



Consultants

How can we enhance the User Experience of Millennials to encourage them to visit Religious Attractions/Architecture through Design Management methods?

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MA Design Management 2019/20

INTRODUCTION

The number of attendees visiting religious cultural attractions (churches and Cathedrals) have been decreasing over a long period of time and continues to today. It has been a current trend that has been decreasing over a declining rate over a long period of time. Audience shown most declination- Millennials.

Various reasons include:

- Religious/Non Religious beliefs- especially after they hit a young adult age (Newport, 2019).
- Not interested/emotionally comfortable within certain spaces/the whole building
- Costs of Admission and/or Experience
- Social Differences in Cultural Diversities

Millennials have been described as the most difficult audience to engage with (link to current technological trends), but there are features that attract them in the spaces. E.g. Type of ambience projected (e.g. calming music, bold visuals).



Figure 1: 'Cathedral Declination' (Sorrill, 2020)

PRIMARY RESEARCH – INTERVIEW & FOCUS GROUP

- Proven that **Millennials** are **INTERESTED**- especially **CURIOUS** of visiting these spaces.
- Attractions influencing User Experience behaviours- Aesthetics/Ambience features.
- Visitors need to feel “this is **THEIR SPACE**...We do want them to explore the light and buildings without feeling like they must be religious to do so”. (M) .
- **ENCOURAGING** for no admission fee – feel more **WELCOME** to visit the space- if they do charge visitors "they should have something to offer so it makes the fee worth it" (FG)
- Future Expectations/Requests: Art, Music or Interactive Events– providing the exhibition is “sympathetic to the space” (M).
- Virtual Tours - Neither have invested or tried them but are interested.



Figure 2: 'The Nave Tapestry'

COVID-19 TRENDS: ATTRACTIONS & TECHNOLOGY

Attractions

- Attractions are beginning to open, but there are a vast number of restriction policies in place that make the experience less enjoyable:
 - Small spaces closed
 - Large numbers cannot enter organisation
- There is a lot of uncertainty to how people will be able to visit these attractions in the not-too-distant-future- don't know what the 'new normal' will look like.

Technology

- Cultural Organisations are introducing new methods to improve user experiences by using interactive technology.
- Galleries and Museums have begun using online virtual tours for visitors to see the attraction at home as they cannot physically visit.

