	No	I do not have access needs

15. How would you describe your background in design?

A design professional or specialist	Non-professional, but engaged and knowledgeable about design	Interested in learning more about design	New to design	Other:

16. Are you visiting with other people today?

Yes	No

17. How did you find out about this Design Museum event?

18. Please rank the top 3 reasons you attended today's programme, with 1 being the top reason.

Interest in the event topic	To spend time with friends and family	To meet new people	For a special occasion	For peace and quiet	To be intellectually stimulated
For self-improvement	To be entertained	To be inspired	To do something new/out of the ordinary	To learn something	To enjoy the atmosphere

For reflection	Design is an important part of who I am	To escape from everyday life	For academic reasons	For professional reasons	Other (please specify)

Please rate how much you agree or disagree with the following statements.

19. The quality of the facilitators was high

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

20. The event was well organised

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree

21. Have you attended an event at the Design Museum before?

Yes, in the last 12 months	Yes, more than 12 months ago	No

22. How likely are you to attend another Design Museum event in the future?

Extremely likely	Somewhat likely	Neither likely nor unlikely	Somewhat unlikely	Extremely unlikely

23. How likely are you to recommend this event to your friends and family?

Extremely likely	Somewhat likely	Neither likely nor unlikely	Somewhat unlikely	Extremely unlikely

24. How much would you expect to pay to attend a similar design event in the future?

Event type	Amount
Half-day in-person workshop	
Full day in-person workshop	
In-person talk	
3-part online course	
Online talk	
Online workshop	

25. What are you interested in learning about?

Crafts/Making	Technology	Career Development	Design History	Emerging Research	Other:

26. What kind of events are you interested in?

Talks	Workshops	Screenings	Courses	Lates

27. What other courses would you like to do in the future?

28. Do you have any additional comments or feedback?

Appendix C: Design Museum Public Programmes Event Attendee Survey

Questions 1-13 were taken from the demographic questionnaire (see Appendix A)

14. If you have access needs did you feel that these were addressed by the museum?

Yes	No	I do not have access needs

15. Are you visiting with other people today?

Yes	No

16. How did you find out about this Design Museum event?

17. Please rank the top 3 reasons you attended today's programme, with 1 being the top reason.

Interest in the event topic	To spend time with friends and family	To meet new people	For a special occasion	For peace and quiet	To be intellectually stimulated
For self-improvement	To be entertained	To be inspired	To do something new/out of the ordinary	To learn something	To enjoy the atmosphere
For reflection	Design is an important part of who I am	To escape from everyday life	For academic reasons	For professional reasons	Other (please specify)

18. Have you attended an event at the Design Museum before?

Yes, in the last 12 months	Yes, more than 12 months ago	No

19. How likely are you to attend another Design Museum event in the future?

Extremely likely	Somewhat likely	Neither likely nor unlikely	Somewhat unlikely	Extremely unlikely

20. How likely are you to recommend this event to your friends and family?

Extremely likely	Somewhat likely	Neither likely nor unlikely	Somewhat unlikely	Extremely unlikely

21. How much would you expect to pay to attend a similar design event in the future?

Event type	Amount
Half-day event	
Full day event	
3-part course	
In-person talk	
In-person workshop	
Online talk	
Online workshop	

22. What are you interested in learning about?

Crafts/Making	Technology	Career Development	Design History	Emerging research	Other:

23. What kind of events are you interested in?

Talks	Workshops	Screenings	Lates

24. What types of events would you like to see in the future?

Appendix D: Culture Segment Key Words

This appendix includes descriptions of each MHM culture segment (MHM, n.d.) and the key words from the question below that we associated with each segment.

Please rank the top 3 reasons you attended today's programme, with 1 being the top reason.

