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AN INVESTIGATION INTO THE ROLE OF PUBLIC EVENTS WITHIN AMGUEDDFA CYMRU WITH SPECIFIC FOCUS ON THE NATIONAL WATERFRONT MUSEUM

BA (Hons) Events Management 2019



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Abstract

This research paper is designed to evaluate what role public events play within museums, with the case study of the National Waterfront Museum, and whether events can contribute to a sustainable strategy for Amgueddfa Cymru. A number of objectives were set in order to achieve this and are as follows:

- To establish whether hosting events within the National Waterfront Museum is beneficial to the museum in terms of visitor figures
- To establish whether hosting events within the National Waterfront Museum is beneficial to the museum in terms of added value to the collections
- To determine the social responsibility role that events play within the National Waterfront Museum.
- To provide Amgueddfa Cymru with recommendations in regard to using events to the museums benefit.

In order to achieve these objectives and answer the research question secondary research was analysed to establish what was already know in this field. In addition to this primary research was undertaken in the form of secondary data analysis and interviews to ensure the highest possible validity and reliability. The secondary data analysis was conducted by examining the National Waterfront Museum footfall figures from the 2017/18 financial year against the events program of the same year. The interviews were conducted with 6 pertinent individuals within the National Waterfront Museum and Amgueddfa Cymru. The primary quantitative research reviled that there is a correlation between hosting events and increased footfall. The qualitative research also reviled that footfall is not the only consideration when hosting events; income generation, community engagement, demographic diversity and interpreting the museum's collections. Different events have different primary aims and therefore even if events did not increase footfall, which was established they did, museum staff still felt it would be worth hosting public events as they contribute to the National Waterfront Museum in more ways than simply increasing footfall.

Declaration

I, Ruth Violet Melton, declare that this work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree

Signed…… Date……

STATEMENT 1

This dissertation is being submitted in partial fulfilment of the requirements for the degree of BA.

Signed……. Date……

STATEMENT 2

This dissertation is the result of my own independent work/investigation, except where otherwise stated. Other sources are acknowledged by footnotes giving explicit references. A bibliography is appended.

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An Investigation into the Role of Public Events Within Amgueddfa Cymru with Specific Focus on the National Waterfront Museum

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Dissertation submitted as part of requirements for the award

BA (Hons) Events Management



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List of Abbreviations

NWM – National Waterfront Museum

NMC – National Museum Cardiff

AC – Amgueddfa Cymru

Chapter 1: Introduction

1.1. Background & Rational

The purpose of this dissertation is to determine whether hosting public events within the National Waterfront Museum (NWM) are beneficial in terms of footfall, community engagement and fulfilling the role of the museum to preserver and interpret the collections.

It is widely accepted that *'cultural tourism is the movement of people towards cultural attractions, somewhere other than their habitual place of residence, in order to obtain information and knowledge to fulfil their own cultural demands'* and museums make up a substantial proportion of the attractions in this sector (Jovicic, 2016). Events have become an increasing feature of the museum sector for many years and most UK museums now have people dedicated to events (Museums Association, 2018). From April 2015 to March 2016 seventeen of the top museums in the UK including *'the Tate galleries, National Gallery, V&A and British Museum'* accumulated *'47.6 million'* visitors and although this number suggests stability within the museum industry this was a drop of over 1 million visitors from the previous year (Jones, 2017) (Hargreaves, 2015). Given that this is a representation of some of the country's most popular museums and galleries it can be inferred that this decline in visitor numbers is a widespread issue amongst the majority of museums within the UK. In regard to Swansea in 2018 the Swansea Museum will have its budget cut by *'£50000'* and although there are *'no plans to close Swansea Museum'* this remains an ever-present threat (Atkinson, 2017). This drop in funding may have been caused by a number of factors. Black (2012, pg.3) suggests that the UK is on the *'cusp of a generational shift'* where the generation X and Y's are becoming more selective with where they spend their time and museums are slipping further down in popularity. In conjunction with this, other complex political issues may also be contributing to this decline. One-method museums have been using to combat this drop in visitor numbers is by hosting events and one off exhibitions. The purpose of this dissertation is to determine whether hosting events is beneficial to museums both in terms of footfall and community engagement. Although research has already been conducted into the declining popularity of museums these studies have

primarily been the causal reasons behind falling footfalls and these studies have also been centred in the more classical institutions of culture. The dissertation will focus on methods with which to increase museum footfall and to do so the researcher focus is specifically on Amgueddfa Cymru.

1.1.1. Introduction to the Case Study

Amgueddfa Cymru is the case study organisation for this study and if successful the theory and foundations of this study could be applied to other cultural leisure groups to establish similar outcomes. Amgueddfa Cymru was founded by '*Royal charter*' in '*1907*' and is a registered charity that falls under the remit of the Minister for '*Culture, Tourism and Sport*' within the Welsh Government (Welsh Government, 2018). Amgueddfa Cymru encompasses seven sites across Wales that tell *'the story of Wales from [its] early history to the present day' (Welsh Government, 2018).*

These sites are as follows:

- National Museum Cardiff
- St Fagans: National History Museum
- National Slate Museum, Llanberis
- Big Pit: National Coal Museum, Blaenafon
- National Wool Museum, Dre-fach Felindre
- National Roman Legion Museum, Caerleon
- National Waterfront Museum, Swansea

(Amgueddfa Cymru, 2018)

This study focuses on the National Waterfront Museum (NWM)

The NWM *'tells the story of industry and innovation in Wales'* over the last 300 years. The museum hosts over 200 events every year within its diverse galleries and events space (National Waterfront Museum, 2019).

The NWM was chosen due to the high volume of public events that it hosts as well as being one of the larger sites within Amgueddfa Cymru. In addition to this the NWM has high quality records of past events and footfall that were able to be used for this study.

1.2. Aim and Objectives

The aim of this dissertation is to evaluate whether events can contribute to a sustainable strategy for Amgueddfa Cymru.

Objectives:

- To establish whether hosting events within the National Waterfront Museum is beneficial to the museum in terms of visitor figures
- To establish whether hosting events within the National Waterfront Museum is beneficial to the museum in terms of added value to the collections
- To determine the social responsibility role that events play within the National Waterfront Museum.
- To provide Amgueddfa Cymru with recommendations in regard to using events to the museums benefit.

Chapter 1 has outlined the scope of research and rationale behind the chosen topic. Chapter 2 moves on to explores in more detail the key themes that emerge from a range of published literature.

Chapter 2: Literature Review

2.1. Introduction

The chapter aims to conduct a review of the available literature with reference to the problems facing museums and how museums have used events and the impacts these events have had. A variety of resources will be used by the Researcher to construct this chapter. This chapter will also take a critical look at the literature that is currently available and place the researcher's question within the current literature.

2.2. Events and Culture

The Oxford English Dictionary (2010, pg.606) defines an event as:

> *'a thing that happens or takes place, especially one of importance; a planned public or social occasion; each of several particular contests making up a sports competition.'*

Where this definition includes events that happen by coincidence this dissertation is concerned with events that fit more closely into Getz's (2005, pg.16 definition that suggests that every *'event is unique, stemming from the blend of management, program, setting, and people'.* Many events also include an element of culture which UNESCO defines as:

> *'not only the arts and letters, but also modes of life, the fundamental rights of the human beings, value systems, traditions and beliefs'* (Shah, 2010, pg.1)

Shah (2010, pg.2) also describes communities as *'creative organisms that dynamically change'* and this lends itself extremely well to the events industry that is continuously evolving to suit the public's needs. Cultural events can work well within museum settings as the museums themselves can contain the history of human development within a certain area and hosting cultural event helps to continue that story into living history.

2.2.1. Museum's Social Responsibility

In addition to cultural events fitting neatly into a museum setting some museums hold a place at the heart of their respective communities and that places a level of social responsibility upon them (Visser, 2010). Museums are now being encouraged to reach out to the venerable or disadvantaged members of the community and to celebrate the diversity within the local area (Sirhall, 2015). Swansea became a *'City of Sanctuary'* in 2010,

making it the second City of Sanctuary in the UK after Sheffield, meaning that Swansea was deemed to be inclusive of all people (Swansea City of Sanctuary, 2019). As part of this the NWM was award the title of the first Museum of Sanctuary within the UK due to the diversity of the groups that the museums worked with (Swansea City of Sanctuary, 2018). Ian Smith (2017), the Senior Curator of Modern and Contemporary Industry at the NWM, describes Swansea as a *'melting pot of cultures'* which he believes is something to be actively celebrated within the museum and city as a whole.

As the majority of museums are free to the public is could be said that they hold a social responsibility within the communities in which they sit. Visser (2010) suggests that museums should be *'the beating heart of a living culture'* and aid in closing the *'gap between people from different generations backgrounds and social-economic status'*. Sirhall (2015) also comments on museums' potential to bring people together and be central in creating positive change within communities. She goes on to mention that many museums are designing education programs to fit specific groups needs as well as the potential for programming events to engage a variety of cross sections of society.

2.2.2. Social Responsibility within Events

Events can aid in the inclusion of demographics and can hold a level of social responsibility. As Pine and Gilmore (1999 as cited in Jepson et al, 2013, pg.187) state events, and more specifically festivals, can been seen as *'manifestations of the experience economy'* as they hold value in terms of entertainment and education as well as providing a *'platform for escapism'.* Tuan (2000) remarks that escapism is intrinsically linked to culture as humans naturally look for ways in which to escape daily life and this often manifests itself in leisure and cultural experience. Leisure time can be spent on *'positive sharing of cultural values'* and this often materialised as events and festivals put on for and by the local community to celebrate a *'particular way of life'* (Jepson et al, 2013, pgs.187-188). The majority of research into community events suggests that the hosting of community festivals can bolster local pride, create a sense of place as well as reinforcing the regional cultural identity (Hall, 1992; Waterman, 1998; De Bres & Davis, 2001; Derrett, 2003; Bowdin et al, 2011, Jepson et al, 2013). As Bailey and Smithka (2002, pg.45) remarks the very notion of community must now account for diversity such is the *'reality of human communities'* and

therefore all theory that relates to community engagement must tangentially include diversity. Given this it can be implied that events can aid in the celebration of diverse subsections within communities and through hosting cultural events within museums can aid in the inclusion of diverse groups.

2.3. Culture & Heritage Tourism and Museums

Museums fall into the heritage tourism sector however there has been much dispute through the literature as to what the term 'heritage' actually means. Prentic (1993, cited by Dallen & Stephens, 2003) suggests that heritage can be classified into three distinct categories: '*tangible immovable resources'; 'tangible movable resources';* and *'intangible such as values.'* However, the line between history, culture and heritage has too often be blurred and twisted to suit individuals' purpose, hence culture and heritage have become intrinsically linked.

The Oxford English dictionary definitions of culture suggest that culture is something to either be appreciated as an art or a collection of beliefs and behaviours that connect particular groups. However, these definitions seem to suggest elective participation and not an intrinsic element of the human experience. Whereas Hofstede (1994, pg.5) defines culture as a *'collective programming of the mind which distinguishes the members of one group or category of people from another'.* Hofstede believed that culture is a fundamental part of the uniqueness of human mental programming, see figure 1.

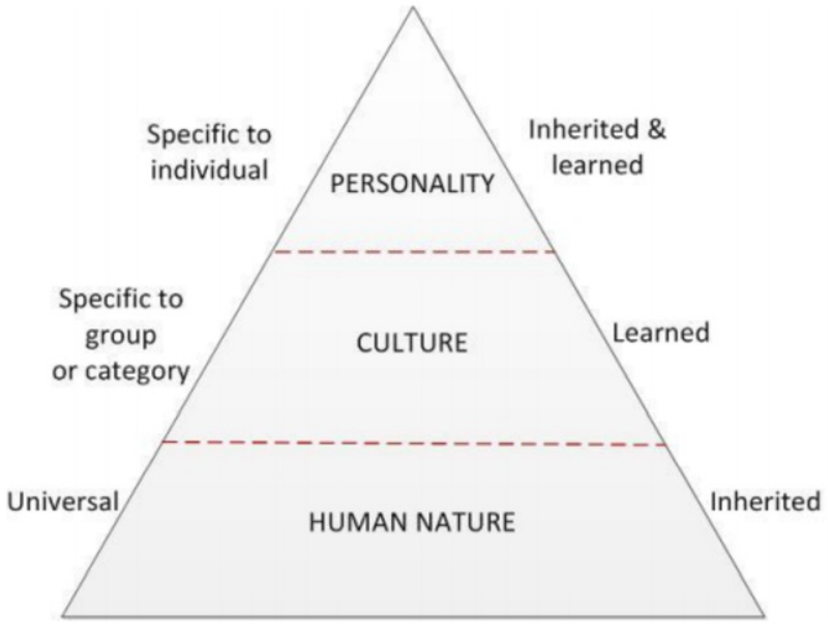


Figure 2.1: Three levels of uniqueness in human mental programming (Hofstede, 1994, pg.6)

Torkildsen (2005, pgs. 22-23) reflects the sentiment of Hofstede as he believed that culture is a key aspect of the human experience with leisure being an *'important ingredient of culture, possibly more so than work and other aspects of life'.* With culture being such a key aspect of being human it is axiomatic that many consumers of events and tourism do so purely for the cultural experience hence making culture and heritage a key component within the tourism sector as a whole, and more widely the leisure sector (Getz & Page, 2016).

2.4. The Experience Economy

Pine and Gilmore (2011) state that the experience economy is distinguishable from the product economy through the tangibility of possessions and amenities and the intangibly of experience. This is why when customers look to buy within the product economy, they often look for benefits; where as buyers within the experience economy pursue sensations (Chang, 2018). Within the experiential economy it is impossible to detach the generation and consumption of the product making it inseparable and completely unique to other

services; in addition to this the experience is also perishable which means that unlike tangible products the experience cannot be stored, saved or returned (Lumen, 2019). The experiential economy links very strongly to the events marketplace both in the sense of *'passive participation',* that Pine Gilmore's model promotes, that aligns itself with entertainment or aesthetic experience and *'active participation'* that relates more strongly to escapism and engagement (Getz & Page, 2016, pgs. 225-226).

2.5. Non-Traditional Events Venues

With the increase in the trend for consumers seeking experiences there has also been a rise in events venues both traditional and non-traditional. In addition to purpose-built events venues the 1970s and 1980s also saw the building of a range of multipurpose venues and since then these types of venues have increased in number to match the ever-increasing demand for unique events spaces (Bowdin et al, 2011). The case study organisation has venues that fall into both the non-traditional and purpose-built multi-use events venues. The building that houses the NMC was built in 1912 purely for the purpose of being a museum however as time has progressed the interior space has been adapted to provide the museum with the ability to host events (Amgueddfa Cymru, 2019). Conversely the National Waterfront Museum opened in 2005 and the building was designed with the hosting of events in mind meaning that the main hall consists of a large open space with a completely movable rotating exhibit. Although this can make it easier to accommodate a variety of events it can mean that the events take over and the building loses its museum aspects while events are being hosted as exhibits are moved out of public view to accommodate events, both public and corporate (National Waterfront Museum, 2019).

2.6. Evolution of Museums and the Museum Sector

The officially accepted definition of a museum is *'an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit'* (Selwood et al, 1995 as cited by Dicks, 2000, pg. 35). However, the original purpose of museums was to be houses of *'relics for scholarship, curatorship and research, not necessarily for public viewing'* and even after museums became physically accessible to the public they were and are still not mentally accessible as the information about the

artefacts is presented in such a way that was confusing to non-academics and hence the stigma that museums are *'boring'* was born (Herbert, 1995, pg. 12). The very nature of the museum visitor experience is *'complex and largely intangible'* and therefore engineering the experience goes further than product development to transcend across marketing, curation, facilities and events (Black, 2012, pg.59). Because of this it is unsurprising that museums have begun to *'diversify into leisure spaces'* by taking space away from traditional exhibits in place of events rooms, performance/demonstration spaces, shops and café's/restaurants (Dicks, 2000, pg.41). As Black (2012, pg.9) states *'heritage is not simply to be preserved in aspic, but to be constantly re-examined and contextualised for contemporary society'* in order to enable the public to engage with it; Black also mentions *'dynamic'* engagement with the past and events can aid with this as they bring the history preserver within the museums into the moment given the intangible nature of events themselves. Combining the purely tangible nature of exhibits behind Perspex and the primarily intangible nature of events to create a dynamic experience for the visitors. Collections are still essential to ensuring that the spaces maintain their museum status and don't slip into being corporate events spaces however integrating events and additional leisure facilities can aid in making the space more visitor orientated and potentially increase visitor figures. As Burcaw (1983, pg. 144) states the *'danger lies in over-emphasizing activities to the point where the museum's more basic obligations – collections and records – suffer'.* Although this source is quite outdated the sentiment does still apply to modern museums as if exhibits are overlooked in the creation of events they can be overlooked by the public. However, if events are created to compliment the collections, they hold the potential to enhance the public engagement with the collections.

2.6.1. Museums Place in the Wider Leisure Sector

In 2016 the leisure industry was worth £117 billion to the UK with 95% of 3000 Britons surveyed spending on leisure activities in 2016 (Parrett, 2016). Moreover, the heritage tourism sector supported *'£20.2 billion gross added contribution to the UK GDP'* in 2015 with over *'192 million'* domestic and international tourist trips being made to the UK's '*cultural, historic and natural heritage assets'* in the same year (Oxford Economics, 2016). It can therefore clearly be seen that there is a demand for heritage tourism and leisure within

the UK. However, considering generation X and Y's are becoming more discerning with where they spend their time and with museums often falling low on their list's museums may need to add to the collection offering to draw in the generation X and Y's (Black, 2012). Museums are not only competing against other cultural and heritage attractions for the public's leisure time but also against all other activities that meet people's leisure needs as outlined by Tillman (1974) as well as retail and staying at home (Torkilsen, 2005). Hosting events within museum spaces can be an additional draw for the ever more discerning public to spend their leisure time within museums instead of at other attractions or at home; this is vital for museums as if people are no longer visiting them more museums will be forced into closure.

2.7. The Museum Audience

Although the demographic of people visiting museums has evolved and broadened since museums first opened there is still scope for further diversification. The number of people visiting museums has increased substantially over the past decade with 52% of adults in the UK visiting a museum on an annual, or more frequent, basis in 2016/17 which is a 10% increase on a decade previous (Mendoza, 2017, pg.40). Despite the increase in the amount of people visiting museums the audience is still not as diverse as it could be as evident from the *'Taking Part survey commissioned by DCMS, Art Council England, History England and Sport England'* shows that 63% of those who visited UK museums come from higher socio-economic groups (Mendoza, 2017, pgs.40-41). In addition to museums still generally having issues engaging lower socio-economic groups they do also tend to have difficulty engaging younger audiences as well as primarily attracting people from the *'White ethnic group'* (Mendoza, 2017, pg.41). Although 91.5% of Swansea's and 84.7% of Cardiff's population are 'white' if the museums were to not engage with other ethnic demographics the NWM and the NMC could be losing out on 20,368 and 52,952 visitors from within the local community respectively, given the 2011 census data for Swansea and Cardiff. Amgueddfa Cymru clearly recognise the importance of community engagement given their extensive 2015-2020 '*Community Engagement Strategy'* which speaks extensively about the importance of *'transforming children's futures'* as well as combating social exclusion and *'representing*

diverse backgrounds and opinions' within the seven museums (Amgueddfa Cymru, 2017 pgs.9-11).

2.7.1. Cultural Events

Culture has always been a pivotal element of the events sector as a whole but is however particularly prominent within the festival sector (Getz & Page, 2016). Jepson and Clarke (2014) suggest that festivals are the result of an inclusive community and celebrate a particular way of life unique or special to that group suggesting that festivals are more than a collection of musical performances and has firm roots set in local culture and the heritage of a location. Festivals have often held particular interest for sociologists and anthropologists due to the revelations about culture and the functioning of society that they can reveal (Getz & Page, 2016). It is due to this intrinsic connection between culture and festivals that makes them such a useful case study for museums to look at when creating events to draw in diverse demographics within the local community. Given the central location of some museums, specifically the NWM, some existing community events have been able to relocate to the museum and use the museum more as a community venue, like a village hall. Examples of where this has happened with the NWM are; Swansea Spring Pride, The Swansea Science Festival and National Play Day.

2.8. Funding

Despite visitor numbers of museums as well as the diversification of audiences increasing over the past decade funding has continued to be an issue. According to the museum association *'11%'* of museums within the UK have reduced their opening hours with *4%'* introducing administration charges to combat the funding cuts and reduce expenditure (Museums Association, 2018). Museum funding across the UK has seen a drop in the past decade from *'£829 million in 2017-18 to £720 million in 2016-17*' which is a decrease of a rate of about 13% after accounting for inflation (Pes, 2017). The majority of the cuts come from public funding the museum sector has gained additional funding of about *'£91 million'* per year, to be distributed across all UK museums, from the National Heritage lottery however this is in no way enough to cover the shortfall of public funding nor was it ever intend to (Pes, 2017). In addition to the general reduction in available funds for museums

not all cultural institutions are granted equal funding with institutions within London tending to gain the majority share of what funding is available leaving the rest of the UK and in particular Wales to take the brunt of the cuts. One of the museums that was effected by the cuts was Swansea Museum who saw a reduction of *'£50,000'* of its funding which represents just under 10% of its total council funding, and although Swansea museum is not part of Amgueddfa Cymru this does show how the funding cuts are effecting Wales and its cultural attractions (Atkinson, 2017). Amgueddfa Cymru also have suffered from grant cuts losing over £3,500 of income and endowments from 2015/16 to 2016/17 but this is a drop in the ocean in relation to the total funding that Amgueddfa Cymru receives particularly when these cuts are distributed across all seven sites (Amgueddfa Cymru, 2017). Overall as an institution Amgueddfa Cymru has managed to escape heavy government cuts and with the seven sites financed remaining separate but holding the ability to bolster one another the sites remain strong by being part of a larger organisation. However, with Brexit on the horizon and the future of the UK still uncertain further cuts are a high possibility and this could affect Amgueddfa Cymru more than the initial cuts within the UK have done.