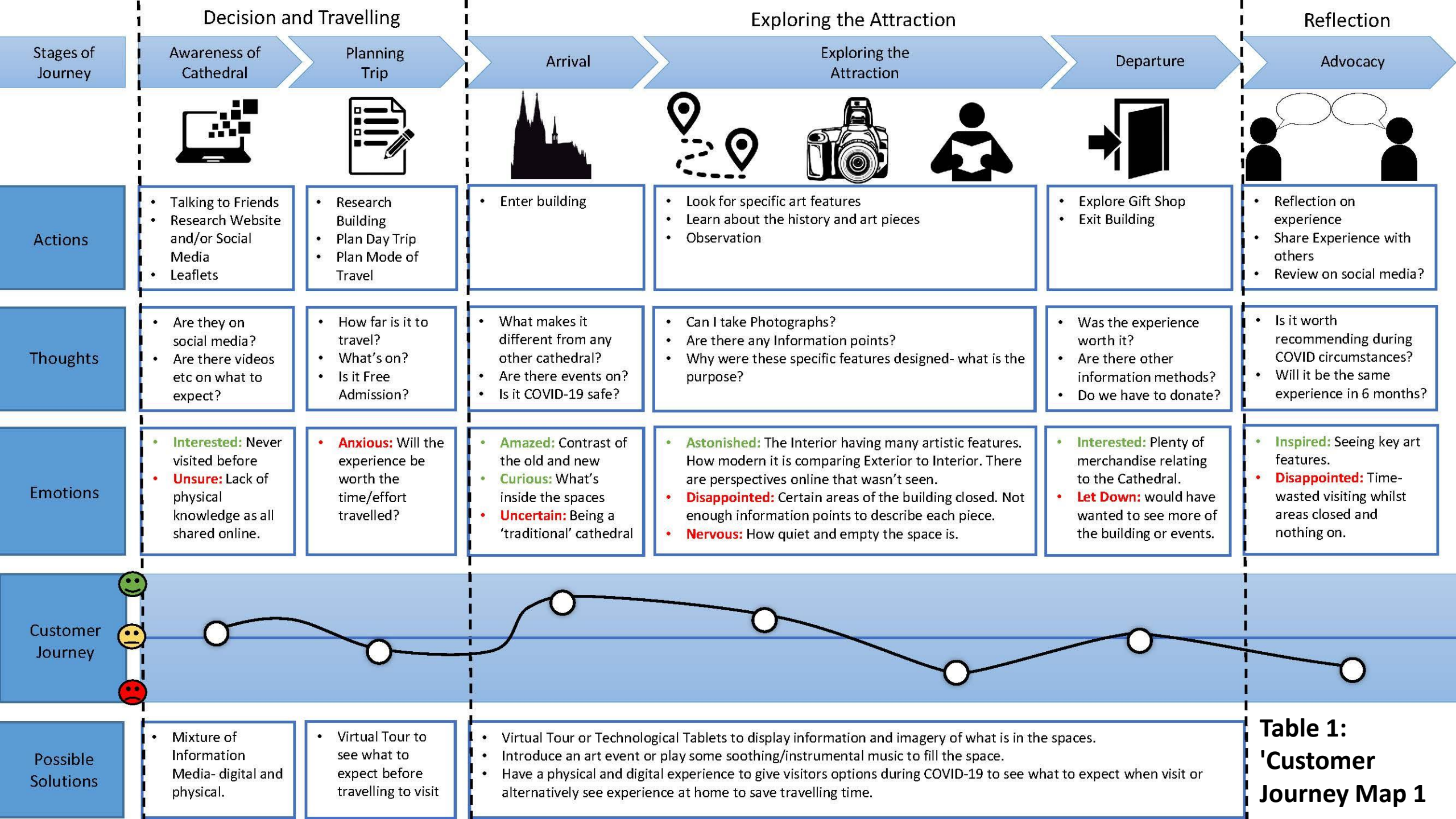
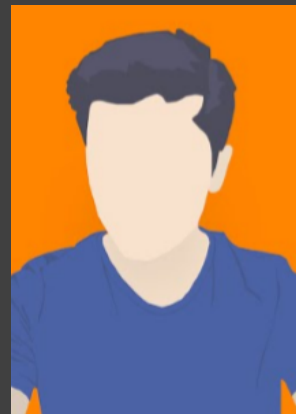


Table 1:
'Customer Journey Map 1

PERSONAS

- From Real data conducted (Secondary and Primary).
- Target Audience – Millennials (24-39 years old).
- Both interested/have creative backgrounds/interests.
- Visits all Cultural Attractions.
- For 2 different solutions – receive an experience of some form (physical or digital) that can be combined.



**Open-Minded
Ambitious
Technological**

Name: James Smith
Aged: 31
Occupation: Full-Time Service Engineer
Location: Nuneaton
Hobbies/Interests:

- Technology
- Architecture
- Games
- Sports

Biography:

James is a full time service engineer living in Leicester.

Whilst he was doing his studies at University, he took an interest into architecture, it was further enhanced by exploring various cultural attractions. One type of cultural attraction he has not visited but interests him is church and cathedral architecture.

A problem he has when visiting cultural attractions abroad is he has felt unwelcomed due to their culture regulations and high prices. As his job has become more demanding, it is very difficult to find the time to visit these cultural attractions and explore their spaces- if he does go he wants it to be a worthy experience.

James gets regular updates on what's on at the attractions through social media, he finds images and video clips before visiting- *"I am interested in trying alternative methods such as virtual tours to see if the attraction is worth visiting."*

Frustrations:

- No Time to Visit Attractions
- High Entry Costs
- Social Differences

Motivations:

- Learning about History and Architecture
- Technology Usage and Development
- New Experiences



**Creative
Focused
Independent**

Name: Amelia Roberts
Aged: 26
Occupation: Full-Time University Student - Fine Art MA
Part-Time Retail Assistant
Location: Coventry
Hobbies/Interests:

- Art
- Cultural Events
- Cooking
- Music

Biography:

Amelia is a University Student studying a Master's in Fine Art, she currently resides in Coventry. Alongside her studies, she is a Part-Time Retail Assistant.