Interest in the event topic	To spend time with friends and family	To meet new people	For a special occasion	For peace and quiet	To be intellectually stimulated
For self-improvement	To be entertained	To be inspired	To do something new/out of the ordinary	To learn something	To enjoy the atmosphere
For reflection	Design is an important part of who I am	To escape from everyday life	For academic reasons	For professional reasons	Other (please specify)

- **Enrichment:** People classified in the enrichment category love history. They may go to museums to learn and to feel engulfed in places that allow them to discuss identity, the past, and heritage.
    - **Key words:** interest, learn, intellectual stimulation
- **Entertainment:** People who get this result tend to go for social reasons and to have fun. They look for ways to entertain themselves, as shown in the name of the result. Culture does not seem to play a big role in their lives; the museum experience is all about going out and having fun with other people.
    - **Key words:** interest, entertainment, escapism, spending time with friends/family, meeting new people
- **Perspective:** This result represents those who have a strong sense of identity and know what they enjoy. They can be close-minded and reluctant to try new things.

They look for personal, intimate stimulation from content and prefer to avoid large crowds.

- ○ **Key words:** interest, reflection, learn, intellectual stimulation, professional/academic reasons

- **Expression:** This type of person is always looking to broaden their horizons and loves fun and creativity. They appreciate artistic expression, getting involved, and going out. They crave emotional connection and not impersonal advertisements.
  - ○ **Key words:** interest, enjoy atmosphere

- **Stimulation:** This group loves adventure and looks for new experiences. They are not drawn to anything considered popular as they would rather be the ones making discoveries. They prefer to consume culture with friends but also like to be moved emotionally and challenged.
  - ○ **Key words:** interest, try something new, spend time with friends/family, meet new people, intellectual stimulation

- **Release:** People in this category look for ways to escape the stress of daily life. They gravitate towards popular places and events. Since they have little time for leisure activities, they are unlikely to take risks on new and little-known exhibitions. They may need more convincing to visit arts and cultural places.
  - ○ **Key words:** interest, escapism, peace/quiet

- **Affirmation:** This group chooses to engulf themselves in culture because they believe it will improve their life. They see it as a worthy pastime that will help their personal wellbeing.
  - ○ **Key words:** interest, self-improvement, reflection, to learn

- **Essence:** These visitors believe art and culture are essential and look for deep, meaningful emotional connection. They want quality work but may quickly dismiss things that they consider overrated. They use art and culture to explore life; it is essential to who they are.

Key words: interest, design is an important part of who I am, to be inspired

Appendix E: Design Museum Event Attendee Interview Questions

We are a group of students from Worcester Polytechnic Institute in Massachusetts, and we are working with the Design Museum to determine why people choose to attend or not attend museum events. Currently, we are conducting interviews of Design Museum event attendees to better understand the reasons why they attend these events.

Your participation in this interview is completely voluntary and you may withdraw at any time. Please remember that your answers will remain anonymous. No names or identifying information will appear on the questionnaire or in any of the project reports or publications. The museum will use this information to better the visitor experience.

If interested, a copy of our results can be provided through an internet link at the conclusion of the study. Your participation and honest feedback are greatly appreciated.

1. Are you visiting with other people today?
    a. If yes, who?
2. What is your design background?
3. How did you find out about this event?
4. Where do you usually hear about events?
5. Why did you decide to attend today's event?
6. How did you feel about today's event?
    a. Why?
    b. How did you feel about the quality of the facilitators?
    c. How did you feel about the way the event was organised?
7. Would you recommend this event to your friends and family?
    a. Why or why not?
8. Have you attended an event at the Design Museum before?
    a. If yes, which design museum events have you attended before?
9. Would you attend another Design Museum event in the future?
    a. Why or why not?
10. What types of events would you like to see in the future?

a. What kind of events are you interested in?

b. What are you interested in learning about?

11. Do you have any other comments or feedback about the event?

Appendix F: General Public Interview

We are a group of students from Worcester Polytechnic Institute in Massachusetts, and we are working with the Design Museum to determine why people choose to attend or not attend museum events. Currently, we are conducting interviews of London residents to better understand the reasons why they choose to attend or not attend these events.

Your participation in this interview is completely voluntary and you may withdraw at any time. Please remember that your answers will remain anonymous. No names or identifying information will appear on the questionnaire or in any of the project reports or publications. The museum will use this information to better the visitor experience.

If interested, a copy of our results can be provided through an internet link at the conclusion of the study. Your participation and honest feedback are greatly appreciated.