2.8.1. The Wider Economic Environment and Potential Future Impacts

As museums are government funded, they are affected heavily by wider economic factors. For museums within the UK at present, 2019, Brexit must be considered. Picheta (2018) suggests that a no-deal Brexit could have *'" vast" consequences for culture in the UK'* and could put the funding of the UK cultural tourism sector at risk. In the event of a no-deal Brexit it is unlikely the government will replace the EU funding for museums and other cultural attractions simply due to the lack of available funds. It is not the funding cut off that could harm the UK museum sector but also the movement of collections and touring exhibitions, in the case of a no-deal Brexit the loan agreements would need to be reworked to allow for collections and artefacts to move between UK and EU museums paying particular focus to Northern Ireland as traveling exhibitions and high profile loaned exhibits have the potential to draw large visitor numbers and as a result more revenue from donations or additional funding (Crooke and O'Kelly, 2018). In addition to this Donoghue has suggested that should visas or Esta-type requirements be introduced leisure tourism visitors could drop *'off a cliff almost immediately'* however experts have also suggested that

'staycations' should see a rise in popularity so the number of people visiting museums may cancel each other out (Picheta, 2018). With funding being a key issue within the museum sector some museums have turned to hosting events to generate additional income to either subsidise the funding that the museum does have or to facilitate a free public events programme. As well as gaining additional income events can all be the catalyst for sustainable visitor numbers and when looking at which museums to provide public funding for the government will look at the visitor figures when deciding how much funding to provide.

2.9. Visitor Numbers vs Financial Profit

The majority of public events, particularly those held in the NWM and NMC, are free of charge and therefore all the money that is spent to put them on is lost. However, the benefits of hosting events go beyond economic. For free public spaces like museums, income generation is not as high a priority as creating high visitor figures which can then have an impact on the amount of government funding the spaces can receive. In 2005 before the NWM was opened a public events report was constructed to assess the need for public events. Within this document the 'Swansea Voice research survey' that was conducted in 1999 to help inform the content of the NWM. According to this survey *'32%'* of visitors to the Maritime & Industrial Museum, the museum that was updated to become the NWM, visited once and then has *'no reason to go back'* (Bowen, 2005, pg.3). In addition to this *'30%'* of those surveyed never visited a museum in Swansea and *'43%'* visiting less than once a month (Bowen, 2005, pg.3). With this being the case events can help give existing visitors a reason to return and also draw new visitors into the museum. Although the NWM may not be looking to generate income from its public events program this is not the case for all museums. In the case of the Natural History Museum in South Kensington the public events programme, led by Lucy Woodbridge, have recently generated £1 million from purely public events, primarily sleepovers. For the Natural History Museum making profit from public events is the key aim of hosting them as visitor figures are consistently high at such a prestigious and world-renowned museum (Woodbridge, 2018). Whereas for the NWM and the rest of Amgueddfa Cymru increasing footfall is the key objective of hosting public events however some museums, for example the NMC, have begun to host profitable

public events primarily outside of opening hours; some of these events include dino-sleepovers and Morning Yoga (National Museum Cardiff, 2019).

2.10. Conclusion

To conclude there is an extensive amount of literature about the evolution of museums from the often-cold knowledge preservation spaces they used to be to the more customer centric community hub they have developed into. With this evolution museums have also become a key element of the leisure and experiential economy and therefore has to compete with all other organisations within the leisure sector. Within the leisure sector events are often used to increase the number of visitors to the attraction as well as improve the visitor experience. For many other attractions the primary key performance indicator for hosting events may be financial gain however for a government funded organisation like Amgueddfa Cymru visitor figure may be a higher priority than profit. With museums visitor figures relate directly to the funding that they receive so hosting events to meet the footfall targets set by the government is essential. Given the existing literature it appears that the general assumption is that hosting events draws visitors however there has not been an official study done into confirming this assumption, here lies the gap in the research for this dissertation to fill.

The following chapter will provide details of the methods that have been used whilst conducting this research. This chapter will outline and justify the techniques needed to undertake this research as well as how the researcher has used the collected data.

Chapter 3: Research Methodology

The method of secondary research and supplementary primary research chosen by the researcher will be identified and justified using the 'Research Onion' from Saunders et al (2016) from the philosophy through to the techniques and procedures that will be used.

Saunders et al (2016, pg.5) defines research as *'something that people undertake in order to find out things in a systematic way, thereby increasing their knowledge'* it can therefore be understood that academic research must be undertaken in a strategic manor.

3.1. Research Onion

To choose the most appropriate method of collecting data it is imperative the researcher understands the multitude of research methods available as well as determining good practice for implementing the chosen methods effectively (Bryman & Bell, 2007). The extent of possible research method options available to the researcher is depicted in Saunders et al (2016) Research Onion.

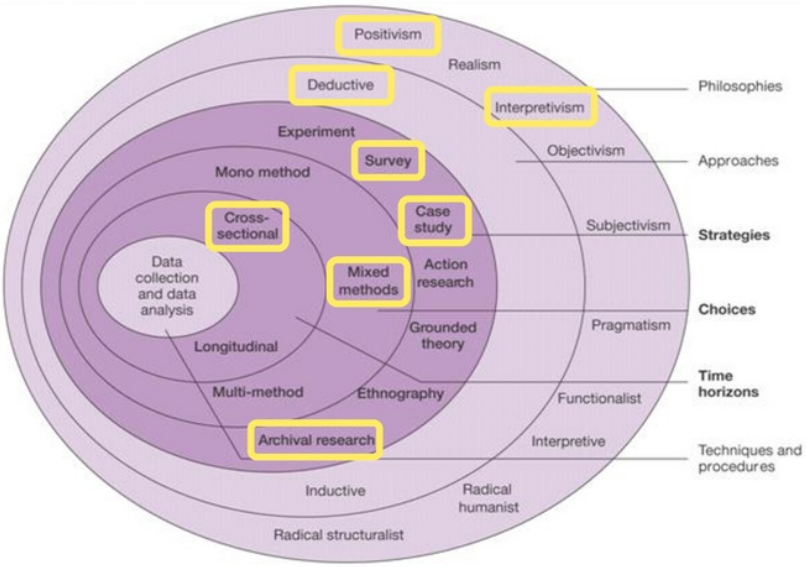


Figure 3.1: The research Onion. Source: (Saunders et al, 2016)

Figure 2 above illustrates the researcher's selected pathway on Saunders' et al (2016) 'Research Onion'.

3.1.1. Philosophy

This study holds epistemological underpinning meaning that this study is concerned with *'assumptions about knowledge, what constitutes acceptable, valid and legitimate knowledge'* (Saunders et al, 2016, pg.716).

This study adopts a primarily positivistic approach with elements of interpretivism. A positivism perspective required methods that generate a high volume of quantitative data with the potential for replication of the study (Saunders et al, 2016). As the base of this dissertation holds its foundations in statistical analysis of quantitative data positivism is the most appropriate paradigm. However, there are also aspects of qualitative humanist analysis meaning that elements of the interpretivism paradigm are also necessary to acknowledge (Collis & Hussey, 2014). This approach is to discover the thoughts and opinions of key personnel within the sector to enhancement the numerical findings.

3.1.2. Approach

Loseke (2017) describes a deductive approach as involves *'using what already is known to determine what data to collect'* and within the topic of events within museums and footfall fluctuations there already exists a wealth of literature hence making a deductive approach the most applicable for this study.

For this dissertation the researcher has chosen to use statistical testing to establish correlations between various independent variables and footfall figures within the NWM and therefore a top down deductive approach is the most appropriate for this study (Bryman & Bell 2007).

This dissertation is exploratory in its purpose as it does not intend to offer final categorical solutions to the problem in question rather is intended to explore the research question and establish correlations to provide a foundation for any further study into similar areas (Dudovskiy, 2018).

3.1.3. Strategy

This dissertation focuses upon the case study of Amgueddfa Cymru; specifically, the NWM with additional data coming from the NMC. The reason for this is that the museum sector as a whole is too broad to investigate within an undergraduate dissertation and even within the spread of Amgueddfa Cymru's seven sites the scope is too broad to investigate in a dissertation of this scale. Zainal (2007) defines the case study method of research as a way of '*closely examin[ing] the data within a specific context*' often within a *'small geographic area'*. Primarily focusing on the NWM allows for detailed analysis however with the inclusion of another, very different museum, means that the research is not too narrow and has the potential to be applied to other sites either within Wales or the rest of the UK.

Archival research *'makes use of records and documents as the principal source of data'*, such is the nature of this study (Saunders et al, 2016, pg.150). The primary benefit of using archival research is that data is active and is therefore part of reality rather than being collected for the specific purpose of the research question meaning the validity is exceedingly high. Alternatively, archival research may not hold all the information needed to answer the research question as well as the potential for data to be missing/unavailable due to confidentiality reason (Saunders et al, 2016). Amgueddfa Cymru was selected as a case study as all seven sights share information, funding and occasionally personnel which is something that other museums do not tend to do making this case unique and potentially more receptive to using the findings within the organisations. The seven sites also have highly active engagement with their respective local communities becoming like the cultural hubs for communities within South and South East Wales.

Because of archival research having limited specific information the researcher has also chosen a survey strategy that Zikmund et al (2013, pg.185) defines as a *'method of collecting primary data'* through *'communication'* with individuals. Although the method is called survey this method in fact contains many specific methods that include asking people fall under this heading including interview, which is the method the researcher has used (Saunders et al, 2016).

3.1.4. Choice

A mixed-method approach has been used through the combining of qualitative and quantitative research methods. The primary reason for this decision is that researcher is

pursuing a triangulated methodology to compare findings between both research methods (Hair, 2011). The use of triangulation also *'bolsters confidence'* in the data that has been collected as if the same result is gained through two or more means the validity is higher (Denscombe, 2014, pg.298). Hair (2011) also mentions that in cases of triangulation both qualitative and quantitative data collection methods are utilized to provide a fuller picture and more complete unified conclusion on the research question. According to Denscombe (2014, pg. 154) the key to mixed-method triangulation is to use methods that are markedly different in nature in order to provide as *'widely different perspectives as possible'*. In using qualitative data as well as quantitative it allows the researcher to apply humanistic elements to statistical data to provide human reasoning to otherwise cold numerical analysis (Murdock, 2018).

3.1.5. Time Horizon

The time horizon of a research projects can either be cross-sectional or longitudinal in its nature. Cross-sectional research collects data in a singular time period often only allowing for a single set of data collection. In contrast longitudinal research takes place over a more prolonged period that allows for multiple stages of data collection (Saunders & Philip, 2012). A cross sectional study takes a snapshot in time that could inform real time change within the case study museum. However, the researcher does acknowledge that this study would lend itself to a longitudinal investigation. This will be addressed in the limitation section of the study.

3.1.6. Collection and Analysis

3.1.6.1. Collection

Within the case study the quantitative data element is from the 2017-18 footfall figures of the NWM; this secondary data analysis establishes foundations of the project. Secondary data analysis is taking existing data and analysing it in a different way to the originally intended purpose of its collection (Bajpal, 2011). Due to the researcher having access to the NWM's extensive footfall data and is competent in the manipulation of computerised data and statistical testing large quantities of numerical data using secondary data analysis provides a highly detailed foundation for the rest of the dissertation to be based upon as well as being time and cost effective as the researcher does not

need to spend recourses on collecting the data (Bejpal, 2011). In using secondary data analysis there also exists a complete sample size that would not be possible to achieve through other methods of collecting numerical data (Saunders et al, 2016).

The qualitative element is formed by interviewing pertinent individuals within the two museums. Conducting interview allows for more depth to be brought to this study and also allows the researcher to look beyond statistical outcomes to combine a human element to the study. According to Easwaramoorthy and Zarinpoush (2006) an interview is a conversation for the purpose of collecting specific information and there are three main styles of conducting interviews. The style of interview that has been used for this study is semi-structured interviews that have been conducted face-to-face. Semi-structured interviews involve a prepared set of topics and some *'major questions' 'questions are generally open-ended in order to gain richer information'* whilst remaining on topic (Miller and Brewer, 2003, pg.167). In addition to this, semi-structured interviews do not require as much experience as unstructured interviews or structured interview that can both be difficult to gain pertinent information and additional relevant detail (Altinay & Paraskevas, 2008).

As the interviews were conducted as part of a triangulated approach to expand on the information learnt from the secondary data analysis only six interviews were carried out each lasting between 10 and 20 minuets. The questions are open ended to allow scope for in-depth answers while still providing prompts and a guide to the conversation to gain the more informative interview responses possible. For full interview questions see appendix 2 page 58.

In an attempt to mitigate error within the interviews the researcher conducted all interviews within the participants respective museums to put the interviewees at ease to hopefully gain the most detailed answers possible. Putting the participants at ease was made easier by the researcher already being known to them. As far as possible the interview conditions were kept standardised in order to mitigate the skew to the data that can come from external variables.

3.1.6.2. Pilot Study

A pilot study was carried out before the real interviews were conducted to mitigate the potential for the respondent misinterpreting any of the questions (Saunders et al, 2016). A pilot study is a small-scale test of the questions the researcher wishes to ask participants

conducted prior to the official study to ensure that the researcher identifies potential issues and make adjustments (Daniel & Sam, 2011). A piolet study is less crucial with interviews as participants have the ability to ask the researcher for clarification if there is a misunderstanding with the questions however to maximise the allotted interview time ensure the questions are clear is still critical. However, the researcher carried out the pilot study with a senior member of the NWM's events team to help clarify the wording and length of the interview the issues that arose from this first interview were adjusted before any further interviews are conducted.

3.1.6.3. Analysis

3.1.6.3.1. Hypotheses

Positive:

> The hosting of events within the National Waterfront Museum results in an increase of visitor numbers on the day when events were hosted compared to the days when there were no events.

Null:

> The hosting of events within the National Waterfront Museum, Swansea, has no effect on the visitor numbers.

Before beginning any analysis, the researcher coded each day with 1's and 2's to represent days that the museum hosted a special event and the days it did not. The researcher has used basic descriptive statistics to gain an initial indication of possible correlations between the number of visitors through the doors of the NWM and when events were hosted within the museum. After initial assumptions where made the researcher moved onto discovering correlations between the two variables in order to more accurately determine whether there is a positive correlation between hosting events within a museum and an increase in visitor numbers or whether an increase in footfall is caused by another independent variable. According to Finn et al (2000) context is key to ensure the statistics are not looked at in isolation, which may cause an otherwise unexplainable variation within the data. For example, within this study the researcher has also cross-examined the

footfall statistics with seasonality and events across the city to ensure that correlations are not drawn between two variants that are in fact not correlated. The researcher has used the computer package Excel to aid in the statistical analysis to speed up the process and keep records of all findings; SPSS has not been used as the NWM stores all its footfall data on Excel and the totals are calculated through a series of complex formulas and if the researcher wished to use SPSS all the data would need to be transcribed manually and this would waste time.

In terms of analysing interviews, the researcher recorded the audio with the interviewee's consent and proceeded to transcribe them and consequently analyse (Saunders et al, 2016). The interviews were first analysed manually by highlighting recurring *'themes';* a process that was carried out *'by hand on hard-copy transcript'*. Once initial assumptions were established the researcher moved to analysing digitally using a 'NVivo' to flag key words and code the transcripts into 'Nodes' which have then been transformed into word clouds (Veal, 2006, pgs. 210-213). The information gained through the interviewing process is also displayed in a matrix table to ease cross comparison across interviewees. The qualitative data has then been compared to the statistical findings from the secondary data analysis to gain a more complete picture of the case study.

3.2. Sampling

A non-probability sampling framework has been used for this study given that the researcher wished to create an *'information-rich case study'* through interviews and secondary data analysis (Saunders et al, 2016, pg.297). As the researcher selected the specific people that were interviewed a purposive sample was adopted. A purposive sample allowed the researcher to select individuals within Amgueddfa Cymru based on their job in order to gain the most pertinent information possible.

3.3. Reliability and Validity

Within a primarily positivist study, such as this, the results tend to have high reliability but low validity (Collis & Hussey, 2009). However, this study does have elements of the interpretivism that tends to produce the reverse effect and having the combination of the two should theoretically produce a study with both sufficient reliability and validity.

'Reliability refers to the extent to which' the *'data collection techniques or analysis procedures will yield consistent findings'* effectively the replicability of the study (Saunders et al, 2016, pg. 156). With secondary data analysis providing the organisation collects and keeps records of similar data to the case study the bases level of the study could be directly replicable. However, interviews hold a low reliability level as there are so many variables that can affect the outcome of conducting the interviews as well as the analysis of interviews often prove to be a subjective process (Saunders et al, 2016).

Conversely validity is concerned with the *'accuracy and trustworthiness'* of data and its subsequent findings (Bernard, 2006, pg.53). Validity can be undermined through poor sampling, misleading analysis outcomes or the oversight of variables that could have the potential to skew statistical analysis (Collis & Hussey, 2009). In addition to this when working with descriptive statistics such as standard deviation and normal distribution the data can be skewed by a few unusually high or low statistics could skew the eventual results however the researcher will be conducting additional test to avoid such skewing. With secondary data analysis validity tense to be lower as the potential for oversight is higher but with the inclusion of interviews the "real" reasons for correlations that are discovered.

3.4. Limitations

The primary limitation of this study and all other undergraduate dissertations like it is the time constraints that limits the amount of research and analysis that can be undertaken. The time limitations did not allow for a second phase of interviews and therefore additional more pertinent probing questions were not able to be asked as the analysis of the statistics had to take place at the same time as the transcribing of the interviews. The researcher mitigated the limitations caused by overlapping phases by first creating a Gantt chart to ensure tasks were completed in a logical and analytically beneficial order. Although the use of secondary data analysis does provide a complete sample size there is still the possibility for errors within the data either within the generation through electronic door counters or the researchers manipulation of the data set. In addition to this there has also been a limitation with non-response; initially the researcher wished to analyse the footfall figures

from the NWM and the NMC however only the NWM provided access to their footfall data. As a result, this research is not as transferable to other museum sights as originally wished.

3.5. Ethical Considerations

The primary ethical concert for interviews, or any research including members of the public, is confidentiality. Although the researcher will know the identity of the interviewees this will not be disclosed in any part of this dissertation in enlightenment with the Data Collection Act. All data has been stored confidentially under password protection and has not be shared with any persons other than the researcher, case study organisation and the facility supporting the research (University of Wales Trinity St David).

Should the null hypothesis, see page 20, be proven correct it could prove detrimental to the internal planning and potentially funding of the public events departments within the case study organisation and therefore could potentially pose a risk to the organisation and the researcher. However, given the research that has already been conducted into this area of study, please refer to chapter 2, it is unlikely that the null hypothesis will be proven correct.

No vulnerable individuals have been involved within this study and all participants have been over the age of eighteen and have signed a declaration of consent to be interviewed and to have the audio-recorded.

Chapter 4 goes on to analyse the data collected through the methods discussed in the chapter above and make links back to the theory discussed in Chapter 2.

Chapter 4: Data Analysis

4.1. Introduction

This chapter is undertaken in order to analyse the data gathered through the methods, secondary data analysis and semi-structured interviews, discussed in Chapter 3.

This chapter intends to gain resolution to the objectives stated bellow:

- To establish whether hosting events within the National Waterfront Museum is beneficial to the museum in terms of visitor figures
- To establish whether hosting events within the National Waterfront Museum is beneficial to the museum in terms of added value to the collections
- To determine the social responsibility role that events play within the National Waterfront Museum.

As this research was collected sequentially, quantitative data followed by qualitative data, this is also the order in which the data has been analysed. This was the case as the qualitative research was informed by the results of the quantitative research.

4.2. Background

The raw data analysis covers the 2017-18 financial year, April 1st, 2017– March 31st, 2018. The data includes 204 events days; 155 non-event days; 4 closure days and 2 closures due to snow. Additionally, across this year there were 102 school holiday days; 257 non-school holiday days and again 6 days of closure. The primary focus of this study is to look at the effect event days have on footfall however it was important to consider the effects holidays have on footfall as this has the potential to skew the data. For the purposes of this study the closure days are admissible from the calculations to avoid skewing the data.

4.3. Quantitative Analysis

Quantitative data has been provided by the NWM as raw footfall data and has been analysed manually with the use of excel.

4.3.1. Main Findings

The main finding of the quantitative analysis was that there is a positive correlation between hosting events and an increase in footfall. In addition to this it has been found that every day with over 1000 visitors was, without fail, an events day. The analysis of the quantitative data begins with analysis of the descriptive statistics moving onto analysing more complex statistical tests and establishing the degree of skewness.

4.3.2. Descriptive Statistics

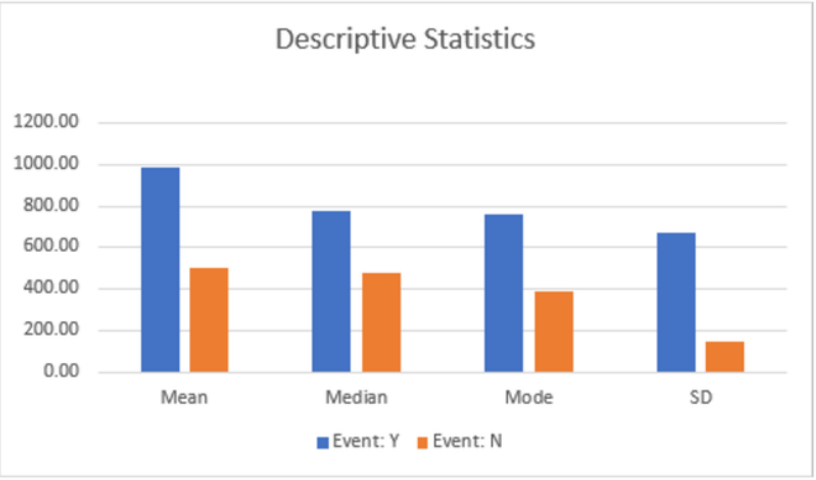


Figure 4.1.: Descriptive Statistics for Event Days vs. Non-Event Days

Initial analysis would suggest that there is a positive correlation between the hosting of events and an increase in visitor numbers as when looking at the descriptive statistics of the two sets of data on the days when events were hosted, the mean, median and mode were all higher than the same values within the non-event set of data, as can be seen for figure 4.1. Not only this but these values were substantially higher by a minimum of 398, indicating that the hosting of events within the museum creates an increase in footfall to a highly notable degree.