She is passionate with all aspects of Art & Design- one of her favourite hobbies is visiting cultural events (art, music etc). She has found that high promotion and calming music within the space has contributed to visiting the event.

Amelia has stated that although these events are inspirational, they need to try extending them to other venues outside art galleries and museums- *"I want to see them somewhere unusual, where the venue could also link to the exhibition themes- gives a more emotional atmosphere"*.

Although she has no objection to the use of technology with art; she feels that you cannot fully appreciate the experience art events and exhibitions give without visiting it personally- 'you cannot properly connect with the work or atmosphere.'

Frustrations:

- No Narrative/Emotional Connection
- Technology taking over Physical Experiences
- Being too limited with choice of exhibition space

Motivations:

- Getting inspiration from other Artists/Designers
- Visiting Cultural Events at various venues
- Inviting methods such as high promotions and calm musical atmosphere.

Figures 3-4: 'Personas' (Sorrill, 2020)

SOLUTION 1: PHYSICAL EXPERIENCE – ART EVENT

- Unique in a Cathedral compared to an Art Gallery or Museum.
- Suitable for all audiences: not just Millennials.
- Practical Purpose – for local, new or young artists promoting themselves into the art market. Visitors can view and even purchase their work.
- For people that “...seek connections to art” (Olyukova, 2019). Art impacts people in different emotional ways- a visual way for the artist to communicate a message or story to the audience.
- Exhibition Theme with Accompanying Instrumental Music – create a memorable emotional atmosphere with the historic site- especially if theme links with building.



Figures 5-6: 'Art Event Illustrations'
(Sorrill, 2020)

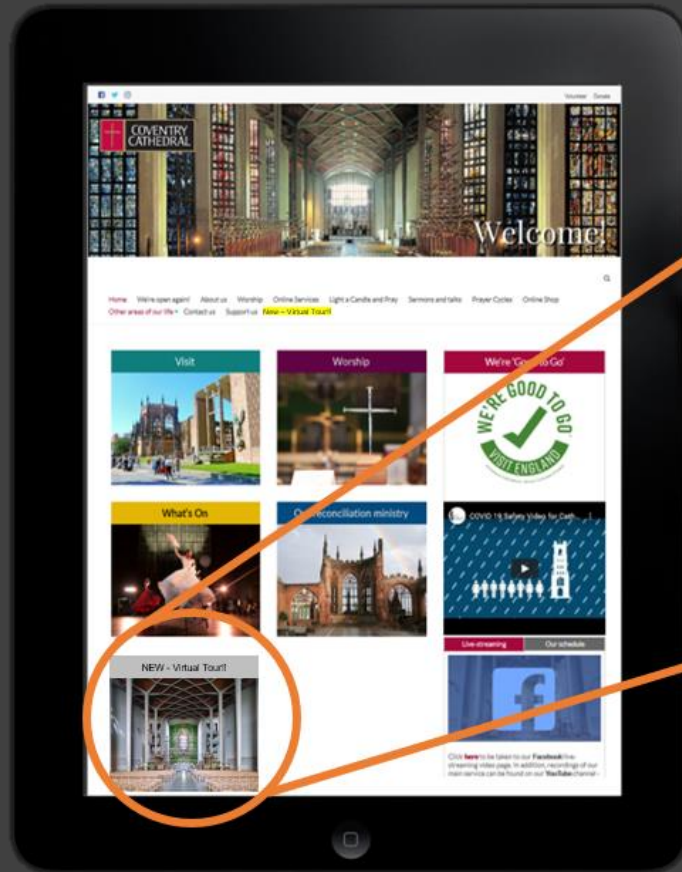
SOLUTION 2: DIGITAL EXPERIENCE – VIRTUAL TOUR