1. Have you ever attended an event at a museum?

    a. If yes:

        i. What event(s) did you attend?

        ii. How many museum events have you attended?

        iii. Which museum(s) was/were this/these event(s) held at?

        iv. How did you find out about this/these event(s)?

        v. Why did you choose to attend this/these event(s)?

if they said they attended an event at the Design Museum: Go to question 5a after question 2

2. Where do you usually hear about events?

3. Have you heard of the Design Museum?

    1. If yes: ask question 4
    2. If no: move to question 6

4. What do you think/know about the Design Museum?

5. Have you attended an event at the Design Museum before?

    a. If yes:

        i. Which Design Museum events have you attended?

        ii. How did you find out about the event you attended?

        iii. Why did you choose to attend this event?

    b. If no:

        i. Did you know that the Design Museum held events?

The Design Museum dedicates itself to showcasing contemporary design in multiple forms. Their displays range from fashion and products to architecture, graphics, and industrial design. Recent and upcoming events include an ASMR composition workshop, a talk on future inclusive technology, an architecture panel, and a vintage poster printing workshop.

6. How likely are you to attend a Design Museum event in the future?

    a. Why?

7. What kind of event would you attend at a Design Museum?

    a. What kind of events are you interested in? (E.g., talks, workshops, lates)
    b. What are you interested in learning about?

8. How much would you expect to pay to attend an event at the Design Museum?

Appendix G: Other Museum Event Attendees Interview

We are a group of students from Worcester Polytechnic Institute in Massachusetts, and we are working with the Design Museum to determine why people choose to attend or not attend museum events. Currently, we are conducting interviews of museum event attendees to better understand the reasons why they attend these events.

Your participation in this interview is completely voluntary and you may withdraw at any time. Please remember that your answers will remain anonymous. No names or identifying information will appear on the questionnaire or in any of the project reports or publications. The museum will use this information to better the visitor experience.

If interested, a copy of our results can be provided through an internet link at the conclusion of the study. Your participation and honest feedback are greatly appreciated.

1. How did you hear about today's/tonight's event?

2. Why did you choose to attend this event?

3. What's your opinion on the event?

4. How do you usually hear about events?

5. Have you ever heard of the Design Museum before?

   a. if yes: move to question 6
   b. if no, move to the description & question 7

6. Have you attended an event at the Design Museum before?

   a. if yes:

      i. How many Design Museum events have you attended in the past 12 months?
      ii. Which Design Museum events have you attended?
      iii. How did you find out about the event which you attended?

iv. Why did you choose to attend this event?

b. if no:

i. Did you know that the Design Museum held events?

The Design Museum dedicates itself to showcasing contemporary design in multiple forms. Their displays range from fashion and products to architecture, graphics, and industrial design. Recent and upcoming events include an ASMR composition workshop, a talk on future inclusive technology, an architecture panel, and a vintage poster printing workshop.

7. Would you attend a Design Museum event in the future?

a. Why or why not?

Appendix H: Museum Exhibitiongoers Interview

We are a group of students from Worcester Polytechnic Institute in Massachusetts, and we are working with the Design Museum to determine why people choose to attend or not attend museum events. Currently, we are conducting interviews of Design Museum exhibitiongoers to better understand the reasons why they may not attend events.

Your participation in this interview is completely voluntary and you may withdraw at any time. Please remember that your answers will remain anonymous. No names or identifying information will appear on the questionnaire or in any of the project reports or publications. The museum will use this information to better the visitor experience.

If interested, a copy of our results can be provided through an internet link at the conclusion of the study. Your participation and honest feedback are greatly appreciated.

1. Are you visiting with other people today?

    a. If yes, who and how many?

2. What is your design background?

3. How frequently do you visit this museum?

4. How did you find out about this exhibition?

5. Why did you decide to attend today's exhibition?

6. Where do you usually hear about events?

7. Have you attended an event at the Design Museum before?

    a. If yes, which Design Museum events have you attended before?

    b. Would you attend a Design Museum event in the future?

        i. Why or why not?

8. What kind of events would you like to attend?

    a. What types of events are you interested in?

    b. What are you interested in learning about?

9. How much would you expect to pay for an event at the Design Museum?

Appendix I: Museum Staff Interview

Thank you for agreeing to meet with us. We are working with the Design Museum to determine why people choose to attend or not attend museum events. We will be asking you a few questions about your events and event attendees, as well as your surveying and marketing strategies.