However, the standard deviation of both groups is extremely high indicating that there is a large spread to the data possibly due to outliers which may be skewing the data, however the standard deviation is substantially higher for event days, at 669.91, compared no non-event days, at 150.22, showing that the spread of data on event days is much more varied. This assumption is also backed up by the fact that the coefficient of variance for both data sets is also relatively high and therefore means that the data is spread widely from the mean value. The coefficient of variance does also highlight that the events days have a wider spread of data than the non-events days, this may be because within the events days data set there are some exceedingly high days where as with non-event days the highest footfall was 976, which is 3,462 less than the highest events day.

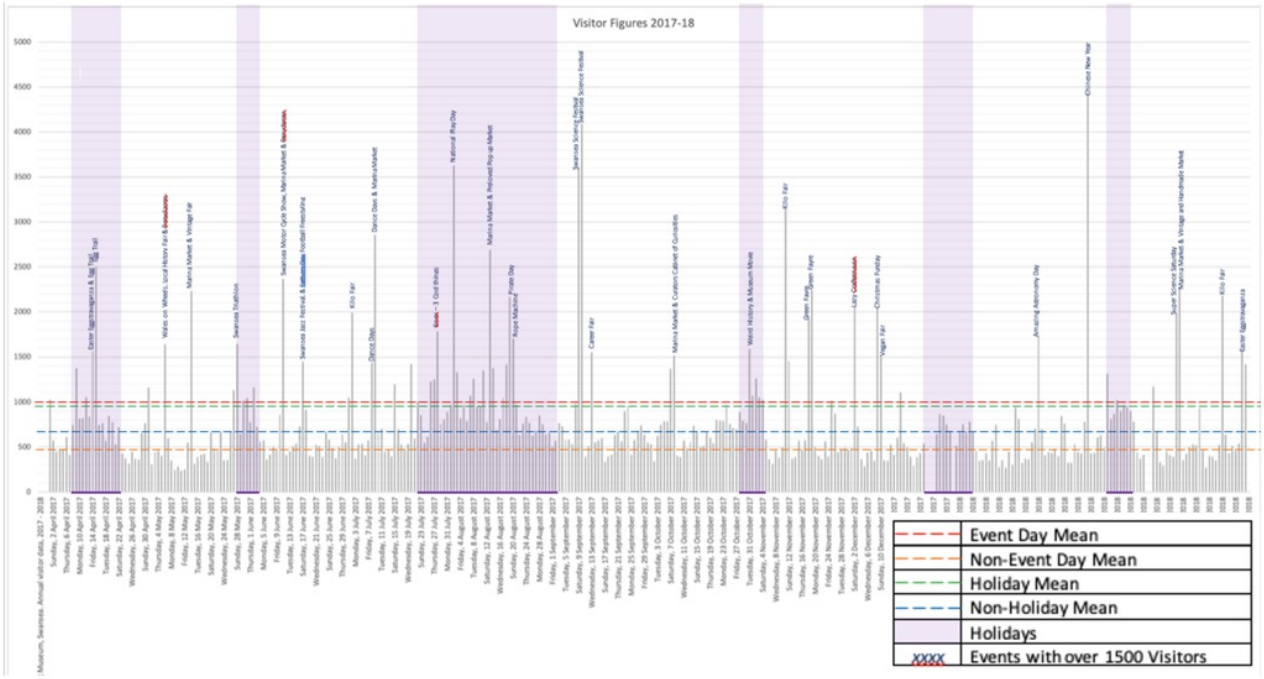


Figure 4.2.: Footfall across the Financial Year 2017-2018

For ease of reference figure 4.2. has been added however given the scale of this data a larger version of figure 4.2. can be found in appendix 3, page 59.

It is true for this financial year that if the footfall was 1000 or over it was an event day with no exceptions to this rule. Given this, and all the other descriptive statistics discussed above, it can be

said that there is a positive correlation between hosting events within the NWM and increased footfall. This graphic also illustrates the natural fluctuation in footfall as a result of holiday periods, indicated in purple, it is therefore valuable to analyse to what extent holidays have an impact on footfall and to establish whether this could be influencing the footfall of event vs. non-event days.

4.3.2.1. Impact of School Holidays on Footfall

The researcher has run school holidays and non-school holidays through the same test as events and non-events to determine if there is also a correlation there. For a full table of all the tests results please see appendix 4, page 60.

Given these tests it can be said that a holiday does raise the number of visitors through the door, as would be expected. It can be seen from figure 4.3. that, as is true for event days, holidays have higher mean median and mode than non-holiday days.

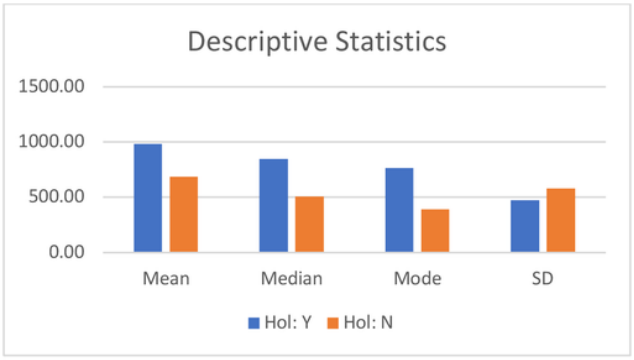


Figure 4.3.: Descriptive Statistics for Holidays vs. Non-Holidays

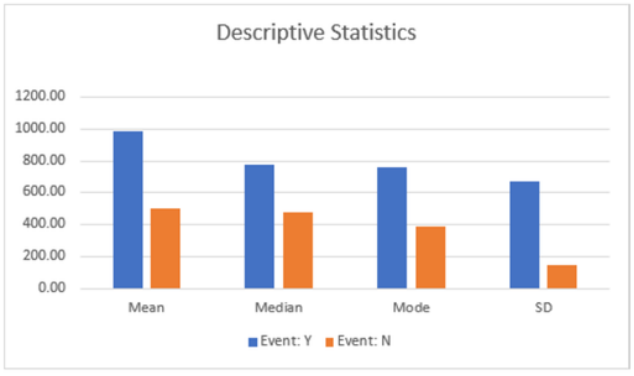


Figure 4.4.: Descriptive Statistics for Event Days vs. Non-Event Days

When comparing figure 4.3. and figure 4.4. it can be stated that hosting events within the NWM has a similar effect to a holiday. However, it can also be seen that the descriptive statistics for the non-holiday days is significantly higher than that of the non-event days and this is probably down to the fact that events are hosted on non-holiday days, in fact the highest footfall day of the financial year was on a non-holiday day suggesting that events have a larger impact on footfall than holidays as this, and several other figures, transcend the trend that non-holiday days have lower footfall than during a holiday.

4.3.3. Frequency, Distribution & Skewness

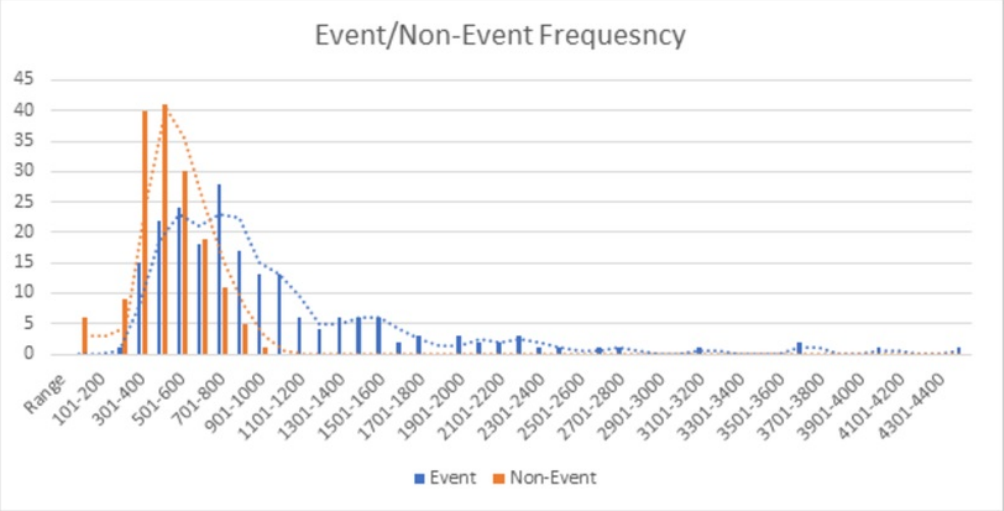


Figure 4.5.: Footfall Frequency Table of Event Days vs. Non-Event Days

Through an examination of figure 4.4. it can be seen that the bell curves for the footfall of event days are positively skewed whereas the non-event days appear to be normally distributed. The skewness can be validated further by examining the mean median and mode. In both data sets it is true that mode<median<mean which confirms the assumption that positive skewness exists within the events days but also reveals positive skewness within the non-event data set. However, within the non-event days, the mean median and mode are all much closer than those of the event days indicating a far smaller degree of positive skewness. A positive skewness occurs when there are outlying high data values within the data set pulling the data to the right. What this means in context is that across the financial year 2017/18, both on event days and non-event days, there are a few

dates that have abnormally high visitor numbers in relation to the 'norm' for both data sets. This may have been caused by an external factor like the weather or a city-wide event or a particularly significant internal event being hosted. The researcher only has the capacity to analyse internal events. It remains unclear as to what caused the higher footfall on the non-event days other than the two highest values within this data set falling in a school holiday.

Looking specifically at the results of the skewness test the degree of skewness can be established. For event days the degree of skewness is 2.37 which, according to McNeese, (2016), constitutes a highly skewed set of data. This skewness may be due to the researcher not distinguishing between types of event hosted and naturally some events are designed to attract larger audiences than others. The skewness of the non-event days is only 0.75 which McNeese (2016) suggests is moderate skewness. Non-event days data set is more closely grouped than the event days however this is unsurprising as there are less variables to influence footfall figures at play on a non-event day compared to event days.

By conducting an independent sample *t* test the null hypothesis is able to be rejected as the calculated *t* value for the data set's events days is larger than the critical *t* value given the degree of freedom. It can therefore be stated that the following is true:

Positive Hypothesis:

> The hosting of events within the National Waterfront Museum results in an increase of visitor numbers on the day when events were hosted compared to the days when there were no events.

4.4. Qualitative Analysis

The qualitative data was gathered through conducting interviews and the findings have been analysed through Nvivo and the creation of a Matrix Table.

4.4.1. Main Findings

The main finding of the qualitative analysis was that there is a generalised belief amongst the interviewees that there is a link between hosting events and increased footfall however this is not the case, nor the aim, for some events. Some events hold the primary aim of encouraging diverse

demographics into the NWM or fulfilling the museums social responsibility. There are some negative impacts that events can have on the NWM; for example, wear and tear on the museum or the core museum offering being lost. Despite the possible negative impacts all interviewees said that even if it was discovered that hosting events had no effect on visitor footfall, dependant on the criteria of the event, it would still be worth hosting public events.

4.4.1.1. Nodes

- Visitor Footfall
    - Repeat Visits
    - Factors Other than Events
- Community
    - Diversity & Social Responsibility
- Collections
- Specific Events
- Negative Impacts of Events

4.4.2. Participants

Interviewee	**Job Area**
NWM.1	Community Participation
NWM.2	Marketing
NWM.3	Public Events
NWM.4	Head of Museum
NWM.5	Public Events
NMC.1	Head of Events across Amgueddfa Cymru

Figure 4.6.: Table of job roles of Interviewee

4.4.3. Impact of Events on Visitor Figurers

	Visitor Figures
NWM.1	Events tend to be the thing that draws people into the museum in the first place and keeps them coming back again and again.
NWM.2	Success of a museum has to take into account footfall because there is 'absolutely no point in putting loads of objects up and nobody ever seeing them'. Events are a massive driver of visitor numbers and they draw repeat visits. NWM has the highest level of repeat visitors in AC with average 12 a year.
NWM.3	Events draw people through the door and footfall is a big thing in terms of measuring success, but it isn't the only thing. Events also encourage people to come back and people enjoy coming back because of them.
NWM.4	If events were striped from the programme the number of people through the door would drop by at least half. Events maximise numbers and help draw repeat visitors.
NWM.5	Events have the obvious role of bring people through the door, but they also have the role of making memories. They can also be the gateway to get people to use the museum more regularly and in different capacities. Events bring people back and people see NWM as a place to rely on for something to do across the year.
NMC.1	Footfall is a really important measure of success and events to help with that. They also bring repeat visits.

Figure 4.7.: Visitor Figures Section of Interview Matrix Table (for full matrix table please see appendix 12, pg. 93)

Given the cold statistics seem to prove that there is a positive correlation between hosting events and an increase in footfall, the interviews have been analysed to discover consistencies and discrepancies with quantitative findings to provide triangulation.

Looking more deeply into the visitor footfall Node and all sub-Nodes it can be seen that all interviewees from the NWM stated that events draw people through the doors and NWM.4, the Head of the Museum, made the statement that *'if you stripped out the 300 or so events a year we do first of all our number would probably be at least half of what they are now if not less.'* Not only does this, and other statements made about events drawing visitors into the museum, relate strongly to what was found from the quantitative analysis but also relates back to the comments made in chapter 2 that the hosting of events within leisure spaces increases footfall (Torkilsen, 2005; Black, 2012) In addition to interviewees mentioning that events draw people into the NWM in the first place all interviewees also mentioned the importance of events in drawing repeat visitors. When the NWM was the Maritime museum 43% of visitors came less than once a month; interviewee 2 mentioning that the level of repeat visits for NWM is now at 12 a year, an average

return of once a month, this shows that by introducing events into the museum program it has increased the number of repeat visitors (Bowen, 2005). As every interviewee linked events to repeat visits it could be said that hosting events are the reason for the increase in repeat visitor from the Maritime Museum to the NWM. In addition to the mentioning of repeat visits through the medium of events interviewee 5 mentioned that public events can act as a *'gateway'* to visitor engagement in multiple different capacities. This means that although a visitor may make the initial visit for a public event, they may come back again with a group through the learning department or book the venue through the venue hire department. Although public events do tend to be free at the NWM if visitors are coming back in a paying capacity in the future, they do tangentially help to create income for the museum.

4.4.3.1. Footfall of the specific events mentioned in the interviews

	Specific Events
NWM.1	- CNY - Christmas - Teddy Bear Picnic - National Play Day - Science Festival
NWM.2	- Toddler Time Monthly Movies - Super Science Sunday - CNY - Marina Market
NWM.3	- CNY - Swansea Science Festival - Pirate Day - Christmas - Easter - St David's
NWM.4	- Science Events - Green Fairs
NWM.5	- Science Café - Swansea Science Festival - Super Science Festival - Dance Days - Christmas - Fun Days - St David's - Pirate Day - Halloween - Man Engine - Pride
NMC.1	- Swansea Science Festival

Figure 4.8.: Specific Events Section of Interview Matrix Table (for full matrix table please see appendix 12, pg.93)

Event	Visitor Footfall
Chinese New Year	4438
Christmas Funday	2066
Easter Funday	1563
Green Fair	1953, 2250
Halloween Funday	1588
National Play Day	3628
Pirate Day	2163
Science Festival	3612, 4089
St David's Day	1170
Super Science Sunday	1987
Teddy Bear Picnic	1423

Figure 4.9.: One off events of the 2017-18 year mentioned in interviews compared to footfall.

As can be seen from figure 4.9. above all of the one off events from the 2017-18 financial year mentioned in the interviews was consistently over 1000 visitors showing that visitor figures are important in terms of creating successful events. However, the events mentioned were not the top events in terms of footfall indicating that there are additional considerations when defining a successful event.

4.4.3.2. Other Factors that Impact Footfall



Figure 4.10.: Word Cloud Graphic Displaying Collective Interview Data for Other Factors that Impact Visitor Figures

It is important to note that there are other factors that may influence footfall outside of events and holidays. From figure 4.10. it can be seen that those interviewed identified two as the primary reasons, weather and exhibitions. Although this is important to consider given how strong the correlation between events and increased footfall is, regardless of knowing the weather or what exhibition was running, it is unlikely that these reasons would have skewed the data.

4.4.4. Negatives of hosting Public Events

Although the interviews produced an overwhelmingly positive view of the public events program at the NWM there were some negative impacts of public events mentioned. Refer to appendix 13.1, pg. 96 for full Nvivo negatives of hosting events Node references. Some of the key negative impacts that were mentioned by interviewees were; *'wear and tear'*; events getting in the way of regular visits; events taking over the museum and overwhelming the core collection. The concern that public events are over-emphasized to the point where *'museum's more basic obligations – collections and records – suffer'* was highlighted in chapter 2 by Burcaw (1983, pg. 144). NWM.3 mentioned that public events have the potential to *'water the museum down'* and NMC.1 commented that sometimes the core offer can go missing under the *'volume and the PR events get'*. However, NMW.4, the Head of the Museum, had a different view on the role events play in term of the

collections. NMW.4 acknowledges, as the definitions of museums within chapter 2, that the core role of a museum is to *'display, preserve and interpret the collections'* however NWM.4 believes that events do not diminish the value of the core collections, as is suggested by the literature in chapter 2, but in fact aid in interpreting the collection.

> *'A lot of more purist curators would say […] what matters really is the core collections and interpreting that, but I would say what we're doing is interpreting the core collection but in a very holistic way.'* ~NWM.4

This comment suggests that public events hold a more diverse role within NWM than simply drawing in additional and repeat visitors.

4.4.4. Community

In addition to events playing a role in interpreting the collections the interviews also revealed a connection between public events and the museum's role within the community.



Figure 4.11.: Word Cloud Graphic Displaying Collective Interview Data for Why to Put on Events

Of all the coding themes community had the most references across all of the interviews, all references can be found in appendix 13.3, page 104. This not only shows that individuals within the NWM and NMC regard community as highly, if not more so, than visitor footfall as a reason for hosting events. This can also been seen from figure 4.11., that displays words that are motioned

more often as larger within the graphic, that 'people', 'visitors' and 'community' are amongst some of the larger words whereas the word 'footfall' is comparatively small. This demonstrates that community holds more importance in the eyes of those interviewed than footfall (Dicks, 2000; Black 2012).

	Community
NWM.1	NWM appeals to many different demographics and communities. It has become a 'Community hub'. There is a vibrancy to the space because of the people. 'Sometimes the museum is much more a community space than it is a museum'
NWM.2	NWM is a 'community hub' and well liked throughout the local community. NWM does some really important stuff in terms of making crafts and films accessible to everyone. The museum has a social responsibility to host events for the people.
NWM.3	NWM is a community space a 'village hall space' with strong links to the local community and community groups. Partnerships with community groups are important to the events program.
NWM.4	NWM is imbedded into the local community in a very open way. Designed to be un threatening and accessible for all. Building strong partnerships has been key to continued success.
NWM.5	Events are about giving people a special feeling. Hosting events helps to break perceptions of what the museum is and helps to break down barriers to engagement. Strong links to the university and other partners has helped the museum put on events for everyone.
NMC.1	A museum is a 'civic centre' and should be accessible to all. NWM engages with the community better than NMC possibly by being younger and not having the barrier of a historic building.

Figure 4.12.: Community Section of Interview Matrix Table (for full matrix table please see appendix 12, pg. 93)

All interviewees baring one referred to the NWM as being like another community specific space:

NWM.1: Community hub

NWM.2: Community hub

NWM.3: Village hall space

NWM.5: Glamorised community hall

NMC.1: Civic centre

In addition to this all interviewees mention that the NWM has become integrated into the community through the partnerships that have been created and the events that are put on as a service to the community. As mentioned in Chapter 2 Visser (2010) suggests that museums should be the beating heart of living culture and the consistency across all interviews suggesting that the NWM is a community hub it can be seen that the NWM is the beating heart of Swansea's living culture and NWM.1 event mentioned that they felt the NWM was at the *'heart'* of Swansea community activity .

In addition to the NWM being described as a space for the community, partly due to the community-based events, but as a museum of sanctuary the public events also hold a social responsibility role. NWM.2 mentions that although some events do not draw large crowds, which can clearly be seen in the quantitative data, the smaller events hold an important role in providing a public service role. For example, the toddler time monthly movies do not draw huge numbers however it provides a platform for people to meet and enjoy a film who may not be able to afford going to the cinema. NWM.2 also mentioned how the craft activities for children have an important social responsibility role as many children do not get the chance to do something creative at home. NWM.3 also mentioned the importance of offering free events in what is a hard-economic time as part of a public service (Jepson et al, 2013).

Another theme under the umbrella of community that emerged from the interviews was how events can aid in creating diversity within the museum audience. Every interviewee mentioned events aiding in the diversification of the museum's audience. When asked how they would personally define museum success NMC.1 mentioned that drawing in diverse demographics to the museum, through creating diverse programs is part of the success of Amgueddfa Cymru and is *'the top priority'*. As NMC.1 is the Events Manager across the seven sites this shows that drawing a diversity of the demographics through events is possible as important as the volume of people across Amgueddfa Cymru.

4.4.5. Income Generation

Only two Interviewees mentioned income generation through public events, NWM.3 and NMC.1, however as one of these was the Head of Events across Amgueddfa Cymru it is important to mention. NWM.3 and NMC.1 both mentioned that the concept of charging for public events is still

'in its infancy' at the NWM and that the majority of events are free. NMC.1 notes that generating income to supplement the budgets given to event teams is becoming *'more urgent'* not just within museums but the whole public sector. This may be due to the highly competitive nature of the experience economy, aforementioned in Chapter 2, and the want of the consumers for bigger and better event (Chang, 2018). NMC.1 mentions that *'in order to improve the free'* events there needs to be an increase in investment and to do this money needs to be created through other areas of the program. NMC.1 also mentions the stigma that can come with charging for events as many believe that the *'quality of the program should be high and be free'*. This stigma may also be true amongst not only the public but staff as NWM.3 states that *'I don't think we're going to start charging for everything'.* However, it is not to be said that income generation is to take over the entire events program rather to act as a supplement to improve the free offering. It can be seen that for some events income generation is a priority, for example sleepovers and courses at NMC and St Fagans, however they are part of an integrated program that balances the need to generate income, increase footfall and fulfil the social responsibility of the sites. It may be beneficial for the NWM to branch into a wider program of chargeable events based on the model of NMC.