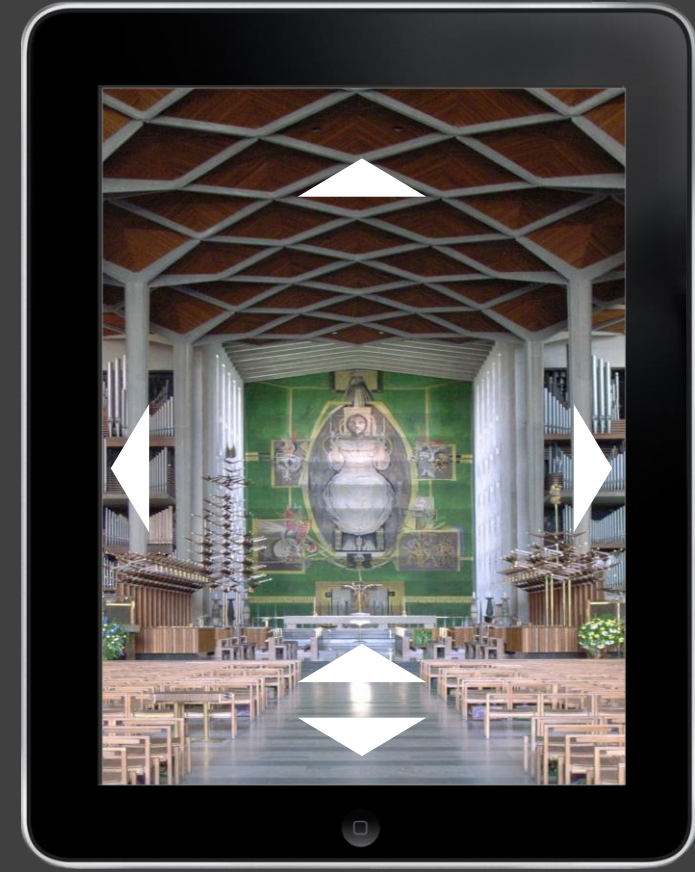
Figure 7: 'Virtual Tour Laptop'
(Sorrill, 2020)

- Allows the user to explore and navigate the cultural attraction whether on the go or from their home.
- Access Location – Organisation Website
- Beneficial (link to COVID-19) – gives people option to see the attraction (gain an experience even if not able to physically visit).
- Links to Art Event (Livestream option included)–They can feel part of the event wherever they are and can view artists work- another method for Millennials to discover the attractions and artists.
- People are limited to what they can do for the present time, but we can propose alternative options so they do get an experience form.

SOLUTION 2: DIGITAL EXPERIENCE – VIRTUAL TOUR

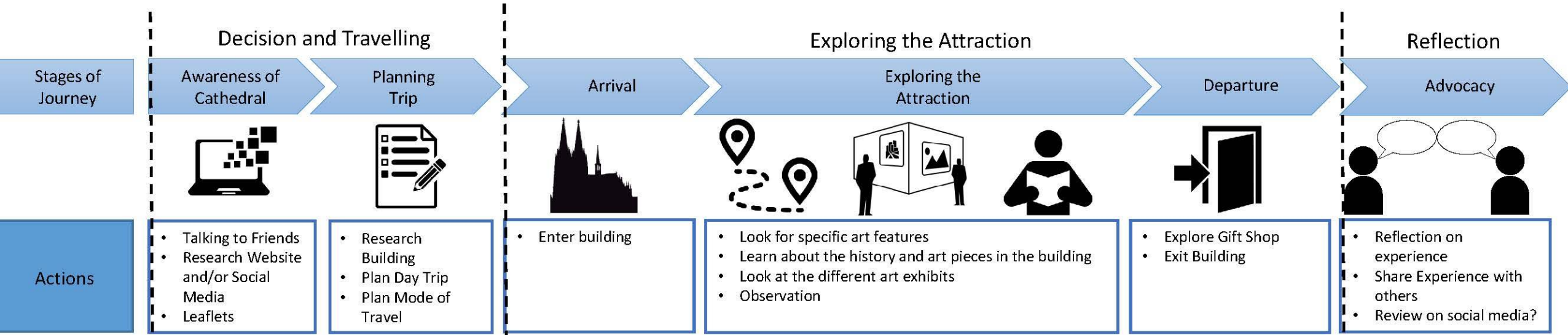


Figures 8-9: 'Virtual Tour Website and iPad/Phone' (Sorrill, 2020)