Your participation in this interview is completely voluntary and you may withdraw at any time. Please remember that your answers will remain anonymous. No names or identifying information will appear on the questionnaire or in any of the project reports or publications. The museum will use this information to better the visitor experience.

If interested, a copy of our results can be provided through an internet link at the conclusion of the study. Your participation is greatly appreciated.

1. Can you tell us a bit about the kinds of events your museum holds?
2. How frequently does your museum hold events?
3. On average, how many people attend your museum's events?
4. Do you feel that the number of people who attend your museum's events has changed since COVID? If so, how?
5. How would you describe the type of person who attends your events (demographics, psychographics)?
6. How do you advertise your events to the public?
7. What do you do to encourage people to attend your events?
8. How do you get feedback from your event attendees?
9. If you survey attendees, what is the typical survey response rate? How long is the typical survey? What kind of information do you ask for

Appendix J: List of Ways People Hear About Events

Institution								
Tube Posters	Flyers (General)	Newsletters	Newspaper Cultural Segments	*Time Out*	Radio (General)	Historical Society	Career/Work
Ad Outside the Museum	Pick up Flyers from the V&A	Regional Newsletters	Newspaper Articles	News Magazines	BBC Radio	While Buying Tickets	Expo
Posters (General)	By Visiting the Museum	Members Mailing List	*The Times*	National Media	Radio 4	London Festival of Architecture	College
Posters on Bus	Mailed Magazines from Museums and Galleries	Newspapers	*The Weekend*	Targeted Culture Newsletter	Radio 5	Design Age Institute	
Posters in the Bathroom	Email	Reviews in the Paper	Trade Publications	Television	Front Row on Radio 4	Royal College of Art	

Social Media				
Social Media (General)	Facebook	Youtube Advertisement	Design Museum's Instagram	Museum Social Media Pages (Facebook, Instagram, Twitter)
LinkedIn	Eventbrite	Apps on Kik	Design Accounts on Instagram	Social Media Popups
TikTok	Twitter	Instagram	Sponsored Instagram Ad	Targeted Advertising

People				
Word of Mouth	Father	Daughter	Significant Other	Colleague
Someone They Know	Mother	Ex Partner's Mother	Girlfriend	Friend

Online		
Online (General)	Went to the Event Relevant Website (ex: the museum's website)	Google

Appendix K: Design Museum Event Attendee Demographics

Age *(n=507)*[9]	
Under 35	48.7%
35-64	47.3%
65+	3.9%
Gender *(n=89)*	
Female	71.9% // 68.8%[10]
Male	28.1% // 31.3%[10]
Sexuality *(n=72)*	
Bisexual	12.5%
Lesbian	5.6%
Queer	1.4%
Straight	77.8%
Other	2.8%
Country *(n=780)*[11]	
United Kingdom	95.5%
Other	4.5%

[9] This sample includes 78 respondents from our own research as well as 429 respondents to previous Design Museum surveys from 2017-2022.
[10] Proportion when International Women's Day event is excluded, n=80.
[11] This sample includes event attendees between 2021-2022. The Design Museum collects the geographic data, including country, city, and postcode, from all event attendees through their online ticket booking system.

City (n=745)[12]	
London	64.8%
Other	35.2%
Borough (n=489)[13]	
Kensington and Chelsea	11.2%
Other	88.8%
Distance from Design Museum (n=742)	
Less than 10 miles	71.8%
10-20 miles	9.6%
20+ miles	18.6%
Ethnicity (n=86)	
Bangladeshi	2.3%
Black	4.7%
Chinese	3.5%
Indian	4.7%
Pakistani	1.2%
White	67.4%
Other	16.3%

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[12] Data from events bookings between 2021-2022. Only UK data is included.
[13] Data from events bookings between 2021-2022. Only UK data is included.