4.4.6. Regardless of Footfall

The key question that was asked in the interview was question 10:

> '*If it was discovered that putting on public events did not increase footfall figures do you feel like they would still be worth putting on and why?*'

At the point of interviews being conducted it had already been established that there is a correlation between events and increased footfall. However, given that some event days still have low footfall it was imperative to establish why it was considered that these events were worth the investment of time and funding.

	Is it worth putting on events regardless of impact on footfall?
NWM.1	**Yes:** Add vibrancy, brings people together, draws diversity
NWM.2	**Yes:** Depends on what kind of events but some events are important in terms of social responsibility (craft workshops, film screenings, HA Talks) 'Our events have a public service role'
NWM.3	**Yes:** Footfall is a big thing but isn't the only thing. Some events that is important, but some are not about getting lots of people some are bespoke that link to the collections and enhance that.
NWM.4	**Yes:** Events link back to the collections and the collections are fundamental. To build a holistic experience for visitor's events need to be involved.
NWM.5	**Yes:** Events add value to the museum experience and bring the collections alive. Events add another dimension to the museum.
NMC.1	**Yes:** It all has to link to criteria and if an events main aim is to draw footfall the no but not all events are about footfall. Events impact engagement in the museum's as well.

Figure 4.13.: Putting on Events Regardless of Footfall Section of Interview Matrix Table (for full matrix table please see appendix 12, pg.93)



Figure 4.14.: Word Cloud Graphic Displaying Collective Interview Data for question 10.

All interviewees said that it would still be worth putting on public events regardless of the impacts to visitor figures showing that, although visitor figures are an important measure of success, they are not the sole reason for hosting public events. NWM.1, 2, 4 and NMC.1 all mention the role events play in terms of public service and visitor engagement; as well as NWM.3, 4 and 5 mention the linking role events have to the museum's collections and adding value to the visitor experience as important reasons for hosting events irrespective of the level of footfall. NWM.2, 3 and NMC.1 do however mention that it would not be worth putting on all events if footfall was not increased as some events hold the primary purpose of gaining high footfall and if they were to no longer achieve this there would be no reason to continue hosting them. The Events Manager across sites, NMC.1, was unaspiringly heavily focused on criteria of events when answering question 10. They mentioned the amount of man hours put into putting on an event as well as the financial cost and questions if the effort and funds inputted substantiates sufficient gains for the museum regardless of footfall; if this is not the case then the event would be cut. All events hosted within Amgueddfa Cymru are measured against the criteria NMC.1 mentioned it can therefore be established that the events that are hosted within the NWM that do not draw a large footfall are put on with the primary criteria being the reasons mentioned above and not increased footfall.

Chapter 5 concludes these findings and discusses the implications these findings have. Recommendations for further research have also been discussed in the following chapter.

Chapter 5: Conclusions and Recommendations

5.1. Introduction

This chapter concludes the findings of Chapter 4 and discusses the real-world implications of these findings. This chapter also intends to resolve the final objective:

- To provide Amgueddfa Cymru with recommendations in regard to using events to the museums benefit.

In addition, this chapter will offer recommendations for future studies into this field and discuss the limitations of this study.

5.2. Summary of Findings

It can be concluded from the quantitative data collected that hosting events in the NWM does increase footfall in general, particularly as all dates with a footfall of 1000 or higher were consistently event days. In addition to this a comparison can be drawn between the effect events have and the effect school holidays have on the NWM's footfall. It is also important to note that the highest visitor figure day in 2017/18 occurred on a non-holiday day demonstrating that events can help transcend seasonality. However, it can also be seen that not all event days have high footfall. Looking into the qualitative data it can also be concluded that although not all events draw a large footfall all events have a role to play be that social responsibility, interpreting collections, visitor engagement, income generation or increasing footfall. There is a notion across all those interviewed that the NWM is more than just a museum space and moves into being a community hub drawing in diverse demographics and holding a role of social responsibility; and that the NWM primarily does this through hosting public events. The events that perform a role of civic duty are often not the ones that draw high footfall however they are no less important to the museum. When asked, all interviewees stated that it would still be worth hosting events if they did not impact footfall in anyway however some interviewees did mention that not all events would be worth hosting but the primary criteria would need to be considered. Therefore, it can be stated that largely public events have a positive impact on the NWM and its visitors.



Figure 5.1. : Primary Development of a Key Aims and Outcomes of Hosting Public Events within Museums Model (Melton, 2019)

The model above identifies that there are five key impacts hosting events have on the NWM and theoretically these impacts could translate to the other Museums both within Amgueddfa Cymru and in the wider museum sector. It must be acknowledged that events can have more than one of these outcomes however one impact should be the key criteria for the event and therefore the event be designed accordingly.

5.3. Real-World Implications

Given that there does appear to be a positive correlation between hosting events and increased footfall if the NWM ceased to put on public events it is unlikely that it would meet its targets set by Welsh Government and therefore may lose a proportion of its funding. In relation to this as it has been established through the qualitative analysis, that public events also hold a level of social

responsibility for the community of Swansea. If events that furthered this were to stop the museum may also lose its title as a 'Museum of Sanctuary' as well as alienating a proportion of its visitors. The fact that the NWM is so open and accepting of a variety of groups and often celebrates this through events may in itself be a driver for day to day visits and hence if public events were not part of the NWM's culture some visitors may have never discovered the museum as a space at all. There still lies the argument of the museum purist that the collections are the most important thing about a museum and events cause them to be overlooked. However, the Head of the NWM, NWM.4, mentions that events help to interpret the core collections so it could be inferred that if the NWM did not put on public events it would not be fulfilling its role as a museum; as defined by Selwood et al (1995 as cited by Dicks, 2000, pg.35) as '*an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit*' to its full potential. The act of interpreting museums' core collections is what takes the museums of the past, that were often stereotyped as inaccessible and boring, and transforms them into modern museums that are open to the public and allow them to engage with collection.

5.4. Recommendation for Amgueddfa Cymru, and Other Museums

- To carry out similar research across all Amgueddfa Cymru sites to establish if public event effect footfall in the same way at each site and to adjust the event strategy in accordance to the findings.
- To assess each event during planning and to cut those that are not fulfilling their primary criteria.
- To be mindful of the potential negative impacts public events can have and make allowances for these
- To continue to host a balanced mixture of events that fulfil the five key impacts, as discussed in figure 5.1.
- For the NWM to explore more events that have the primary criteria of generating income in order to improve the free offering.

5.5. Limitations of the Research

The overarching limitation of this research can be attributed to three main factors, the restricted time available to conduct the study; non response for the NMC regarding the raw footfall data and the nonexistence of some information. Given the limitation of time the research was only able to look at one years' worth of footfall stats for one organisation and therefore the results found my only apply to the specific case study or year investigated meaning that further research would be required to be able to conclude that the findings of this dissertation translate to other museums. Originally the researcher wished to also analyse the NMC's footfall statistics for 2017/18 and compare them to the NWM. However, NMC were unable to provide the raw data to the researcher at that point in time meaning that the focus had to be narrowed down to only looking at the NWM. Because of this it is difficult to make broad statements about how events effect the museum sector. Within the interviews other factors were mentioned as to why footfall may fluctuate, for example the weather, however the researcher was unable to statistically test this anecdotal piece of evidence as the weather archives are not available.

Due to the closeness of the researcher to the case study organisation it is possible for there to be researcher bias however given the mathematical evidence this is unlikely.

5.6. Recommendations for Future Studies

The quantitative aspect of this study could easily be applied to other museums providing that there is a record of the footfall correspondent to days and an archive of all public events across the time analysed. It is recommended that the quantitative element of this study be repeated within the other six sites of Amgueddfa Cymru across 2-3 years to first establish if the correlations differ within different sites of the same organisation and to draw broader conclusions that may be able to be applied to the museum events sector as a whole. Cross site comparisons would also be useful as some museums may benefit more heavily than others. The reasons for this may be revealed within the data and if not interviews with members of each museum site may be necessary. The same study could be applied to any museum, or non-traditional events space, wishing to discover the effects that events are having in order to move forward in the most effective way for them.

5.7. Conclusion

Given this research it can be concluded that public events do contribute to a sustainable strategy for the NWM and by extension Amgueddfa Cymru as they not only increase footfall into the museum by provide a platform to engage divers demographics as well as aiding in fulfilling the museums civic duty of creating a safe and welcoming space for the community. Additionally, chargeable events can aid in the sustainability of the free program by supplementing the budgets that are available.

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7. Appendices

7.1. Appendix 1: Ethics Form

PRIFYSGOL CYMRU
Y Drindod Dewi Sant
UNIVERSITY OF WALES
Trinity Saint David

E3 FORM

APPLICATION FOR ETHICAL APPROVAL – BA level

CAIS AM GYMERADWYAETH MOESEGOL – Lefel BA

Mae'r ffurflen hon i'w chwblhau gan bob BA myfyrwyr. Rhaid i bob ffurflen gael ei ystyried gan diwtor y modiwl. Dylai un copi o'r ffurflen yn cael ei roi ar y ffeiliau Gyfadran ac un copi cadw ar y ffeil myfyrwyr.	This form is to be completed by all BA students conducting research, projects or productions. This form should be completed by the student. All forms must be considered by the Module tutor. A copy of the form must be kept centrally and on the student file.

ADRAN 1 – MANYLION MYFYRIWR **SECTION 1 - STUDENT DETAILS**

Enw Llawn Full Name	Ruth Violet Melton		
Ysgol/Cyfadran/ School/Faculty	School of Tourism and Hospitality	Rhif Myfyriwr Student Number	P149238

Cydlynydd prosiect / Tiwtor Module Tutor/ Programme Co-ordinator	Suzanne Wells	Enw'r Gradd Name of Degree	Events Management

Teitl dangosol yr Traethawd Hir: Indicative Title of Dissertation:

An investigation into the future of events within Amgueddfa Cymru with specific focus on the National Waterfront Museum and National Museum Cardiff.

ADRAN 2 – MANYLION CYFRANOGWYR / CYNULLEIDFA — SECTION 2 - PARTICIPANT / AUDIENCE DETAILS

Pwy yw'r cyfranogwyr arfaethedig?	**Who are the intended participants?**	**Ydw / Yes**	**Na / No**
Myfyrwyr / staff Y Drindod Dewi Sant	Students / staff of Trinity Saint David		No
Oedolion (dros oed 16 ac yn gymwys i gydsynio)	Adults (over the age of 16 and competent to give consent)	Yes	
Plant a phobl ifanc dan oed	Children / legal minors		No
Cleifion neu gleientiaid gweithwyr proffesiynol	Patients or clients of professionals		No
Rhywun sy'n cael ei gadw yn y ddalfa neu y mae'r llys wedi cymryd cyfrifoldeb amdano	Anyone in custodial care or for whom the court has assumed responsibility		No

Aelod o unrhyw sefydliad lle mae'n bosibl bod angen i unigolyn arall hefyd gydsynio.	A member of any organisation where another individual may also need to give consent.		No
Eraill: Nodwch: / Others: please identify:			

Nifer, Oed a Ffynhonnell y Cyfranogwyr Rhowch fanylion yr demograffeg y cyfranogwyr / gynulleidfa.		**Participant / Audience Number and Age** Provide details of the demographics of the participants / audience.
Nifer o Gyfranogwyr / yn y Gynulleidfa	Participant/ Audience number	5-10
Grŵp oedran y Cyfranogwyr/y Gynulleidfa	Participant/ Audience age group	**18-75**

ADRAN 3 – GWEITHGAREDD YMCHWIL SECTION 3 – RESEARCH ACTIVITY

1.	**Ydy'r prosiect yn cynnwys:**	**Does the project include:**	**Ydy / Yes**	**Nac ydy/No**
Defnyddio holiadur neu offeryn ymchwil tebyg		Use of questionnaire or similar research instrument		No
Defnyddio prawf ysgrifenedig neu gyfrifiadurol		Use of written or computerised test		No
Cyfweliad (cysylltwch gwestiynau posibl)		Interview (attach provisional questions)	Yes	

Dyddiaduron	Diaries		No
Arsylwi ar gyfranogwyr a hwythau'n ymwybodol o hynny	Participant observation with their knowledge		No
Arsylwi ar gyfranogwyr a hwythau ddim yn ymwybodol o hynny	Participant observation without their knowledge		No
Recordio fideo neu sain	Video or audio-taping	Yes	
Mynediad i wybodaeth bersonol neu gyfrinachol heb gydsyniad penodol y cyfranogwyr	Access to personal or confidential information without the participants specific consent		No
Defnyddio unrhyw gwestiynau, ysgogiadau prawf, cyflwyniad y gallai rhai cyfranogwyr eu profi fel rhywbeth sy'n achosi niwed / tramgwydd corfforol, meddyliol neu emosiynol	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive		No
Cyflawni unrhyw weithredoedd allai achosi embaras neu effeithio ar hunan-barch	Performance of any acts which may cause embarrassment or affect self-esteem		No
Ymchwilio i gyfranogwyr sy'n ymwneud â gweithgareddau anghyfreithlon	Investigation of participants involved in illegal activities		No
Gweithdrefnau lle defnyddir twyll	Procedures that involve deception		No
Gweini unrhyw sylwedd, cyfrwng neu blasebo	Administration of any substance, agent or placebo		No
Dull arall o gasglu data neu fformat cyflwyno (esboniwch)	Other method of data collection or presentation format (please explain)		No

2.	**Restru eich dull o gasglu data**	**List your method of data collection:**
	1. Interviews with Members of staff at the National Waterfront Museum Swansea and the National Museum Cardiff 2. Content Analysis of footfall figures	

3.	**Risg Posibl:** (corfforol, seicolegol, cyfreithiol, cymdeithasol neu economaidd)	**Potential Risk:** (physical, psychological, legal, social or economic)		
A oes unrhyw risg bosibl i:		Is there any potential risk to:	Ydw / Yes	Na / No
A	Cyfranogwyr?	Participants?		No
B	Ymchwilydd?	Researcher?		No
C	BrifYsgol/Cyfadran?	University?		No

4.	**Rheoli Risg:** Os oes, beth yw'r risg a sut y bydd yn cael ei reoli?	**Management of Risk:** If yes, what is the risk and how will it be managed?

5.	Os ydych yn delio â phlant a / neu oedolion agored i niwed, rhaid i chi gyflwyno eich tystysgrif DBS i'ch tiwtor goruchwylio i'w	If you are dealing with children and/ or vulnerable adults you must present your DBS certificate to your

	cymeradwyo cyn i unrhyw gysylltiad â cyfranogwyr hyn.	supervising tutor for approval before any contact with these participants.		
			Ydw / Yes	Na / No
A	Ydych chi wedi gwneud cais am dystysgrif DBS?	Have you applied for a DBS certificate?	N/a	N/a
B	A yw eich tiwtor weld a'i gadarnhau eich tystysgrif DBS?	Has your tutor seen and approved your DBS certificate?	N/a	N/a

6.	A fyddwch yn cael cydsyniad gwybodus ysgrifenedig gan eich cyfranogwyr?	Will you obtain written informed consent from your participants?		
			Ydw / Yes	Na / No
A	Os na fyddwch, pam hynny?	If no, why not?		
B	Os byddwch, sut byddwch yn sicrhau cydsyniad gwybodus?	If yes, how will you secure informed consent?	Yes	

Rhowch eglurhad / Please explain:

I will make sure that every interview participant signs a consent form to give me permission to audio record the interview as well as confirming that the participants that they are aware that they will remain anonymous. It will also be made clear to all participants that they have the right to withdraw their participation from the study at any point.

Cynhwyswch gopi o'r ffurflen gydsynio os ydych yn defnyddio un.	Please include a copy of the consent form if you are using one.

ADRAN 4		SECTION 4	
CEFNOGWYD /APPROVED		**NIS CEFNOGWYD/** **NOT SUPPORTED**	
Datganiad Mae'r wybodaeth a gynhwysir yma yn gywir, hyd eithaf fy ngwybodaeth a'm cred. Rwyf wedi ceisio dynodi unrhyw risgiau a phroblemau sy'n gysylltiedig â'r prosiect / ymchwil neu gynhyrchiad ac rwyf yn cydnabod f'ymrwymiadau innau a hawliau'r cyfranogwyr.		Declaration The information contained herein is, to the best of my knowledge and belief, accurate. I have attempted to identify any risks and issues related to the project/research or production and acknowledge my obligations and the rights of the participants.	

Llofnodau	**Signatures**
Dylai'r ffurflen hon gael ei chwblhau a'i llofnodi gan y myfyriwr a'r Cydlynydd y prosiect /Twitor	This form should be completed and signed by the student and the Module tutor/Programme Co-ordinator.

Myfyriwr / Student Ruth Melton	Dyddiad: / Date: 13/11/2018
Cydlynydd y prosiect /Twitor Project co-ordinator / Tutor S. Wells.	Dyddiad: / Date: 13/11/2018

7.2. Appendix 2: Interview Questions

It should be noted that not all questions were asked to all interviewees.

1. How do you feel the National Waterfront/National Museum Cardiff is different to other museums, both within Amgueddfa Cymru, Wales and the wider sector?

2. How would you define museum success?

3. What roll do you believe public events play within the museum as a whole?

4. Where do you feel the museum fits within the local community both as a museum and as an event space?

5. In terms of footfall what would you say your 'top' annual events are?

6. Other than the potential impacts on visitor figures what other impacts, positive or negative, do you believe hosting events within the museum can have?

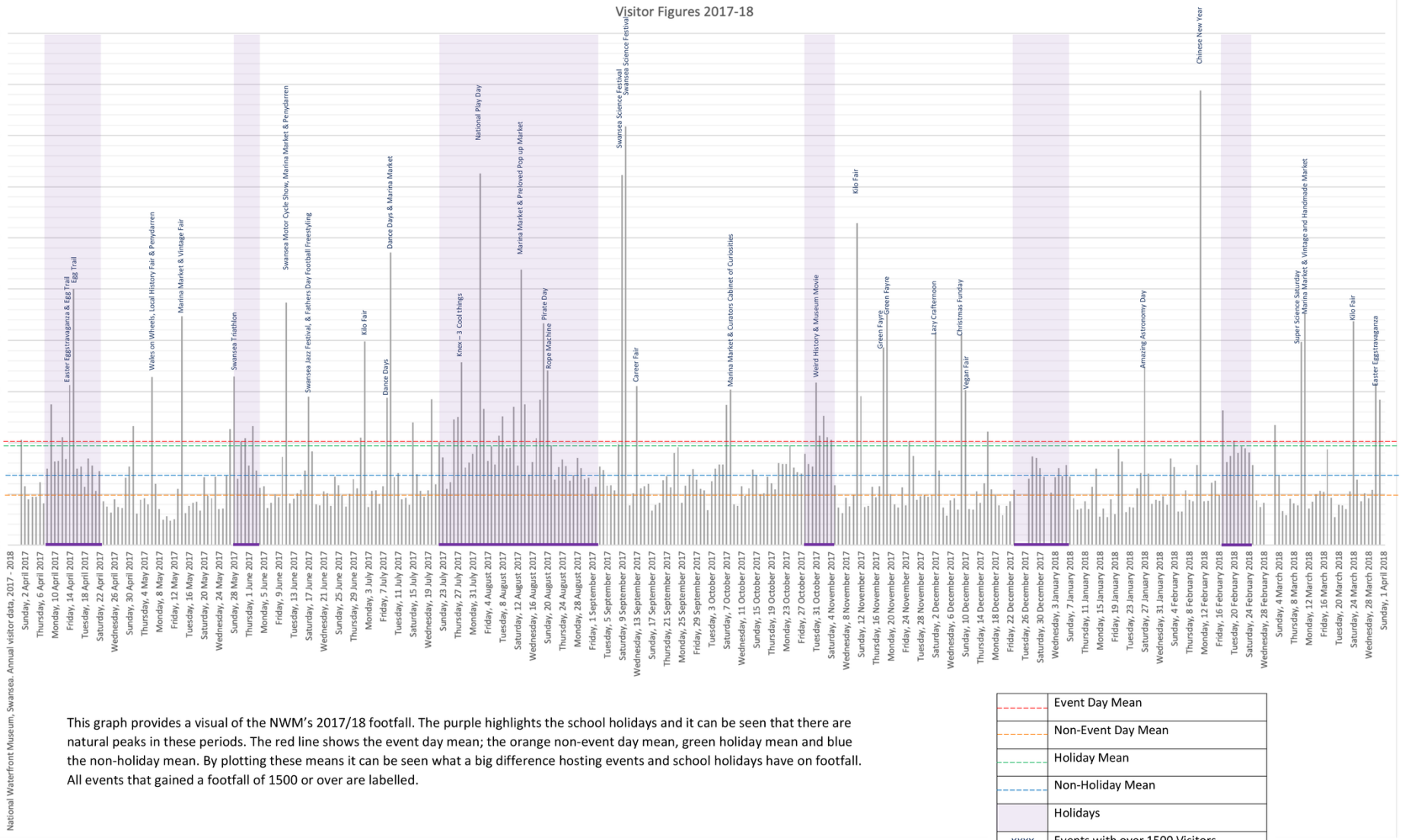
7. What are the key impacts that you plan for when designing or deciding to host an event?

8. What other factors do you feel have an impact on footfall both positively and negatively?

9. If it was discovered that putting on public events did not increase footfall figures do you feel like they would still be worth putting on and why?