Parental Occupation *(n=80)*	
Clerical and Intermediate Occupations	7.5%
Middle or Junior Managers	5.0%
Modern Professional Occupations	31.3%
Retired	1.3%
Routine Manual and Service Occupations	1.3%
Semi-Routine Manual and Service Occupations	3.8%
Senior Managers and Administrators	15.0%
Technical and Craft Occupations	2.5%
Traditional Professional Occupations	23.8%
Unknown	1.3%
Other	7.5%
Free School Meals *(n=82)*	
Eligible	11.0%
Non-eligible	89.0%
Highest Level of Education Attained *(n=73)*	
Higher Education	97.3%
Higher Education Below Degree Level	1.4%
Level 1	1.4%
Group or Solo Attendance *(n=71)*	
Attended with Others	60.6%
Attended Alone	39.4%

Disability Status *(n=74)*	
Blind	0.0%
Deaf	2.7%
Disabled	1.4%
Long-term Health Condition	12.2%
Non-disabled	83.8%
Neurodivergence *(n=85)*	
Neurodivergent	17.6%
Neurotypical	82.4%

Appendix L: Design Museum Event Attendee Demographics Compared to UK Museum Visitors

Age			p-value
	Design Museum *(n=507)*	**Audience Agency** *(n=39318)*	
Under 35	48.7%	26%	<0.00001
35-64	47.3%	51%	0.05
65+	3.9%	23%	<0.00001
Gender			
	Design Museum *(n=89)*	**Audience Agency** *(n=39318)*	
Female	71.9% // 68.8% [14]	62%	0.03 // 0.09
Male	28.1% // 31.2% [14]	38%	0.03 // 0.09
Sexuality			
	Design Museum *(n=72)*	**Taking Part** *(n=5337)*	
Straight	77.8%	98.2%	<0.00001
LGBT	22.2%	1.8%	<0.00001

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[14] Proportion when International Women's Day event is excluded, n=80.

Distance Travelled			
	Design Museum *(n=742)*[15]	**Audience Agency** *(n=39318)*	
<10 miles	71.8%	43%	<0.00001
10-20 miles	9.6%	14%	0.0003
20+ miles	18.6%	43%	<0.00001
Ethnicity			
	Design Museum *(n=86)*	**Audience Agency** *(n=39318)*	
White	67.4%	92.2%	<0.00001
Non-white	32.6%	7.8%	<0.00001
Highest Level of Education Attained			
	Design Museum *(n=74)*	**Taking Part** *(n=4798)*	
Higher Education Degree	97.3%	42.5%	<0.00001
Other	2.7%	57.5%	<0.00001
Group or Solo Attendance			
	Design Museum *(n=71)*	**Audience Agency** *(n=39318)*	
Attended with Others	60.6%	69.2%	0.06
Attended Alone	39.4%	30.8%	0.06

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[15] We were unable to find information on how The Audience Agency operationally defined distance from the museum. For the Design Museum data, we calculated the straight-line distance between the attendee's postcode and the Design Museum's postcode.

Disability Status			
	Design Museum *(n=74)[16]*	**Audience Agency** *(n=39318)*	
Disabled	16.2%	10%	0.04
Non-disabled	83.8%	90%	0.04

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[16] We were similarly unable to find data on the Audience Agency's operational definition for disability. For the Design Museum data, we considered any respondent who indicated that they were blind, deaf, disabled, or had a long-term physical or mental health condition to be disabled

Appendix M: Design Museum Event Attendee Demographics Compared to Kensington and Chelsea, London, and UK Populations

Regional proportions that differ from the Design Museum event attendee proportions and are statistically significant at the α=0.05 level are highlighted in green

Age				
	Design Museum *(n=507)*	**Kensington and Chelsea**[17]	**London**[17]	**United Kingdom**[17]
Under 35	48.7%	39.0%	41.1%	32.1%
35-64	47.3%	46.9%	45.3%	48.0%
65+	3.9%	14.1%	13.6%	19.9%
Gender				
	Design Museum *(n=89)*	**Kensington and Chelsea**	**London**	**United Kingdom**
Female	71.9% // 68.8%	51.0%	51.0%	51.0%
Male	28.1% // 31.2%	49.0%	49.0%	49.0%
Sexuality[18]				
	Design Museum *(n=72)*	**Kensington and Chelsea**	**London**	**United Kingdom**
Straight	77.8%	-	97.2%	97.8%
LGBT	22.2%	-	2.8%	2.2%

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[17] The Under 35 section contains data for residents aged 15-34. We excluded those aged 0-14, as this group would be unlikely to attend adult events at the Design Museum.

[18] The UK Census began collecting data on sexual orientation for the 2021 census, for which data is not yet publicly available. The data in this section are estimates from the UK Office for National Statistics' 2018 Annual Population Survey.

Ethnicity				
	Design Museum *(n=86)*	**Kensington and Chelsea**	**London**	**United Kingdom**
White	67.4%	70.6%	69.7%	86.0%
Non-white	32.6%	29.4%	30.3%	14.0%

Highest Level of Education Attained				
	Design Museum *(n=74)*	**Kensington and Chelsea**	**London**	**United Kingdom**
Higher Education Degree	97.3%	52.7%	68.0%	27.0%
Other	2.7%	47.3%	32.0%	73.0%

Disability Status[19]				
	Design Museum *(n=74)*	**Kensington and Chelsea**	**London**	**United Kingdom**
Disabled	16.2%	12.3%	14.2%	17.9%
Non-disabled	83.8%	87.7%	85.8%	82.1%

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[19] The disabled statistics for Kensington and Chelsea, London, and the United Kingdom represent people identified on the 2011 census as having a disability or daily activity limitations. For the Design Museum data, we considered any respondent who indicated that they were blind, deaf, disabled, or had a long-term physical or mental health condition to be disabled.

Appendix N: Proportion of Respondents Hearing About Events in Each Subcategory by Age Group[20]

Category	Subcategory	Under 35		35-64		65+		Total Population[21]	
		% of Respondents In Category	% of Total Respondents	% of Respondents In Category	% of Total Respondents	% of Respondents in Category	% of Total Respondents	% of Respondents in Category	% of Total Respondents
Institution	Advert	3.6%	1.4%	3.2%	1.5%	25.0%	12.5%	4.6%	1.9%
	Email	28.6%	11.1%	51.6%	23.5%	75.0%	37.5%	42.4%	17.7%
	Festival	17.9%	6.9%	6.5%	2.9%	0.0%	0.0%	10.6%	4.4%
	Flyer	25.0%	9.7%	16.1%	7.4%	25.0%	12.5%	19.7%	8.2%
	Publication	14.3%	5.6%	19.4%	8.8%	75.0%	37.5%	21.2%	8.9%
Online	Website	7.7%	1.4%	42.9%	13.2%	20.0%	12.5%	28.6%	7.6%
People	Dad	3.8%	1.4%	0.0%	0.0%	0.0%	0.0%	2.0%	0.6%
	Daughter	0.0%	0.0%	0.0%	0.0%	100.0%	12.5%	2.0%	0.6%
	Friend	69.2%	25.0%	55.0%	16.2%	0.0%	0.0%	59.2%	18.4%
	Mom	7.7%	2.8%	0.0%	0.0%	0.0%	0.0%	6.1%	1.9%
	Significant Other	7.7%	2.8%	5.0%	1.5%	0.0%	0.0%	6.1%	1.9%
Social Media	Eventbrite	6.5%	4.2%	4.8%	1.5%	0.0%	0.0%	8.6%	3.2%
	Facebook	25.8%	11.1%	23.8%	7.4%	0.0%	0.0%	31.0%	11.4%
	Instagram	61.3%	26.4%	38.1%	11.8%	0.0%	0.0%	48.3%	18.4%
	Kik	0.0%	0.0%	4.8%	1.5%	0.0%	0.0%	1.7%	0.6%
	LinkedIn	3.2%	1.4%	28.6%	8.8%	0.0%	0.0%	13.8%	5.0%
	Tiktok	3.2%	1.4%	0.0%	0.0%	0.0%	0.0%	1.7%	0.6%
	Twitter	7.5%	4.2%	9.5%	2.9%	0.0%	0.0%	10.3%	3.8%
	YouTube	2.5%	1.4%	0.0%	0.0%	0.0%	0.0%	1.7%	0.6%

[20] Note that percentages do not add to 100%. This is because respondents were allowed to provide multiple responses, and because some responses did not have a subcategory label. For example, a response of "word of mouth" would be classified as People, but would not have a subcategory.

[21] Total population includes respondents in all age groups, as well as respondents who did not provide an age.