10. Do you have any further comments you wish to make about events within the museum or footfall figures in general?

7.3. Appendix. 3: Footfall across the Financial Year 2017-2018



This graph provides a visual of the NWM's 2017/18 footfall. The purple highlights the school holidays and it can be seen that there are natural peaks in these periods. The red line shows the event day mean; the orange non-event day mean, green holiday mean and blue the non-holiday mean. By plotting these means it can be seen what a big difference hosting events and school holidays have on footfall. All events that gained a footfall of 1500 or over are labelled.

7.4. Appendix 4: Table of Test Results

	Event: Y	Event: N	Hol: Y	Hol: N
Mean	990.48	498.45	983.73	686.21
Median	778	448	846.5	507
Mode	764	388	764	388
SD	669.91	150.22	471.89	581.97
Varience	345498	22565.82	222677.1	338683.6
Range	3378.00	-237.00	3197.00	4201.00
Upper Quartile	1067	577.25	1067	689.5
Lower Quartile	560	372.25	739.5	399.5
Interquarite Range	-507	-205	-327.5	-290
Skewness	2.37	0.75	0.29	0.31
Kurtosis	7.17	0.11	11.04	14.99
95% Confidence Interval for Mean	91.93	23.65	91.58	71.15
Mean + SD	1660.39	648.67	1455.61	1268.18
Mean - SD	320.56	348.23	511.84	104.25
Coefficient of Variance	68.59	37.75	47.97	84.48
t	10.33		4.96	
df	233.25		224.34	
Number of Observations	204	155	102	257
Min	250	237	431	237
Max	4438	976	3628	4438

7.5. Appendix.5: Interview Consent Form

Interview Consent Form

This interview is taking place as part of a BA dissertation. The data collected will be used to investigate the possible correlation between hosting events and rising footfall within Amgueddfa Cymru, specifically the National Waterfront Museum Swansea. The given to answer these questions is much appreciated and your response will help support future investigations into this area of study.

The interview will last about 10-20 mins. The questions are specifically tailored to individuals that work within Amgueddfa Cymru in particular those that are involved with events on any level.

All the data collected will be held confidentially, anonymously and securely. No personal data is asked for or retained. Any prior knowledge the researcher has of you or your role within Amgueddfa Cymru will not be used and your name will not appear anywhere in the dissertation.

Please answer the questions to the best of your ability and if you do not wish to answer any question please state so and we will move onto the next question.

You maintain the right to withdraw your participation in this study at any point.

Please confirm you are over 18 [ ]

I sign this form to agree that:

1. I am voluntarily participating in this project. I understand that I do not have to take part, and I can stop the interview at any time.

2. The transcribed interview or extracts from it may be used to inform the researchers dissertation.

3. I have read and understand the above text.

4. I have been able to ask any questions I might have and understand that I am free to contact the researcher with any question I may have in the future.

Printed Name

Participants Signature **Date**

Researchers Signature **Date**

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

7.6. Appendix 6: Interview 1

Interview 1

RM:

How do you feel the National Waterfront Museum is different to other museums?

NWM.1:

Ummmm. In what way?

RM:

Just in do you feel it is a traditional museum? Or do you feel it has more to it than just being…

NWM.1:

I don't feel it is a traditional in a sense that we are kind of a hive of events and activities. But I don't think we are the only museum that works in that way nowadays. I think museums are being encouraging to work in that way which is positive… ummm. They are much more accessible and approachable for all different kinds of organisations. I think we probably do more than some in terms of community work and corporate hire uh and huge amount of events. So, I think we are different to the traditional perceptions of a museum, but I feel that a lot of museums are now.

RM:

How would you define museum success? For you.

NWM.1:

Like our museum's success?

RM:

Yeah like how would you define this museum as being successful?

NWM.1:

I think we are successful because according to the stats to the summer surveys and things we pretty much hit the demographic of who are in Swansea, so we have a really wide variety of people who attend which is… more so than the other six national museum sites as well.

Ummmm. Also, we are from doing the interviews recently, over 70 interviews, so many people said that we are considered a community hub and are approachable. Also, not only we are approachable but we are really happy to have these things here and that was from external people's perceptions so that was really good. So I think it's that kind of attitude that we are really willing and happy to have these different types of events and activates here. Ummmmmm. Yeah were really flexible and we take up really random ideas like the garden. Umm that we really push things, so you know we have a volunteer here with autism we don't just think yeah that's great we'll do that we think okay we'll all have training as we'll set up our own quiet room and… so I think that's successful here.

RM:

What role do you believe public events play within this museum as a whole?

NWM.1:

I think they really help to make us successful in gaining different demographics from Swansea and outside Wales. Obviously we are a national museum so we are going to his the tourist market. But it encourages the locals to use the space and to keep coming back. I think our collection is quite dry it doesn't appeal to a lot of people its not the sort of thing I would particularly enjoy coming to but some of the events are much more exciting. Not just that once you get inside you realise there is quite a lot of different things here for different people but it's those things that draw people in in the first place.

RM:

Yeah… Where do you believe this museum fits within the local community, both as just a space and as a museum in itself?

NWM.1:

I think we are kind of at the heart of it now which is very exciting. I think it's partly down to the location but partly down to all the different work that we all do to work with these different groups to encourage them in. I think its partly because we are places within the council as well… so that's changed the scope of how we work. But yeah I think we are pretty central.

RM:

What would you say are this museum's top annual events?

NWM.1:

Chinese New Year, Christmas event with Father Christmas, uh teddy bears picnic… National Play Day, Science Festival…I think They are the really key ones.

RM:

And why would you say they are top?

NWM.1:

Because they are really well attended, people seem to look forward to them and they come back year after year.

RM:

Other that the potential impacts on visitor numbers what impacts, positive or negative, do you believe hosting events within the museum can have?

NWM.1:

I think it has a positive impact of staff because it's made staff consider different groups, like I've said it has encouraged training. Umm, we have really looked at our accessibility and its challenged people's perceptions. Umm negative impacts it's a lot of work and the turn-around can be quite high for different events and different thigs because we've all got so many different focusses… It has. It takes its toll on the exhibitions. And actually, sometimes the museum is much more a community space than it is a museum.

RM:

What are the key impacts you plan for if you are putting on an event?

NWM.1:

Umm. The key impacts... that people are trying to use the space not just as a room but as part of the museum, that they get out into the space and not just be in a room that they could be in just in a community hall or whatever. Umm that the event will have an impact on the museum as a whole, so it might be to draw other people in to come to that event as well or to publicise it or to get different groups working together… It might be the shape the way the museum is thinking or working… yeah.

RM:

What other factors do you feel can have an impact on footfall, positively or negatively?

NWM.1:

Our location is a plus and a minus. I think once the footbridge and the carpark is gone it is going to have a huge impact on us. The road is a really bad impact for us, when we wanted to work with the macular society, they couldn't come because of the traffic light situation and the dangerous road... But also we are so central that that is also a positive for a lot of other groups. The space that we have got here, and the accessibility is really massive draw for the types of groups that I work with… like wiz kidz wouldn't be able to come here if they didn't have the changing spaces and facilities…

I think the fact that Elior are doing Sunday roasts now is going to have a big impact. I think the garden is having an impact, its drawing in different groups who wouldn't necessarily be interested before. The new play area.

RM:

What about the museum being used as a throughway? Do you think that gives an accurate representation of who is using the museum?

NWM.1:

I think it defiantly brings different people who run through. But unless people are walking through with their eyes closed, they are still looking at something, they are still seeing something new in the colonnade something in the main hall and it might just mean they don't have time to stop right now but oh I'll bring my family on the weekend. And likewise, if people come for the fair at charismas and they come to use the loo, like lots of the guys who set up come in and just have a look around and you see them in their high vis taking part in the exhibition and stuff.

RM:

What about the weather what sort of impacts does that have?

NWM.1:

If it's too good people don't come and if it's too rainy people don't come. So it have quite a massive impact I think

RM:

If it was discovered that putting on public events didn't increase footfall in any sense do you feel it would still be worth putting on public events?

NWM.1:

Yeah defiantly because it adds a real vibrancy here. Like I said its just about the combination of different types of people all being together and it is a space for people it is a community space, it's the people's collection so they should be able to utilize it for things that help them. Lots of the things I do don't actually encourage a huge number of people here its maybe just a different type of people. Also, there would never be a scenario what that would change it

RM:

Are there any further comments you would like to make about the museum, events or footfall in general?

NWM.1:

I think we have got a lot of things going for us but I think events really add to it and have helped the continued success of the museum.

7.7. Appendix 7: Interview 2

Interview 2

RM:

How do you feel the National Waterfront Museum is different to other museums?

NWM.2:

I think it has a lot of events on and therefore is used very much as a community space so rather than other museums where you just get lots of objects people do engage much more. We have got the highest level of repeat visitors in the whole of the Amgueddfa Cymru family, umm so we know that people come again and again, and I think events is a big driver of that. Ummmm…

We are the first 'Museum of Sanctuary' in the UK which says that we offer help and respect to asylum seekers and refugees and so we are. We do that be a very inclusive museum and I think we reach out to the community much more than other museums.

RM:

How do you personally define museum success?

NWM.2:

I hate to say a lot of it has to do with visitor numbers but it does, not just for our benefit because we like to know if people are actually looking at what we've got her but also for funding from Welsh government etc because that's the sort of targets they will set and so yeah so it has got to be a measure of success because for me there is absolutely no point in putting loads of objects up and nobody ever seeing them so someone coming and seeing them is a measure of success. But also, the level of enjoyment people get from it. Ummm we don't do very many surveys or anything on anything like once or twice a year we have a thing to say did you enjoy your visit today, but I think anecdotally the front desk and GA's do get people always coming over and saying how much they've loved it. So that is a measure but how do you define that its really very difficult. And I don't know very much about the research we do here, so we are not the kind of museum to our knowledge that has research

papers yeah we don't define our success like that. I don't also think other than the things we get from the council we don't get grants like St Fagan's will get this award and that award to help their work which is again a measure of success if they are attracting money but that doesn't really apply to us.

RM:

What role do you believe public events play within this museum as a whole?

NWM.2:

They are a massive driver of visitor number. I mentioned repeat visitors I think it is something like average 12 visits a year or something like that it's a really huge amount. So, we know a lot of people are going again and again. We have historical society's so if you are a member you will come to all of the talks. We have got regular toddler time monthly movies which draw repeat visitors. But also then we can do the bigger events like we have just has super science Sunday umm and to have something like that that brings so many people who are just interested in science hopefully it will be inspiring for scientists of the future so yeah I think they are a huge thing for us. Probably we rely on them more than we rely on our core collections in getting people through the door.

RM:

Where do you feel the museum fits within the community both as a museum and as an event space?

NWM.2:

As an event's space umm I think its impact is huge for because we have so many people coming in as we have discussed. But in terms of the local community I think a lot more people are beginning to see it as a major venue and a major community hub in the way that the library used to be, because I don't see anywhere else round here it does have more a village feel than anything else because we do have so many diverse users of the museum. So more people are saying well there group use it and say well could our group use it and it's a snowball effect but I think there are so many communities out there that come to use our space. It's just a widening family.

RM:

What would you say are the top annual evets?

NWM.2:

Super Science Something, whether that Saturday or Sunday. That is always huge we have held it for the last 3 years and every time we do something like that the response is huge. Chinese New Year was the top seller last year and still captured a lot of people this year. Marina Market, we always do well if there is a marina market because people tend to combine that with a visit. Those are probably our major yeah.

RM:

Other than the potential impact on visitor figures what other impacts, positive or negative, do you believe hosting events within the museum can have?

NWM.2:

I think it just gives people a change to mix with likeminded people, it gives them a chance to discover with kind of services are out there and find some advice and help. They will bring their stories to the museum as well and they can then enhance what the museum offers in terms of exhibition or movies in that way they do become part of the museum story.

RM:

Do you feel hosting events can have any sort of impacts on the museum?

NWM.2:

Ummm. I can't think of really negative impacts except maybe that sometimes people can't view the exhibition but on the whole no.

RM:

What other factors, other than events, do you believe have an impact on footfall?

NWM.2:

Sometimes you know our exhibitions can be a draw to certain people. We had the generation game exhibition that was a big draw tot the demographic that grew up with video games and was a huge draw. Coast guards is... you know it does appeal but not a much a pirate did. Its specific things like the First World War that draw people who are interested in the subject. And a lot of tourists do like to see things about how Wales was formed through the industrial revolution so the course collection does drive mainly people from outside the area rather than locals because they have probably seen them already and

we don't change them very often, so it is our events that have to change. The weather is, particularly in the summer, is a big player for us. Were right next to the beach and a lot of people would prefer to go to the beach. So wet weather we are a very good wet weather venue because we have a lot to see and do so yeah, our best day in the summer are when it is damp. We like the rain, but too esteem people don't come.

RM:

If it was discovered that public events didn't have any impacts on footfall figures do you still feel it would be worth putting them on?

NWM.2:

Yes. I mean it would depend on what kind of events they were. I mean things like crafts for kids are really important because most people don't do those sorts of things at home now and kids are on their iPads and thing all the time now and to have them sit down and do something creative, I think is really important. When we have the films, some people can afford to do things like go and see films, so I think it is important to keep doing those kinds of things as a public service. And although they do bring in a few visitors they don't bring in loads, but I think it's important we still do it because as I said some people can't afford to spend the sort of money it costs to go to the cinema these days. And again, the sharing, meeting likeminded people. I'm sure people from the HA are an old crowd so they may have you know a lot of people from the older age group don't see other people day to day, so I believe it does provide a service there. Our events have a public service role.

RM:

Do you have any further comments you wish to make about the museum, events or footfall in general?

NWM.2:

The one thing I will say is I think we need to spread events out more as we now have 2 weekends where we don't have anything, and I think that could be a lost opportunity.

7.8. Appendix 8: Interview 3

Interview 3

RM:

How do you feel the National Waterfront Museum is different to other museums?

NWM.3:

I think we're very very accessible museum. Unlike a lot of the other museums especially the museums that are part of national museum wales we don't necessarily have a collect that can help with repeat visitors. Obviously, a museum's such as Cardiff and St Fagan's have slightly stronger collections, especially you know Cardiff they have the Monet's the Van Gough's they have the dinosaur collections. And St Fagan's I think people are drawn to go back especially in nice weather. Although I do think we have a very good uh rolling exhibition programme event if that can help with the repeat visits it's not the mainstay of what brings people back. So yeah.

RM:

How would you personally define museum success?

NWM.3:

I think it's the ability to be flexible working well with communities and existing visitors. I think it's also knowing what our visitors want and meeting those needs. It is also having the freedom from the head of the museum to try things. I think it's also working with various partners that help with our success. Um I think over the years we have learned what our visitors want, and we know how to meet those needs um but we've also as I said have the ability to try things, and fail sometimes, so you know I think that is fundamental to our success.

RM:

What role do you believe public events play within the museum as a whole?

NWM.3:

I think they play a great role within the museum because they attract repeat visitors as we've said before we are very much a community space, a village hall space, we've got a good buzz here in terms of people enjoy coming back to the larger scale family events to the smaller scale workshops that are more aimed for families. We have a wide variety of events aimed at different demographics and different sectors from talks to crafts to family events and the majority of our events are free or incur a very low cost and I think in these particularly hard economic times having a place that can bring people back especially events of quality offered at a very low rate of for free is a massive plus for this museum; and I think the public the local public and tourists from afar who do come back kind of annually during the summer and Easter period they know what they are going to get her they know the quality. We are luck in that we have built quite a good reputation in terms of our events and people kind of do know what they can expect. I think our events and our visitor figured do kind of have a neat correlation in terms of our events attract people through the doors.

RM:

How do you feel the museums fits within the wider community, as a museum and as an events space?

NWM.3:

Umm I think we have a very strong link to the local community as I mentioned before we are very much a village hall space and because of that w have the ability to work with many different community groups especially for large scale events and large drop in events. As event's organisers we work with a variety of groups if that's the history association or the Chinese Community in Wales we look at different calenderer in working closely with Diwali and the Indian community there. We also as a museum od sanctuary not always on the public event side but the learning event side we work with a lot of groups that perhaps would not usually come to large museums but because of the relationship our team has built up with them over the years they feel comfortable in coming to this space so I think we are very much a relaxed place we have great members of staff with great customer service who understand the groups who come in and therefore are comfortable in being here whether that is to have a cup of coffee or do a craft of use a room that is free of charge or just to drop in and do an event or just approach us to work on a partnership. I think it's nice people feel they can approach us even if it is a no from us but usually it isn't uh to do something with us or work alongside, we don't have to seek out partnership events really I think

partnership events come to us really and it's just a case of us assessing if the work and fit into our ethos.

RM:

What would you say the museums top events are be that footfall or general experience?

NWM.3:

I think our busiest events are Chinese New Year; obviously the event we have been running for the last few years Swansea Science Festival is one of our big events that event came on the back of the British science festival and again it wasn't as event we had in our program but it has kind of developed into one of our big events. I think our high days and holidays events such as pirate day which again was an event that stemmed from a council event, sea Swansea, and the budgets were cut be we kind of kept that rolling. Christmas as well is one of our big events linking into the calendars of the year and Easter traditional has been good for us and St David's has been a big event for us especially as it is something that is celebrated well in Swansea. Sometimes it's an event we do ourselves sometimes it's an event we do with partners.

RM:

Other than the potential impact on visitor figures what other impacts, positive or negative, do you believe hosting events can have on the museums?

NWM.3:

We hope that having events here will bring a positive impact on the museum and what we don't want is that hosting a massive event like Chinese New Year or the science festival people who have just regular visitors don't lose sight of our what they are coming for, what we offer without events you know the collections what the museum is all about. So we hope it don't have a derogator effect on the museum we don't water the museum down cause obviously with the events we do runon paper they look like they are a lot of fun a lot of family friendly stuff we dotry to link to the museums ethos even if that is in a very subtle way with learning education through fun. Umm. Yeah and we don't want to overload the museums as well you know you don't want to be a victim of your own success, too much footfall is is great I guess because you are breaking records but you don't want people to have a negative feeling of the day because they were swamped with people or not getting to enjoy something or book onto something that the wanted to doum I think we have been

quite lucking and always managed to give a good visitor experiencebut especially with events such as Swansea Science festival we don't want to be a victim of our own success and it may be a case of working with other institutions such as the LC or event going back to Swansea Museum so we can spead the event a little bit more.

RM:

What key impacts do you look for when designing or deciding to host an event? So what do you look for?

NWM.3:

Umm. Well we always try to have a soft start to our programme purely because we are trying to battel with the translation process and the publication process of our events guide. SO unless it is very strong like Chinese New Year or has a very strong audience instantly we wouldn't put a big family fun day at the beginning of our events guide purely because we do rely on our printed events guide I'd say quite strongly especially with the circulation it has in Swansea. Umm other things ive known we've spoken about before things like internationals especially the Six Nations we always look at that calendar as much as we can and always try to avoid match days as best we can. Sometimes big events in the town, some events work in our favour like St David's events in the city such as food festivals on museum green the Christmas fair out on museum green can help us. Some events don't work well for the museum like triathlons like half marathons so we just don't event things like the air show so we wouldn't programme events on those dates but it doesn't mean we wouldn't work on those events for our advantage. So for instance when the half marathon is her we would programme anything but we may go out onto the green and do a workshop, with the air show unless the weather is really bad we know we are going to be dead so we would go down to the air show and be represented in a way like that. Another potential impact we don't quite know yet is obviously the development of the arena in Swansea that's something we don't know the start date of yet but that's going to have an impact in terms of our museum carparking space, so we will just have to see. But I did speak to the head of the museum recently and he said that in terms of the other city centre attractions like National Museum Cardiff they've got no carparking space and people still find them, so I think it will be an interesting time. I think long term although it may have an effect on us it will have a positive one.

RM:

If it were to be discovered that hosting events within the museum had no impact of footfall do you feel it would still be worth putting them on, and why?

NWM.3:

Well I think although footfall is such a big thing and that's always the question people ask you know 'what did you get?' 'how many people did you get through the door?' umm I do think certain types of events you need to put on regardless of footfall. I think it link into what the museum is actually about you know a quality type event a bespoke event that may link more to a collection or exhibition. And I think it is still certainly worth putting on because you know there is an audience that wants to come and you know even before you have programmed that event that you may not get the mass but you would still put the same effort in because you know it isn't all about footfall so no I think we would still programme events in even if perhaps we didn't have the capacity or budget to put on the big events we know guarantee footfall.

RM:

Do you have any further comments you would like to make about the museum in general, events or footfall?

NWM.3:

I think it's an interesting time at the moment because we have been in a very lucky position of being a free museum with the majority of the events we put on having no cost to the public. I think because of some of the other museums we work with like Cardiff and St Fagan's they may be starting to go down the lines of more chargeable events, so I think it's an interesting time in terms of what will haven with that. I don't think we're going to change and start charging for everything but I think it's interesting in how that will develop that may change if the head of our museum changes so in five years or so if we will be allowed to offer free event especially with pressures from other sites within National Museums Wales that may be a decision for head office that you have to charge. I think obviously the Welsh language initiative and all events having to be bilingual may have an impact if that is followed to the letter every time that may have an impact on what we are able to offer. But I think with every challenge you can always come around that challenge there is always an idea that can make things work and that is ultimately what we are all about.

7.9. Appendix 9: Interview 4

Interview 4

RM: How do you feel the National Waterfront Museum is different to other museums?

NWM.4:

> I think in terms of Amgueddfa Cymru it… Well… its similar in into remit to say St Fagan's and Cardiff as it takes a general view to something that is going on in Wales. Opposed to say Big Pit… umm… Dre-fach, Llanberis, Caerleon which look at very subject specific things and they are actually historic sites in their own rights and the other three sites including here are here because it's a good site to have them really. Partly following on from that the displays are fairly synoptic and in the same way that has now happened in St Fagan's it's a human history approach and it's a series of subject areas so; people, communities, energy, money, day work, transformation of raw materials, the land scape etc etc… And within that you have these very specific little story lines so its broads, but it also uses lots of little case studies which is quite different, it's the same say to St Fagan's but it's very different from the rest of the museums. Ummm. We're also sort of been given, well we have been given this idea right from the start that we should be helping to generate the tourist economy in the Swansea Waterfront and that's one of the main reasons City and Council of Swansea entered into this legal and financial partnership with us back in 2000. Not just to have and to host a national museum on their patch but to help generate more footfall for things like the LC and Swansea Museum etc etc. Finally,… we were also given the task right from the start in imbedding ourselves within the community at large and to be used by the community in a fairly open ended way and in the last 5 or 6 years that has become more of an issues as our vision is now about using museums to change lives but especially disadvantaged communities and providing a degree of cultural benefit. Its actually very easy to do that in a place like this that has been designed to be very un-threatening very open we've got 3 entrances we are free. We also try not to stand on ceremony and be all sniffy by saying you can't shout in here. And a sort of rider to that we're not born down by our collections. Out collections are quite robust they are not light sensitive or at all valuable and as a result we can do a lot of wild and wacky thing here that you would never get away with, both for security and environmental reasons in say an art gallery with millions of pounds of pictures on the wall. In

terms of outside of National Museum Wales its interesting in a lot of places like Liverpool, Glasgow Bristol they were being developed as we had just been completed and quite a few of the general social engagement ideas and facilities were copied from us. But there are a lot of museums where the collection prevents you from trying things. We are blessed actually to have a new building compared to most places really.

RM:

How would you define museum success?

NWM.4:

The core role of the museum is to display, preserve and interpret the collections that we have. And or other collection that people would loan us or whatever. So, in that respect that's what we're about… but I think it's the way, you know each museum will do that in a different way, and you know we are only 14 years old as they say we are still finding our way. We have this mantra that we developed right at the beginning which is we will try anything once so long as it is legal and safe. And so, I think perhaps the thing that makes this place suck a success is that we practice that. And a lot of museums perhaps don't do that as much. If you look at it from a stakeholder point of view there is a bottom line with is making sure you're not broke and making sure especially that you are maximising the numbers. But once you look beyond that it has to be visitor satisfaction and I know a lot of people moan about TripAdvisor but it is actually and very interesting tool. It is about visitor satisfaction and we know that can be very fickle and we know that's also only as good as you clean loo and your cup of coffee and your smiling member of staff. And at the end of the day if visitor numbers are absolutely crucial that's what matters.

More of a purist would say the quality of the collections and the quality of their interpretation and… that's fine… um but I think as we find here actually it's what you do in and around those collections rather than the collections themselves that make people come back and what makes people perceive us as a fun place. So if you stripped out the 300 or so events a year we do first of all our number would probably be at least half of what they are now if not less. But I also with people wouldn't see us in the fun informal knock about way we would just be yet another museum. And there you are getting into some quite interesting tarator of what museums are about and will be about in the future. An arch against the deluge of time. Is sort of gone although fundamentally it is still there but I don't think it is what most people would consider a success.

RM:

What role do you believe public event play within the museum as a whole?

NWM.4:

I've sort of just answered that. I think they are fundamental and uh… as you know I've spent almost 30 years working in museums before I came here but I think what this place has taught me I that if you have the ability to create a rich program of events you can reach so many different types of people in so many different ways. A cynic would say well yeah that's fine, but do you have to do that in a museum? Why not just turn it into an event hall? And I think the answer to that is so many of our event take inspiration from the collections and displays and our themes. So, the science event, which we know are some of our most popular events, are here because we are interested in innovation and technology. The green fairs the environmental stuff is all linked to the ideas of a dynamic and technical developments in an ecological way. You could do what we do elsewhere, but I don't think it would be as effective. A lot of more purist curators would say well you know what matters really is the core collection and interpreting that, but I would say what we're doing is interpreting the core collection but in a very wholistic way.

RM:

Where would you say the museum fits within the local community?

NWM.4:

Umm. I think we have done very well. I think it's seen in the last 14 years we've turned it into something that is widely recognised and liked and used. We all know like most museums we don't uniformly attract the 16 – 25 year olds and demographically we are doing well but we don't we aren't reaching the proportion of the social and economically disadvantages so there is more work to be done there. We are a bit of a neutral space we're not the local council we're not a faith group, but we are its quite beneficial to be somewhere where people can come for meetings because we are nationally funded rather than locally funded. We are doing well but we can always do better, I think. We have built up some very strong partnerships, but we've also really imbedded our self with Swansea university. So yeah not too bad actually.

RM:

What other factors, other than events, do you believe have an impact on footfall, positively or negatively?

NWM.4:

Well the temporary exhibition program. Right from the beginning we decided we desperately needed a temporary exhibition program because it gave hooks to our presence. And on top of that we host other people show so I think in total we put on about, I don't know, 15 – 20 exhibitions a year and there is a lot of buy in on the back of that. I think that's the main thing but then we are also back to the fundamentals of clean loos, a decent cup of coffee and a smile is sort of what's there and we are blessed that we have a team of people who the public seem to like and seem to think are quite helpful and I think that's important.

RM:

If it was discovered that putting on public events had no effect on footfall figures do you feel it would still be worth putting them on?

NWM.4

Oh gosh Yes! Especially if the events link back to the collection then you are providing another dimension another media in which we interpret the collection which are the fundamental aspects of what museums are about. Umm… I think... you know there is a sort of truism that people don't think about or understand, and its true in other places too not just museums, that you go to a, museums to see some stuff and have a little bit of information about it and I think what events do in a museum is they provide a different context to what we are about and it may be tangential but actually in addition to being something different but together they build up a much more wholistic approach to interpretation. I think events and the event programme if done well can open up lots of different avenues. There's another truism that museum artefacts are very hard thing to interpret but you can interpret a lot from them. They are points of departure not fixed destinations. I think events help to build up a wholistic experience which I think is fundamental about events within museums.

7.10. Appendix 10: Interview 5

Interview 5

RM:

So how do you feel the National Waterfront Museums is different to other museums within Amgueddfa Cymru?

NWM.5:

Okay so I think we are different in that Swansea has its own unique feel and I think the museum reflects that. We are one of the biggest if not the biggest indoor tourist attraction in Swansea and in that was it makes us have quite a bit social responsibility role to Swansea. What I worked in NMC there was a different feel as there are other big players in Cardiff who don't have to work together so much so I think it has a very big role as I often describe it as a glamorised community hall' which mean out remit is above and beyond our collection which we have kind of established right from the start. Which means we get a lot of interesting phone calls, the phone is still ringing after 14 years, with people wanting to use us for different things as we are quite an approachable space. So I think potentially some of our older museums have the stereotypes of being dusty of building I think we don't because we are a newer museum but also our ethos has been set up that we are a space for the people so I think that is one of our biggest differences compared to some of our other museums.

RM:

For you personally how would you define museum success?

NWM.5:

In how… This museums or museums in general?

RM:

Like how would you define thins museum as being successful?

NWM.5:

Ummm… Obviously it more than just one thing. I mean success is people turning up to our events and that's always nice when we have a well-attended event; but sometimes it goes beyond that because you can have events that are less well addended but can have a super special feel about them. And I think our role in the events team is about creating those memorable moments and you know that could be someone's interaction with a story teller; or meeting a stilt walker; or doing a craft workshop and we can't ultimately say what those moments will be. But I would say success is creating memorable moments. So, we kind of hedge our bets by creating I diverse program so hopefully lots of people can have those moments. So, success is a mixture of people coming and having a good attendance and people leaving having the feeling that it was something a little special.

RM:

What role do you believe public event play within this museum?

NWM.5:

So, I think there is a very obvious role in bring people in and I don't think that's a bad thing I it's as very valuable thing for this museum its I think really crucial. I think it also have a role in repeat visits and bringing people back. I think it has a role in breaking down barriers because people way not have thought to come to us as an industrial museum but they might like to come to us as craft work shop or film screening and that would hopefully lead them to come back again to look at the collection or one of our other sites. Um. I think they also have a role in using our amazing beautiful space in really creative ways and I think they have a role in umm providing something for high days and holidays and that comes back to repeat visits but also being known as a place to rely on to do something. Oh gosh so they also have a role in reflecting our collations and exhibitions and national initiatives and campaigns. Ummm… Bringing people to the museum who then also might come back in a different capacity be that to hire us as a wedding venue or bring a school group back, so I think it's opening a door to that.

RM:

Where do you feel this museum fits within the local community?

NWM.5:

I think in Swansea we are quite important as a land mark building. We are important as an events space because we have a real kind of killer mixture of modern state of the art

architecture blended really nicely with our historical grade two listed architecture of our warehouse galleries and I think that's really nice and people can feel like they are in a museum but nor preciously so. So, I think as an event space its very successful as we have really interesting mixtures of light and airy and dark and interesting and the flexibility of the spaces is really key, so the cases being able to move back in the warehouse and the temporary exhibition being able to be moved are sort of essential to the programme's success. I also think people feel like they can call up with all sorts or proposals and be listened to. I think we have a very 'YES' attitude to the community and I think that can also work in our benefit as it can lead to some very interesting partnerships that then go onto develop into big exiting things. A good example would be the science café, which is a fairly small event that happened once a month, but that partnership has grown and now they support the Swansea Science festival and Super Science Sunday we have other events through the year, they help provide booking through the university for dinners and functions so I think you never know, you don't want to brush off the smaller ones for the bigger ones because you never know where they might lead.

RM:

What would you say the museum's top annual events are be that footfall wise of just feeling wise?

NWM.5:

We do have annual event's, but we try not to be too predictable. Obviously over the last few years the Swansea Science Festival is a very important event for us it has got some of our biggest visitor numbers which is a really great thing but also politically and partnership wise that is really good for us to link with the university and other projects have come out of that with other departments. So, I think that one is important for many different reasons. I think that another partnership event maybe dance days would be a good example because it shows the museum in a completely different light its' not academically base at all but it's wonderful, but it done somehow feel like it fits here as much as a talk or a workshop. Umm Christmas feels nice here like our fun days and there is always a big dollop of organised chaos that could also be said for aster or St David's or our Pirate Fun day. We kind of have a formula umm some sort of walk about acts to give drama to an event, story telling, crafts, trail. We kind of have a pretty tried and tested format that we tweek to the theme and those events always feel… oh Halloween is another totally crazy one… We will always include hopefully things that are a little bit different that you wouldn't get had you not been

in a museum, so stories get told from a historical perspective or workshops may have some sort of learning element to them. But generally, you walk into the museum and it will not feel like a museum and I love those days for being a big bonkers and we are kind of know and I think people embrace the energy of that.

RM:

Other than the potential impacts on visitor figures what other impacts, either positive or negative, hosting event within this museum has.

NWM.5:

So I mentioned one of them in terms of a knock on to other avenues of the museum, be that the learning department, community engagement, venue hire is one that we've noticed has had an impact and the other direction as well so people might come for a wedding and then come back so these are kind of two way streets. As I mentioned I think the breaking down of the barriers is a huge one because I think people might have a perception of what we would be and I think they would probably change their mind if they came to an event that suited them. I think its something to encourage all parts of the community to come, I think that that kind of 0 – 99 ethos is kind of really important. I also think good will within the community so actually saying when there is something going on like man engine or a fun run or a 10k or Swansea Pride people with well the museum will get involved and we don't want to miss out I think we can be reliable called upon to play some feature in a city wide event and we are always really happy to do that.

RM:

What about negative impacts of events is there any?

NWM.5:

Ummm… Yes. There is were and tear on the museum I get in lots of trouble for bits of confetti landing on cases they can't clean or graffitiing our windows with kids' murals. You know I get away with it because the pay of is worth it, but it is a consideration we can't just, our museum isn't bomb proof so occasionally we do have to invest in extra cleaning or painting of spaces so that's a negative impact. Occasionally some people might think an event gets in the way of their visit, so we don't particularly get comments about that but I'm sure if someone came looking for a quiet museum visit and came on a fun day, they would be negatively impacted by that. I guess some people might think that some uses of our

space aren't appropriate, but we try our best to be low rise on that scale. There aren't huge negatives but there are some.

RM:

What are the key impacts you look for when planning or hosting an event?

NWM.5:

I think diversity. Umm so when we look at a 4-month block of events we would look at something for each audience but also something in terms of big events and small events. So maybe if we saw were weren't doing anything big one month we would look into that. Also, we don't want to miss out on any big themes like Christmas or Diwali so we don't want to miss the high days and holidays. Some musuems work in the complete opposite way they actually avoid programming on high days and holidays like St Fagans does because they already have so many people that come on those days, they want people to come on the quiet days. But we're not like that because we want to make something of those and that works for us. We would want ones that get good footfall, but we also have ones that have a very specific learning outcome. Or we might also want ones that feel a certain way so we go quite instinctively on that but I think we mainly base it come how we want people go away feeling and visitor figures.

RM:

What other factors do you feel have an impact on footfall other than events?

NWM.5:

So, I mean certainly exhibitions do. if there is quite a populist exhibition theme like pirate or computer games or animation or space, they have undoubtedly had great impacts on footfall positively. Some of the smaller displays are quite niche and although they won't attract a huge amount of footfall, they are for special interest groups and satisfying different things. Community projects can bring people in definitely. I'm struggling to think of anything that impacts negatively… I mean… Obviously when programming we would look and try and avoid anything major like rugby or a run or last year was the biggest weekend and we would have been crazy to try and compete with that. Some things we have tried to link into like the air show we go to the main air show field now, but we tried to do things inside before and it just didn't work so something you may want to link to, but they don't work out like that. Definitely trying to avoid clashes. Weather has a huge impact for us, so we are mainly a

venue people come to if its blazing sunshine. If it's a normal day or a bit rainy people will come but if its extreme rain or sun people tend on to come to so again that would be the opposite to somewhere like St Fagans where it's an outdoor attraction so that's an interesting. You can literally plot on our visitor figures if it was a sunny day you can have the best event on the planet on and if it is sunny people will go to the beach.

RM:

If it was discovered that putting on public events had no impact on visitor figures do you still feel it would be worth putting them on?

NWM.5:

…. Yeah. I think that wouldn't happen. I know what you mean like in a weird parallel world. Yes, because one of the other big things about events is adding value to a visit. But adding value to a visit means that they can go to the café and look round the exhibit but then if they also have a costume character telling them a first-person story that's undoubtedly gunna give them a whole different perspective on their visit. So, yes because it also brings out our collections and stories and themes in a whole different light so yeas 100 per cent. Crazy to say no obviously. But genuinely it's that thing of you know memory making but adding a different dynamic totally. Is like hearing something seeing something then experiencing something its almost like another dimension.

RM:

Do you have any further comments you wish to make about the museum events or footfall figures in general?

NWM.5:

Yes. Umm. We are quite unusual here so I work for NMC for a couple of years and the Horniman museum in London for a short while and its definitely being a young museum is going to set us off on a different foot of openness to hosting things in our museum that aren't necessarily collations led is very unique and the ethos of trying anything once an long as it's safe and legal that definitely unusual but I have to say its brilliant.

7.11. Appendix 11: Interview 6

Interview 6

RM:

How do you feel the National Waterfront Museum and National Museum Cardiff are different?

NMC.1:

The Cardiff program is kind of in a state of flux as the current team is only about 2 years old at NMC. So, I would say the program is developing we are moving away from volume, so when we first started there was an enormous volume of events, and maybe kind of small impact across the whole programme but in its entirety a kind of bigger impact. So, we are moving towards less but ticking more boxes across the smaller program that we've got. Trailing lots of income generation stuff as well which hasn't really been the focus her (NWM) previously. So, high ticket price stuff like sleepovers, £48 a ticket, um courses £75 a ticket so it's kind of moving that way a bit more. Um for me having started to work with the team a bit more in depth what I see what works really well here (NWM) is delivering in partnership. So, partnership stuff across Swansea and the way that the museum integrates itself into Swansea life really um is really successful. I think I came to the Swansea Science Festival and that kind of quality and the delivery of that event in partnership is something that is done really well for the program. And I think community events like Chinese New Year obviously was a big success here (NWM) and I think the team in particular do a great job with that. And then the income generating stuff is in its infancy at the moment and is something we are looking to build here (NWM).

RM:

How would you personally define museum success?

NMC.1:

Um I think er the civil rights movement is um enormously important and should be throughout all of our sites not just in events but all of the museum so exhibitions and displays. Um I would say our engagement with communities and engagement with a demographic that isn't a normal museum user a traditional museum user if you like. I think

we are at pivotal point of how do we develop that and we've got a responsibility to develop that, not just the sort of demographic we are looking for in the short term but how do we change that demographic in the long term. Er. I think footfall I think that that's really important but that's not to isolate the traditional museum users either because they are kind of our bread and butter, repeat visitors as well. So, creating programs that are divers is part of the success for me something for everybody. Umm income generation obviously is becoming more and more urgent at the moment um everywhere but paratactically in the public sector, so I would say that is part of the strand, but I would definitely say it's about diversifying the audience is the top one for me at the minuet.

RM:

What role would you say public events play within National Museum Cardiff as a whole?

NMC.1:

Um I would say exhibition are the main focus in Cardiff and always have been the main focus. I would say for all sites really but especially here (NWM) events can be a really helpful way to experiment and trial new formats you can be far more risky with events, calculated risks, but you can create and event that kind of comes and goes quite easily um so you can manage reputational damage a bit easier so you can be a bit more innovative if you like with an events program than you can be with an exhibition program because the outlay of resources, finances, effort, time everything that goes into an exhibition stays there for 6 months longer. I would say events at NMC at the moment is a way of bringing in new demographic really easier than any other programming strand um. And footfall as well you know it's to keep things interesting so if there is a long-term exhibition you know how do you get repeat footfall in the blockbuster exhibition period and that is about added value to the exhibition and that what event essentially are at NMC.

RM:

Where do you the museum fits within the local community?

NMC.1:

Which one it depends which one?

RM:

Well here (NWM) and Cardiff.

NMC.1:

Umm. I would say referring back to my pervious answer I think it is something that is done really well here (NWM) and you know the work that XXXX does here and the cross over between public programming and community programming um is really nice melded program her. I think Cardiff is getting there and is working on that and it needs to be one of the top priorities there because it has different barriers of engagement. I think the building itself is very conservative and imposing and has a certain superiority about it I think that kind of puts a barrier in the way in the way that somewhere like St Fagans doesn't have because it isn't your kind of traditional museum space. I do think that the youth engagement program that the youth engagement coordinator is currently working on is breaking boundaries there. We are putting new programming in like the museum lates programming to change that perception if you like of the space so doing a lot of evening out of hour stuff is really helping us break the perceptions that people have of us. SO yeah work in progress I would say Cardiff.

RM:

Other impacts other than that on footfall do you believe hosting public events within museums can have?

NMC.1:

Um so income is an important impact it can be positive or negative because I think the perception has always been that everything should be free, and the quality of the program should be high and again be free. So, I think changing that public perception for me is a really sensitive journey and making sure there is a balance across the program. But I think for me income generation overall is a positive because in order to improve the free stuff and up the quality and up the investment you have to create more money in other areas of the program. So, I would say the events criteria that we have; events are widely different in what the outcome is but they all sit within that criteria and if we say this is a profit making event that always kind of has a connection to the collections, but if we say the main criteria of this event is profit making and kind of changing lives inspiring people but the main goal is profit you should use that profit to enhance the free stuff. Because it should never be about profit that isn't what a museum should be about but in order to make that better you have to have this as well. I would say that… that the… the value for good in a community that a museum can do, you know a museum is a civic centre it should be accessible to all we know that from lots of studies and articles that free entry doesn't always mean breaking down

complete barriers of engagement there are far… there are other barriers that vary far beyond what we though free entry would change. Um. I don't think that kind of making museums a kind of space for communal um societal change the social and economic impact it can have for its local area and that can be done through events or just the core offer. Um negative impacts er… I would say sometimes the core offer goes… is missing it disappears with the volume and the PR events get sometimes. You know despite what we want to use museums for it essentially has to be at its core function about the collections of that museum so it doesn't matter what you create it has to in some way revolve around the museum's collection and I think sometimes that disappears with an events program and I think that's a negative impact but that is for my team our team to work on in creating that balance. So, you've got here (NWM) in particular the team struggle to be innovative around the collections because sometimes it doesn't marry up with what's new exciting and innovative in programming, but I think our job is to find those avenues that creates something that is attractive to a visitor but also centres around the museum's collection.

RM:

What other factors do you feel have an impact on footfall positively or negatively? So not public events not exhibitions is there anything else that can have an impact?

NMC.1:

Umm. Infrastructure is a real problem across several site whether that's external infrastructure issues or internal. So, for example the good work that is being done at St Fagans in growing visitor number the growth in footfall far outweighs what the infrastructure can handle so we are using those spaces for good and we are impacting hopefully on audiences there is a negative impact of drawing tens of thousands of extra people into our spaces when we can't actually cope with them. I'd say sometimes external programming agendas can be difficult, national campaigns, lots of different varying agendas outside the museum so you might have a set program and then you might have to follow another program that doesn't sit completely in the program you wish to deliver and that has impacts on income on footfall and that can be negative. But on the flip side it can be positive because I think that kind of joint voice across several spaces is always going to be more impactful than every museum trying to shout for their space, so you can see that from the Easter brand working across sites is something new that I really want to focus on. And it won't work in every area because each museum has its own personality has its own um challenges er they are just wildly different however I do think we can make some easy wins

across sites that will have a positive impact on footfall. And that's not just in event but that brand across all the sites in marketing and events exhibitions traveling around maybe we don't do enough of that so it's a negative impact, but I think it could be used for the greater good I think.

RM:

What about the weather how does that impact Cardiff in particular?

NMC.1:

Funny you should say that, so I used to be based just at St Fagans and I'm a weather watcher and you know you are always praying for good weather and it was really refreshing to start working with Cardiff where they pray for bad weather so were you get increased footfall for St Fangans you get vice versa for Cardiff. It's an interesting kind of set of data because we collate with every de brief, we do we all collate weather because it matters on each site and it will be interesting with the work that you have done can we correlate weather as well? So yeah it defiantly has an impact, but I would like to drill down into more detail how it impacts really.

RM:

If it was discovered that putting on public events doesn't have an effect on footfall do you still feel it would be worth putting them on?

NMC.1:

Um. I think you go back to the criteria. So, for example the food festival in St Fagans draws 26,000 visitors and that event is a lot of work is very meaningful for Welsh producers and it does always highlight the collations. However the amount of work that it take and it's a cost neutral event so all the income that is created gets sent back into the content so it doesn't make any money so the main driver for that event for the museum is footfall so you would have to argue if only 2,000 people coming in is the value of the resource that is behind it worth in and I would say it would come back to criteria. If you look at courses, then something like the lambing course then anecdotally stuff we've had um or the life changing quotes that we've had from some of the participants but with only 3 per session you would argue that is far more valuable maybe than bring in 3,000 people for something else who haven't engaged. So, It's about level of engagement for me really rather than footfall. But we have a set criteria for events and every event that comes through in programming group

at any site is assessed according to the criteria and we kind of agree on the agenda of that event and how we evaluate at the end of it is did it hit the criteria. So I would say events in museums aren't solely about footfall it's about the impact of engagement so definitely you would do most of it still depending on what's its initial agenda was.

RM:

And finally, do you have any further comments you wish to make about museums, events or footfall in general?

NMC.1:

Um no I don't think so. I think it's a really exciting time to be involved with museum events because when I first started in the cultural sector then events were a sort of bolt on to a far greater core offer. I think in the public sector in particular the struggle for quality and lack of budget something events is a really easy way, not easy sorry it's not easy, it is a way to plug that gap a little bit so where we're lacking in income potentially or in budgets and the core offer it's not easy to invest in the core offer and refresh it as much as you would like to events is an easy way to do that because it's self-generating or can be. I think that events have a bigger voice than its's ever had in the museum I think it's starting to be a main player in that programming strand where it was really disparate before. So yeah I'm enthused by all the amazing worth that has been done and is being done. We've still got work to do but it's a really exciting time.

7.12. Appendix 12: Interview Matrix Table

	Museum Success	Collections	Community	Visitor Figures	Other Factors	Specific Events	Is it worth putting on events regardless of impact on footfall?
NWM.1	Hitting the demographics of who is in Swansea. Being an approachable space for people to come and use.	The collection is 'quite dry' and doesn't appeal to many people	NWM appeals to many different demographics and communities. It has become a 'Community hub'. There is a vibrancy to the space because of the people. 'Sometimes the museum is much more a community space than it is a museum'	Events tend to be the thing that draws people into the museum in the first place and keeps them coming back again and again.	- Location - Accessibility - Café - Garden - Play area - Weather	- CNY - Christmas - Teddy Bear Picnic - National Play Day - Science Festival	**Yes:** Add vibrancy, brings people together, draws diversity
NWM.2	Visitor numbers play a part but visitors enjoying using the space is also key.	The NWM probably relies more on events then the core collection to get people to visit.	NWM is a 'community hub' and well liked throughout the local community. NWM does some really important stuff in terms of making crafts and films accessible to everyone. The museum has a social responsibility	Success of a museum has to take into account footfall because there is 'absolutely no point in putting loads of objects up and nobody ever seeing them'. Events are a massive driver of visitor numbers and they draw repeat visits. NWM has the highest level	- Exhibitions - Weather	- Toddler Time Monthly Movies - Super Science Sunday - CNY - Marina Market	**Yes:** Depends on what kind of events but some events are important in terms of social responsibility (craft workshops, film screenings, HA Talks) 'Our events have a public service role'

			to host events for the people.	of repeat visitors in AC with average 12 a year.			
NWM.3	Ability to be flexible and work with different types of communities.	The collection doesn't have the appeal to draw repeat visits in the same way NMC's and St Fagans does. Try to link the events to the collections is important.	NWM is a community space a 'village hall space' with strong links to the local community and community groups. Partnerships with community groups are important to the events program.	Events draw people through the door and footfall is a big thing in terms of measuring success, but it isn't the only thing. Events also encourage people to come back and people enjoy coming back because of them.	- Rugby - City wide events - Triathlons/ 10k - Welsh Language initiative	- CNY - Swansea Science Festival - Pirate Day - Christmas - Easter - St David's	**Yes:** Footfall is a big thing but isn't the only thing. Some events that is important, but some are not about getting lots of people some are bespoke that link to the collections and enhance that.
NWM.4	Core role is successful displaying and interpreting the collections. Maximising numbers counts as well but its primarily about the collections	Core role of a museum is to 'display, preserve and interpret the collection'. The collections don't draw repeat visitors the events that interpret them do. Events must interpret the collections or else they might as well not be held in the museum.	NWM is imbedded into the local community in a very open way. Designed to be un threatening and accessible for all. Building strong partnerships has been key to continued success.	If events were striped from the programme the number of people through the door would drop by at least half. Events maximise numbers and help draw repeat visitors.	- Exhibitions - Customer Service	- Science Events - Green Fairs	**Yes:** Events link back to the collections and the collections are fundamental. TO build a holistic experience for visitor's events need to be involved.

NWM.5	There has to be a balance between increasing visitor figures and memory making for visitors and creating a special feeling.	Events reflect the collections. Events can bring the museum alive in memory making and add value to the collections.	Events are about giving people a special feeling. Hosting events helps to break perceptions of what the museum is and helps to break down barriers to engagement. Strong links to the university and other partners has helped the museum put on events for everyone.	Events have the obvious role of bring people through the door, but they also have the role of making memories. They can also be the gateway to get people to use the museum more regularly and in different capacities. Events bring people back and people see NWM as a place to rely on for something to do across the year.	- Exhibitions - Community Projects - Rugby - Runs - City wide Events - Weather	- Science Café - Swansea Science Festival - Super Science Festival - Dance Days - Christmas - Fun Days - St David's - Pirate Day - Halloween - Man Engine - Pride	**Yes:** Events add value to the museum experience and bring the collections alive. Events add another dimension to the museum.
NMC.1	Civil rights movement is highly important. Enhancing the displays. increasing the varied demographics coming into the museum visitor figures are important too.	At NWM it can be a struggle to be innovative around the collections. It is important the events link in.	A museum is a 'civic centre' and should be accessible to all. NWM engages with the community better than NMC possibly by being younger and not having the barrier of a historic building.	Footfall is a really important measure of success and events to help with that. They also bring repeat visits.	- Infrastructure - External Programming - National campaigns - Weather	- Swansea Science Festival	**Yes:** It all has to link to criteria and if an events main aim is to draw footfall the no but not all events are about footfall. Events impact engagement in the museum's as well.

7.13. Appendix 13: Nivivo References by Node

7.13.1. Appendix 13.1: NVivo Negatives of Hosting Events Node References

Files\\Interview 2
1 reference coded, 0.86% coverage

Reference 1: 0.86% coverage

sometimes people can't view the exhibition but on the whole no

Files\\Interview 3
4 references coded, 5.81% coverage

Reference 1: 2.43% coverage

what we don't want is that hosting a massive event like Chinese New Year or the science festival people who have just regular visitors don't lose sight of our what they are coming for, what we offer without events you know the collections what the museum is all about

Reference 2: 0.20% coverage

water the museum down

Reference 3: 0.90% coverage

don't want to overload the museums as well you know you don't want to be a victim of your own success

Reference 4: 2.28% coverage

too much footfall is is great I guess because you are breaking records but you don't want people to have a negative feeling of the day because they were swamped with people or not getting to enjoy something or book onto something that the wanted to do

Files\\Interview 5
4 references coded, 2.29% coverage

Reference 1: 0.28% coverage

There is were and tear on the museum

Reference 2: 1.04% coverage

our museum isn't bomb proof so occasionally we do have to invest in extra cleaning or painting of spaces so that's a negative impact

Reference 3: 0.28% coverage

event gets in the way of their visit

Reference 4: 0.70% coverage

some uses of our space aren't appropriate, but we try our best to be low rise on that scale.

Files\\Interview 6
2 references coded, 1.29% coverage

Reference 1: 0.47% coverage

income is an important impact it can be positive or negative

Reference 2: 0.82% coverage

sometimes the core offer goes… is missing it disappears with the volume and the PR events get sometimes.

7.13.2. Appendix 13.2: NVivo Visitor Footfall Node and related sub Nodes References

Files\\Interview 1
3 references coded, 1.94% coverage

Reference 1: 0.62% coverage

things that draw people in in the first place.

Reference 2: 0.29% coverage

really well attended

Reference 3: 1.03% coverage

events really add to it and have helped the continued success of the museum.

Files\\Interview 2
4 references coded, 2.65% coverage

Reference 1: 0.55% coverage

a lot of it has to do with visitor numbers

Reference 2: 1.19% coverage

there is absolutely no point in putting loads of objects up and nobody ever seeing them

Reference 3: 0.61% coverage

They are a massive driver of visitor number.

Reference 4: 0.30% coverage

so many people coming

Files\\Interview 3
5 references coded, 4.79% coverage

Reference 1: 1.22% coverage

I think our events and our visitor figured do kind of have a neat correlation in terms of our events attract people through the doors.

Reference 2: 1.57% coverage

too much footfall is is great I guess because you are breaking records but you don't want people to have a negative feeling of the day because they were swamped with people

Reference 3: 0.64% coverage

footfall is such a big thing and that's always the question people ask

Reference 4: 0.69% coverage

I do think certain types of events you need to put on regardless of footfall

Reference 5: 0.67% coverage

it isn't all about footfall so no I think we would still programme events

Files\\Interview 4
2 references coded, 1.81% coverage

Reference 1: 0.28% coverage

maximising the numbers.

Reference 2: 1.53% coverage

So if you stripped out the 300 or so events a year we do first of all our number would probably be at least half of what they are now if not less.

Files\\Interview 5
6 references coded, 5.84% coverage

Reference 1: 0.70% coverage

eople turning up to our events and that's always nice when we have a well-attended event;

Reference 2: 1.06% coverage

but sometimes it goes beyond that because you can have events that are less well addended but can have a super special feel about them.

Reference 3: 1.17% coverage

So, success is a mixture of people coming and having a good attendance and people leaving having the feeling that it was something a little special.

Reference 4: 1.13% coverage

very obvious role in bring people in and I don't think that's a bad thing I it's as very valuable thing for this museum its I think really crucial.

Reference 5: 1.46% coverage

Bringing people to the museum who then also might come back in a different capacity be that to hire us as a wedding venue or bring a school group back, so I think it's opening a door to that.

Reference 6: 0.32% coverage

We would want ones that get good footfall

Files\\Interview 6
1 reference coded, 0.37% coverage

Reference 1: 0.37% coverage

footfall I think that that's really important

Files\\Interview 1
2 references coded, 0.60% coverage

Reference 1: 0.25% coverage

keep coming back.

Reference 2: 0.36% coverage

come back year after year.

Files\\Interview 2
4 references coded, 4.94% coverage

Reference 1: 2.47% coverage

We have got the highest level of repeat visitors in the whole of the Amgueddfa Cymru family, umm so we know that people come again and again, and I think events is a big driver of that.

Reference 2: 1.61% coverage

repeat visitors I think it is something like average 12 visits a year or something like that it's a really huge amount

Reference 3: 0.56% coverage

a lot of people are going again and again.

Reference 4: 0.30% coverage

draw repeat visitors

Files\\Interview 3
5 references coded, 1.73% coverage

Reference 1: 0.66% coverage

we don't necessarily have a collect that can help with repeat visitors

Reference 2: 0.41% coverage

event if that can help with the repeat visits

Reference 3: 0.27% coverage

hey attract repeat visitors

Reference 4: 0.23% coverage

people enjoy coming back

Reference 5: 0.17% coverage

bring people back

Files\\Interview 4
1 reference coded, 1.27% coverage

Reference 1: 1.27% coverage

rather than the collections themselves that make people come back and what makes people perceive us as a fun place

Files\\Interview 5
3 references coded, 1.64% coverage

Reference 1: 0.37% coverage

role in repeat visits and bringing people back

Reference 2: 0.61% coverage

ead them to come back again to look at the collection or one of our other sites.

Reference 3: 0.66% coverage

comes back to repeat visits but also being known as a place to rely on to do something

Files\\Interview 6
1 reference coded, 0.19% coverage

Reference 1: 0.19% coverage

repeat visitors as well

Files\\Interview 1
8 references coded, 4.92% coverage

Reference 1: 0.46% coverage

Our location is a plus and a minus.

Reference 2: 0.49% coverage

The road is a really bad impact for us

Reference 3: 0.52% coverage

so central that that is also a positive

Reference 4: 0.52% coverage

accessibility is really massive draw

Reference 5: 0.83% coverage

Elior are doing Sunday roasts now is going to have a big impact

Reference 6: 0.36% coverage

garden is having an impact

Reference 7: 0.20% coverage

new play area.

Reference 8: 1.54% coverage

If it's too good people don't come and if it's too rainy people don't come. So it have quite a massive impact I think

Files\\Interview 2
4 references coded, 2.82% coverage

Reference 1: 0.61% coverage

exhibitions can be a draw to certain people.

Reference 2: 0.63% coverage

eneration game exhibition that was a big draw

Reference 3: 0.90% coverage

The weather is, particularly in the summer, is a big player for us

Reference 4: 0.68% coverage

So wet weather we are a very good wet weather venue

Files\\Interview 3
4 references coded, 4.52% coverage

Reference 1: 0.41% coverage

internationals especially the Six Nations

Reference 2: 1.72% coverage

Sometimes big events in the town, some events work in our favour like St David's events in the city such as food festivals on museum green the Christmas fair out on museum green can help us.

Reference 3: 1.59% coverage

Some events don't work well for the museum like triathlons like half marathons so we just don't event things like the air show so we wouldn't programme events on those dates

Reference 4: 0.80% coverage

the Welsh language initiative and all events having to be bilingual may have an impact

Files\\Interview 4
2 references coded, 1.03% coverage

Reference 1: 0.36% coverage

temporary exhibition program.

Reference 2: 0.67% coverage

undamentals of clean loos, a decent cup of coffee and a smile

Files\\Interview 5
6 references coded, 2.28% coverage

Reference 1: 0.19% coverage

certainly exhibitions

Reference 2: 0.14% coverage

smaller displays

Reference 3: 0.16% coverage

Community projects

Reference 4: 0.39% coverage

rugby or a run or last year was the biggest weekend

Reference 5: 0.20% coverage

Weather has a huge impact

Reference 6: 1.20% coverage

You can literally plot on our visitor figures if it was a sunny day you can have the best event on the planet on and if it is sunny people will go to the beach.

Files\\Interview 6
4 references coded, 0.60% coverage

Reference 1: 0.13% coverage

Infrastructure

Reference 2: 0.24% coverage

external programming agendas

Reference 3: 0.16% coverage

national campaigns

Reference 4: 0.07% coverage

weather

7.13.3. Appendix 13.3.: NVivo Community & Diversity – Social Responsibility Nodes References

Files\\Interview 1
10 references coded, 5.44% coverage

Reference 1: 0.41% coverage

accessible and approachable

Reference 2: 0.75% coverage

we pretty much hit the demographic of who are in Swansea

Reference 3: 0.31% coverage

wide variety of people

Reference 4: 0.20% coverage

community hub

Reference 5: 0.90% coverage

gaining different demographics from Swansea and outside Wales.

Reference 6: 0.54% coverage

we are kind of at the heart of it now which

Reference 7: 0.39% coverage

looked at our accessibility

Reference 8: 0.96% coverage

sometimes the museum is much more a community space than it is a museum.

Reference 9: 0.36% coverage

adds a real vibrancy here.

Reference 10: 0.62% coverage

different types of people all being together

Files\\Interview 2
7 references coded, 7.08% coverage

Reference 1: 0.53% coverage

level of enjoyment people get from it.

Reference 2: 1.44% coverage

anecdotally the front desk and GA's do get people always coming over and saying how much they've loved it

Reference 3: 0.20% coverage

community hub

Reference 4: 0.40% coverage

It's just a widening family.

Reference 5: 0.38% coverage

mix with likeminded people

Reference 6: 1.36% coverage

They will bring their stories to the museum as well and they can then enhance what the museum offers

Reference 7: 2.77% coverage

crafts for kids are really important because most people don't do those sorts of things at home now and kids are on their iPads and thing all the time now and to have them sit down and do something creative

Files\\Interview 3
9 references coded, 3.19% coverage

Reference 1: 0.51% coverage

working well with communities and existing visitors.

Reference 2: 0.57% coverage

I think over the years we have learned what our visitors want,

Reference 3: 0.76% coverage

we are very much a community space, a village hall space, we've got a good buzz here

Reference 4: 0.32% coverage

strong link to the local community

Reference 5: 0.18% coverage

village hall space

Reference 6: 0.19% coverage

museum od sanctuary

Reference 7: 0.13% coverage

relaxed place

Reference 8: 0.43% coverage

it's nice people feel they can approach us even

Reference 9: 0.10% coverage

partners.

Files\\Interview 4
4 references coded, 4.30% coverage

Reference 1: 1.19% coverage

imbedding ourselves within the community at large and to be used by the community in a fairly open ended way

Reference 2: 0.86% coverage

esigned to be very un-threatening very open we've got 3 entrances we are free

Reference 3: 1.06% coverage

in the last 14 years we've turned it into something that is widely recognised and liked and used

Reference 4: 1.19% coverage

built up some very strong partnerships, but we've also really imbedded our self with Swansea university.

Files\\Interview 5
12 references coded, 8.64% coverage

Reference 1: 1.06% coverage

but sometimes it goes beyond that because you can have events that are less well addended but can have a super special feel about them.

Reference 2: 0.25% coverage

role in breaking down barriers

Reference 3: 0.18% coverage

high days and holidays

Reference 4: 0.66% coverage

comes back to repeat visits but also being known as a place to rely on to do something

Reference 5: 0.45% coverage

in Swansea we are quite important as a land mark building

Reference 6: 1.18% coverage

I think we have a very 'YES' attitude to the community and I think that can also work in our benefit as it can lead to some very interesting partnerships

Reference 7: 0.88% coverage

really good for us to link with the university and other projects have come out of that with other departments.

Reference 8: 1.45% coverage

But generally, you walk into the museum and it will not feel like a museum and I love those days for being a big bonkers and we are kind of know and I think people embrace the energy of that.

Reference 9: 1.56% coverage

breaking down of the barriers is a huge one because I think people might have a perception of what we would be and I think they would probably change their mind if they came to an event that suited them.

Reference 10: 0.19% coverage

adding value to a visit.

Reference 11: 0.36% coverage

whole different perspective on their visit.

Reference 12: 0.44% coverage

memory making but adding a different dynamic totally.

Files\\Interview 6
2 references coded, 0.94% coverage

Reference 1: 0.51% coverage

engagement with communities and engagement with a demographic

Reference 2: 0.43% coverage

a museum is a civic centre it should be accessible to all

Files\\Interview 1
5 references coded, 4.17% coverage

Reference 1: 0.38% coverage

volunteer here with autism

Reference 2: 0.90% coverage

gaining different demographics from Swansea and outside Wales.

Reference 3: 0.88% coverage

different work that we all do to work with these different groups

Reference 4: 1.49% coverage

get different groups working together… It might be the shape the way the museum is thinking or working… yeah.

Reference 5: 0.52% coverage

accessibility is really massive draw

Files\\Interview 2
7 references coded, 7.93% coverage

Reference 1: 0.51% coverage

first 'Museum of Sanctuary' in the UK

Reference 2: 0.55% coverage

respect to asylum seekers and refugees

Reference 3: 1.28% coverage

very inclusive museum and I think we reach out to the community much more than other museums.

Reference 4: 0.50% coverage

so many diverse users of the museum.

Reference 5: 2.95% coverage

And although they do bring in a few visitors they don't bring in loads, but I think it's important we still do it because as I said some people can't afford to spend the sort of money it costs to go to the cinema these days

Reference 6: 1.61% coverage

the HA are an old crowd so they may have you know a lot of people from the older age group don't see other people day to day

Reference 7: 0.53% coverage

Our events have a public service role.

Files\\Interview 3
3 references coded, 3.24% coverage

Reference 1: 0.81% coverage

We have a wide variety of events aimed at different demographics and different sectors

Reference 2: 1.92% coverage

very low cost and I think in these particularly hard economic times having a place that can bring people back especially events of quality offered at a very low rate of for free is a massive plus for this museum;

Reference 3: 0.50% coverage

ability to work with many different community groups

Files\\Interview 4
1 reference coded, 1.29% coverage

Reference 1: 1.29% coverage

ability to create a rich program of events you can reach so many different types of people in so many different ways.

Files\\Interview 5
3 references coded, 0.89% coverage

Reference 1: 0.35% coverage

encourage all parts of the community to come

Reference 2: 0.40% coverage

that kind of 0 – 99 ethos is kind of really important

Reference 3: 0.14% coverage

I think diversity

Files\\Interview 6
4 references coded, 1.14% coverage

Reference 1: 0.29% coverage

got a responsibility to develop that

Reference 2: 0.20% coverage

programs that are divers

Reference 3: 0.22% coverage

diversifying the audience

Reference 4: 0.43% coverage

a museum is a civic centre it should be accessible to all

7.13.4. Appendix 13.4.: NVivo Specific Events Node References

Files\\Interview 1
4 references coded, 1.23% coverage

Reference 1: 0.47% coverage
Chinese New Year, Christmas event

Reference 2: 0.26% coverage
teddy bears picnic

Reference 3: 0.25% coverage
National Play Day

Reference 4: 0.25% coverage
Science Festival

Files\\Interview 2
5 references coded, 1.48% coverage

Reference 1: 0.38% coverage
oddler time monthly movies

Reference 2: 0.30% coverage
super science Sunday

Reference 3: 0.36% coverage
Super Science Something,

Reference 4: 0.23% coverage
Chinese New Year

Reference 5: 0.20% coverage
Marina Market

Files\\Interview 3
7 references coded, 0.98% coverage

Reference 1: 0.16% coverage
Chinese New Year

Reference 2: 0.24% coverage
Swansea Science Festival

Reference 3: 0.21% coverage
high days and holidays

Reference 4: 0.10% coverage
pirate day

Reference 5: 0.10% coverage
Christmas

Reference 6: 0.07% coverage
Easter

Reference 7: 0.10% coverage
St David's

Files\\Interview 4
2 references coded, 0.29% coverage

Reference 1: 0.16% coverage
science event

Reference 2: 0.13% coverage
green fairs

Files\\Interview 5
12 references coded, 1.42% coverage

Reference 1: 0.10% coverage
science café

Reference 2: 0.21% coverage
Swansea Science festival

Reference 3: 0.17% coverage
Super Science Sunday

Reference 4: 0.21% coverage
Swansea Science Festival

Reference 5: 0.09% coverage
dance days

Reference 6: 0.09% coverage
Christmas

Reference 7: 0.07% coverage
fun days

Reference 8: 0.09% coverage
St David's

Reference 9: 0.11% coverage
Pirate Fun day

Reference 10: 0.09% coverage
Halloween

Reference 11: 0.09% coverage
man engine

Reference 12: 0.11% coverage
Swansea Pride

7.13.5. Appendix 13.5: NVivo Collections Node References

Files\\Interview 2
1 reference coded, 1.39% coverage

Reference 1: 1.39% coverage

Probably we rely on them more than we rely on our core collections in getting people through the door.

Files\\Interview 3
3 references coded, 1.99% coverage

Reference 1: 0.66% coverage

we don't necessarily have a collect that can help with repeat visitors

Reference 2: 0.56% coverage

Cardiff and St Fagan's have slightly stronger collections

Reference 3: 0.78% coverage

quality type event a bespoke event that may link more to a collection or exhibition.

Files\\Interview 4
7 references coded, 10.99% coverage

Reference 1: 1.89% coverage

Out collections are quite robust they are not light sensitive or at all valuable and as a result we can do a lot of wild and wacky thing here that you would never get away with

Reference 2: 1.06% coverage

The core role of the museum is to display, preserve and interpret the collections that we have.

Reference 3: 1.09% coverage

More of a purist would say the quality of the collections and the quality of their interpretation

Reference 4: 1.27% coverage

rather than the collections themselves that make people come back and what makes people perceive us as a fun place

Reference 5: 0.96% coverage

so many of our event take inspiration from the collections and displays and our themes

Reference 6: 2.40% coverage

A lot of more purist curators would say well you know what matters really is the core collection and interpreting that, but I would say what we're doing is interpreting the core collection but in a very wholistic way.

Reference 7: 2.32% coverage

Especially if the events link back to the collection then you are providing another dimension another media in which we interpret the collection which are the fundamental aspects of what museums are about.

Files\\Interview 5
4 references coded, 2.35% coverage

Reference 1: 0.68% coverage

reflecting our collations and exhibitions and national initiatives and campaigns

Reference 2: 0.36% coverage

whole different perspective on their visit.

Reference 3: 0.44% coverage

memory making but adding a different dynamic totally.

Reference 4: 0.88% coverage

Is like hearing something seeing something then experiencing something its almost like another dimension.

Files\\Interview 6
1 reference coded, 0.40% coverage

Reference 1: 0.40% coverage

struggle to be innovative around the collections

7.14. Appendix 14: NWM's Raw Footfall Data for 2017/18

Please not that this data has been reduced from the original file as only the total footfall was used for this study rather than the footfall of each gallery.

National Waterfront Museum, Swansea. Annual visitor data, 2017 - 2018			
Date	**Daily visitors (average of BMS & PM systems)**	Event (Y = 1 /N = 2)	
Saturday, 1 April 2017	**1028**	1	
Sunday, 2 April 2017	**571**	1	
Monday, 3 April 2017	**448**	1	
Tuesday, 4 April 2017	**475**	1	
Wednesday, 5 April 2017	**476**	2	
Thursday, 6 April 2017	**614**	2	
Friday, 7 April 2017	**409**	1	
Saturday, 8 April 2017	**744**	1	HOL
Sunday, 9 April 2017	**1372**	1	HOL
################	**814**	1	HOL
################	**822**	1	HOL
################	**1054**	1	HOL
################	**842**	1	HOL
Friday, 14 April 2017	**1563**	1	HOL
################	**2500**	1	HOL
Sunday, 16 April 2017	**746**	1	HOL
################	**764**	1	HOL
################	**566**	1	HOL
################	**845**	1	HOL
################	**778**	1	HOL
Friday, 21 April 2017	**529**	1	HOL
################	**722**	1	HOL
Sunday, 23 April 2017	**431**	1	HOL
################	**373**	2	
################	**314**	1	
################	**450**	1	
################	**370**	2	
Friday, 28 April 2017	**359**	2	
################	**655**	1	
Sunday, 30 April 2017	**766**	1	
Monday, 1 May 2017	**1162**	1	HOL
Tuesday, 2 May 2017	**305**	2	

################	**443**	2	
Thursday, 4 May 2017	**459**	2	
Friday, 5 May 2017	**399**	1	
Saturday, 6 May 2017	**1642**	1	
Sunday, 7 May 2017	**597**	2	
Monday, 8 May 2017	**351**	2	
Tuesday, 9 May 2017	**247**	2	
################	**281**	2	
################	**237**	2	
Friday, 12 May 2017	**250**	1	
################	**549**	2	
Sunday, 14 May 2017	**2233**	1	
Monday, 15 May 2017	**310**	2	
################	**383**	1	
################	**416**	2	
################	**425**	2	
Friday, 19 May 2017	**334**	2	
################	**662**	1	
Sunday, 21 May 2017	**483**	2	
Monday, 22 May 2017	**457**	2	
################	**668**	1	
################	**351**	2	
################	**356**	2	
Friday, 26 May 2017	**677**	2	
################	**1134**	1	HOL
Sunday, 28 May 2017	**1647**	1	HOL
Monday, 29 May 2017	**647**	1	HOL
################	**1012**	1	HOL
################	**1041**	1	HOL
################	**774**	1	HOL
Friday, 2 June 2017	**1163**	1	HOL
################	**726**	1	HOL
Sunday, 4 June 2017	**558**	1	HOL
Monday, 5 June 2017	**575**	2	
Tuesday, 6 June 2017	**360**	1	
################	**413**	1	
################	**499**	1	
Friday, 9 June 2017	**469**	2	
################	**859**	2	
################	**2368**	1	
################	**411**	2	
################	**455**	1	

##################	**508**	2	
##################	**539**	2	
Friday, 16 June 2017	**725**	1	
##################	**1448**	1	
##################	**916**	1	
##################	**401**	2	
##################	**391**	1	
##################	**522**	2	
##################	**509**	2	
Friday, 23 June 2017	**385**	2	
##################	**666**	1	
##################	**584**	1	
##################	**489**	2	
##################	**376**	1	
##################	**505**	2	
##################	**643**	2	
Friday, 30 June 2017	**552**	1	
Saturday, 1 July 2017	**1046**	1	
Sunday, 2 July 2017	**1992**	1	
Monday, 3 July 2017	**372**	2	
Tuesday, 4 July 2017	**528**	1	
##################	**532**	1	
Thursday, 6 July 2017	**404**	2	
Friday, 7 July 2017	**573**	1	
Saturday, 8 July 2017	**1438**	1	
Sunday, 9 July 2017	**2857**	1	
Monday, 10 July 2017	**661**	2	
##################	**704**	2	
##################	**451**	2	
##################	**462**	1	
Friday, 14 July 2017	**396**	1	
##################	**1197**	1	
Sunday, 16 July 2017	**690**	1	
Monday, 17 July 2017	**531**	2	
##################	**476**	2	
##################	**533**	2	
##################	**1423**	1	
Friday, 21 July 2017	**592**	2	
##################	**1005**	1	HOL
Sunday, 23 July 2017	**857**	2	HOL
Monday, 24 July 2017	**550**	2	HOL
##################	**614**	1	HOL

################	**1227**	1	HOL
################	**1250**	1	HOL
Friday, 28 July 2017	**1783**	1	HOL
################	**756**	1	HOL
Sunday, 30 July 2017	**807**	2	HOL
Monday, 31 July 2017	**890**	2	HOL
################	**971**	1	HOL
################	**3628**	1	HOL
################	**1331**	1	HOL
Friday, 4 August 2017	**818**	1	HOL
################	**965**	1	HOL
################	**787**	2	HOL
################	**1067**	1	HOL
################	**1255**	1	HOL
################	**944**	1	HOL
################	**947**	1	HOL
################	**1349**	1	HOL
################	**777**	1	HOL
################	**2691**	1	HOL
################	**1374**	1	HOL
################	**685**	1	HOL
################	**809**	1	HOL
################	**1045**	1	HOL
################	**1419**	1	HOL
################	**2163**	1	HOL
################	**1707**	1	HOL
################	**976**	2	HOL
################	**636**	2	HOL
################	**761**	2	HOL
################	**836**	2	HOL
################	**772**	1	HOL
################	**629**	1	HOL
################	**680**	1	HOL
################	**848**	1	HOL
################	**752**	2	HOL
################	**643**	2	HOL
################	**655**	2	HOL
################	**506**	1	HOL
################	**570**	1	HOL
################	**764**	1	HOL
################	**732**	2	
################	**578**	2	

##################	**582**	1	
##################	**536**	2	
##################	**985**	1	
##################	**3612**	1	
##################	**4089**	1	
##################	**389**	2	
##################	**507**	2	
##################	**1553**	1	
##################	**552**	1	
##################	**573**	1	
##################	**600**	1	
##################	**338**	1	
##################	**394**	2	
##################	**417**	1	
##################	**632**	2	
##################	**674**	2	
##################	**562**	2	
##################	**897**	1	
##################	**956**	1	
##################	**417**	2	
##################	**576**	1	
##################	**682**	1	
##################	**741**	2	
##################	**639**	1	
##################	**550**	1	
##################	**533**	2	
##################	**343**	2	
##################	**623**	1	
##################	**746**	1	
##################	**784**	1	
##################	**785**	1	
##################	**1371**	1	
##################	**1516**	1	
##################	**402**	2	
##################	**387**	1	
##################	**571**	2	
##################	**483**	1	
##################	**555**	2	
##################	**736**	1	
##################	**679**	2	
##################	**498**	2	
##################	**511**	1	

##################	**667**	2	
##################	**605**	2	
##################	**544**	2	
##################	**800**	1	
##################	**791**	2	
##################	**791**	2	
##################	**976**	1	
##################	**754**	1	
##################	**710**	2	
##################	**699**	1	
##################	**891**	1	HOL
##################	**793**	1	HOL
##################	**764**	1	HOL
##################	**1588**	1	HOL
##################	**1067**	1	HOL
##################	**1262**	1	HOL
##################	**1051**	1	HOL
##################	**1028**	1	HOL
##################	**582**	1	HOL
##################	**367**	2	
##################	**312**	1	
##################	**463**	2	
##################	**378**	2	
##################	**495**	2	
##################	**3142**	1	
##################	**1453**	1	
##################	**372**	2	
##################	**386**	1	
##################	**568**	2	
##################	**468**	1	
##################	**572**	1	
##################	**1935**	1	
##################	**2250**	1	
##################	**498**	2	
##################	**400**	1	
##################	**364**	2	
##################	**562**	1	
##################	**392**	1	
##################	**1014**	1	
##################	**868**	1	
##################	**444**	2	
##################	**478**	1	

################	**488**	1	
################	**474**	2	
################	**488**	1	
################	**2066**	1	
################	**725**	1	
################	**364**	1	
################	**287**	2	
################	**439**	1	
################	**459**	2	
################	**348**	2	
################	**2056**	1	
################	**1510**	1	
################	**352**	2	
################	**346**	2	
################	**523**	2	
################	**415**	1	
################	**602**	2	
################	**1107**	1	
################	**542**	1	
################	**494**	2	
################	**388**	2	
################	**293**	2	
################	**387**	2	
################	**429**	2	
################	**537**	2	HOL
################	**0**	CLOSED	HOL
################	**0**	CLOSED	HOL
################	**0**	CLOSED	HOL
################	**648**	2	HOL
################	**864**	1	HOL
################	**852**	1	HOL
################	**751**	1	HOL
################	**669**	1	HOL
################	**0**	CLOSED	HOL
################	**514**	1	HOL
################	**661**	1	HOL
################	**751**	1	HOL
################	**674**	1	HOL
################	**783**	1	HOL
################	**666**	2	HOL
################	**457**	2	
################	**348**	2	

##################	**358**	2	
##################	**432**	2	
##################	**350**	2	
##################	**566**	2	
##################	**745**	2	
##################	**278**	2	
##################	**355**	2	
##################	**273**	2	
##################	**451**	2	
##################	**301**	2	
##################	**941**	1	
##################	**816**	1	
##################	**319**	2	
##################	**369**	2	
##################	**365**	2	
##################	**555**	2	
##################	**703**	1	
##################	**1746**	1	
##################	**698**	2	
##################	**405**	2	
##################	**445**	2	
##################	**437**	2	
##################	**477**	2	
##################	**394**	1	
##################	**843**	1	
##################	**762**	2	
##################	**325**	2	
##################	**328**	2	
##################	**536**	1	
##################	**445**	2	
##################	**431**	1	
##################	**783**	1	
##################	**4438**	1	
##################	**428**	2	
##################	**433**	2	
##################	**608**	2	
##################	**629**	2	
##################	**487**	2	
##################	**1314**	1	HOL
##################	**808**	1	HOL
##################	**869**	1	HOL
##################	**1016**	1	HOL

##################	**898**	1	HOL
##################	**963**	1	HOL
##################	**942**	1	HOL
##################	**905**	1	HOL
##################	**779**	1	HOL
##################	**439**	2	
##################	**368**	2	
##################	**417**	1	
##################	**0**	SNOW	
Friday, 2 March 2018	**0**	SNOW	
##################	**1170**	1	
##################	**679**	2	
##################	**333**	2	
##################	**289**	2	
##################	**452**	1	
##################	**408**	2	
Friday, 9 March 2018	**388**	2	
##################	**1987**	1	
##################	**2269**	1	
##################	**356**	2	
##################	**427**	2	
##################	**497**	2	
##################	**531**	2	
Friday, 16 March 2018	**520**	2	
##################	**935**	1	
##################	**462**	1	
##################	**270**	2	
##################	**395**	2	
##################	**388**	2	
##################	**350**	2	
Friday, 23 March 2018	**523**	2	
##################	**2185**	1	
##################	**639**	1	
##################	**431**	2	
##################	**507**	2	
##################	**457**	1	
##################	**537**	2	
Friday, 30 March 2018	**1576**	1	HOL
##################	**1419**	1	HOL

7.15. Appendix 15: Working Statistics

Daily visitors (Average of BMS & PM System)	Event: Y=1 N=2	Holiday	Daily visitors (Average of BMS & PM System)	Event: Y=1 N=2	Holiday
250	1		0	CLOSED	HOL
312	1		0	CLOSED	HOL
314	1		0	CLOSED	HOL
338	1		0	CLOSED	HOL
360	1		0	SNOW	
364	1		0	SNOW	
376	1		237	2	
383	1		247	2	
386	1		270	2	
387	1		273	2	
391	1		278	2	
392	1		281	2	
394	1		287	2	
396	1		289	2	
399	1		293	2	
400	1		301	2	
409	1		305	2	
413	1		310	2	
415	1		319	2	
417	1		325	2	
417	1		328	2	
431	1	HOL	333	2	
431	1		334	2	
439	1		343	2	
448	1		348	2	
450	1		348	2	
452	1		349	2	
455	1		350	2	

457	1		350	2	
462	1		351	2	
462	1		351	2	
468	1		352	2	
475	1		355	2	
478	1		356	2	
483	1		356	2	
488	1		358	2	
488	1		359	2	
499	1		364	2	
506	1	HOL	365	2	
511	1		367	2	
514	1	HOL	368	2	
528	1		369	2	
529	1	HOL	370	2	
532	1		372	2	
536	1		372	2	
542	1		373	2	
550	1		378	2	
552	1		385	2	
552	1		387	2	
558	1	HOL	388	2	
562	1		388	2	
566	1	HOL	388	2	
570	1	HOL	389	2	
571	1		394	2	
572	1		395	2	
573	1		401	2	
573	1		402	2	
576	1		404	2	
582	1		405	2	
582	1	HOL	408	2	
584	1		411	2	
600	1		416	2	
614	1	HOL	417	2	

623	1		425	2	
629	1	HOL	427	2	
639	1		428	2	
647	1	HOL	429	2	
655	1		431	2	
661	1	HOL	432	2	
662	1		433	2	
666	1		437	2	
668	1		439	2	
669	1	HOL	443	2	
674	1	HOL	444	2	
680	1	HOL	445	2	
682	1		445	2	
685	1	HOL	451	2	
689	1		451	2	
690	1		457	2	
699	1		457	2	
703	1		459	2	
722	1	HOL	459	2	
725	1		463	2	
725	1		469	2	
726	1	HOL	474	2	
736	1		476	2	
744	1	HOL	476	2	
746	1	HOL	477	2	
746	1		483	2	
751	1	HOL	487	2	
751	1	HOL	489	2	
754	1		494	2	
756	1	HOL	495	2	
764	1	HOL	497	2	
764	1	HOL	498	2	
764	1	HOL	498	2	
766	1		505	2	
772	1	HOL	507	2	

774	1	HOL	507	2	
777	1	HOL	508	2	
778	1	HOL	509	2	
779	1	HOL	520	2	
783	1	HOL	522	2	
783	1		523	2	
784	1		523	2	
785	1		531	2	
793	1	HOL	531	2	
800	1		533	2	
808	1	HOL	533	2	
809	1	HOL	536	2	
814	1	HOL	537	2	HOL
816	1		537	2	
818	1	HOL	539	2	
822	1	HOL	544	2	
842	1	HOL	549	2	
843	1		550	2	HOL
845	1	HOL	555	2	
848	1	HOL	555	2	
852	1	HOL	562	2	
864	1	HOL	566	2	
868	1		568	2	
869	1	HOL	571	2	
891	1	HOL	575	2	
897	1		578	2	
898	1	HOL	592	2	
905	1	HOL	597	2	
916	1		602	2	
935	1		605	2	
941	1		608	2	
942	1	HOL	614	2	
944	1	HOL	629	2	
947	1	HOL	632	2	
956	1		636	2	HOL

963	1	HOL	643	2	
965	1	HOL	643	2	HOL
971	1	HOL	648	2	HOL
976	1		655	2	HOL
985	1		661	2	
1005	1	HOL	666	2	HOL
1012	1	HOL	667	2	
1014	1		674	2	
1016	1	HOL	677	2	
1028	1	HOL	679	2	
1028	1		679	2	
1041	1	HOL	698	2	
1045	1	HOL	704	2	
1046	1		710	2	
1051	1	HOL	732	2	
1054	1	HOL	741	2	
1067	1	HOL	745	2	
1067	1	HOL	752	2	HOL
1067	1	HOL	761	2	HOL
1107	1		762	2	
1134	1	HOL	787	2	HOL
1162	1	HOL	791	2	
1163	1	HOL	791	2	
1170	1		807	2	HOL
1197	1		836	2	HOL
1227	1	HOL	857	2	HOL
1250	1	HOL	859	2	
1255	1	HOL	890	2	HOL
1262	1	HOL	976	2	HOL
1314	1	HOL			
1331	1	HOL			
1349	1	HOL			
1371	1				
1372	1	HOL			
1374	1	HOL			

1419	1	HOL			
1419	1	HOL			
1423	1				
1438	1				
1448	1				
1453	1				
1510	1				
1516	1				
1553	1				
1553	1				
1563	1	HOL			
1576	1	HOL			
1588	1	HOL			
1642	1				
1647	1	HOL			
1707	1	HOL			
1746	1				
1783	1	HOL			
1935	1				
1987	1				
1992	1				
2056	1				
2066	1				
2163	1	HOL			
2185	1				
2233	1				
2250	1				
2269	1				
2368	1				
2500	1	HOL			
2691	1	HOL			
2857	1				
3142	1				
3612	1				
3628	1	HOL			

4089	1				
4438	1				

	Event	Non-Event		Holiday	Non-Holiday
Range	Frequency	Frequency	Range	Frequency	Frequency
0-100	0	6	0-100	4	2
101-200	0	0	101-200	0	0
201-300	1	9	201-300	0	10
301-400	15	40	301-400	0	55
401-500	22	41	401-500	1	62
501-600	24	30	501-600	9	45
601-700	18	19	601-700	13	24
701-800	28	11	701-800	20	19
801-900	17	5	801-900	17	5
901-1000	13	1	901-1000	8	6
1001-1100	13	0	1001-1100	10	3
1101-1200	6	0	1101-1200	3	3
1201-1300	4	0	1201-1300	4	0
1301-1400	6	0	1301-1400	5	1
1401-1500	6	0	1401-1500	2	4
1501-1600	6	0	1501-1600	3	3
1601-1700	2	0	1601-1700	1	1
1701-1800	3	0	1701-1800	2	1
1801-1900	0	0	1801-1900	0	0
1901-2000	3	0	1901-2000	0	3
2001-2100	2	0	2001-2100	0	2
2101-2200	2	0	2101-2200	1	1
2201-2300	3	0	2201-2300	0	3
2301-2400	1	0	2301-2400	0	1
2401-2500	1	0	2401-2500	1	0
2501-2600	0	0	2501-2600	0	0
2601-2700	1	0	2601-2700	1	0
2701-2800	1	0	2701-2800	0	1

2801-2900	0	0	2801-2900	0	0
2901-3000	0	0	2901-3000	0	0
3001-3100	0	0	3001-3100	0	0
3101-3200	1	0	3101-3200	0	1
3201-3300	0	0	3201-3300	0	0
3301-3400	0	0	3301-3400	0	0
3401-3500	0	0	3401-3500	0	0
3501-3600	0	0	3501-3600	0	0
3601-3700	2	0	3601-3700	1	1
3701-3800	0	0	3701-3800	0	0
3801-3900	0	0	3801-3900	0	0
3901-4000	0	0	3901-4000	0	0
4001-4100	1	0	4001-4100	0	1
4101-4200	0	0	4101-4200	0	0
4201-4300	0	0	4201-4300	0	0
4301-4400	0	0	4301-4400	0	0
4401-4500	1	0	4401-4500	0	1