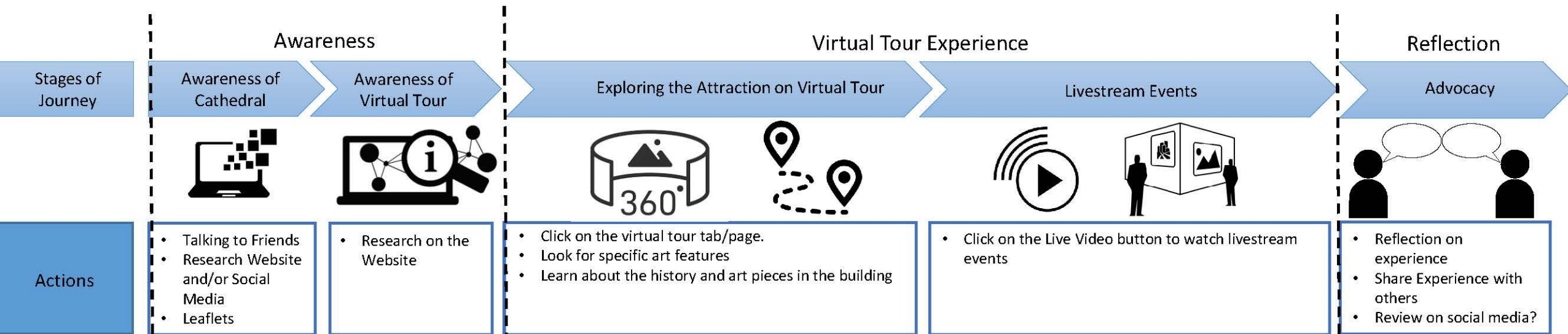
Attractions and events are “trying to help visitors in this unprecedented situation... museums, galleries, and all kinds of different performers around the world are united in overcoming the challenges presented by isolation.” (COE, 2020).

Customer Journey Map with Solution 1: Art Event



Tables 2 & 3: 'Customer Journey Map Solutions' (Sorrill, 2020)

Customer Journey Map with Solution 2: Virtual Tour



MEET THE TEAM:

Figure 10: 'Design Team Adaptation'
(Sorrill, 2020 -
Adaptation of
VectorStock, n.d.)



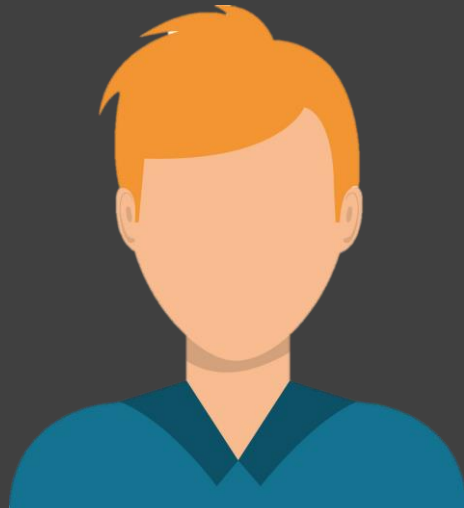
Design Manager



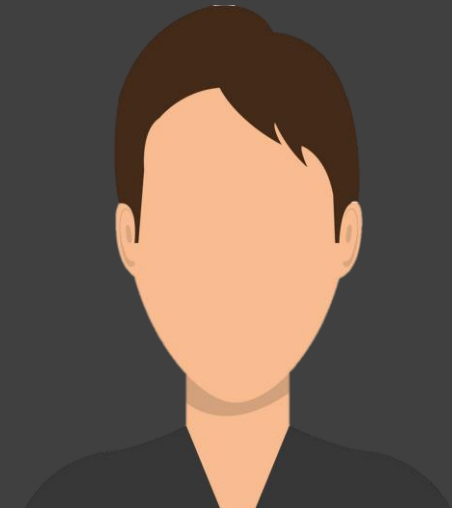
The Attraction- Cathedral



Events Manager



Photographer



Technical Designer



Graphic & Web Designer



Marketing & Advertisement

DESIGN MANAGEMENT TOOL: DOUBLE DIAMOND

By using this method, it will act as a guide to the Design Manager, The Design Team and the Cultural Organisation to overview the progress of the Project and what will be permitted and be suitable for the space.

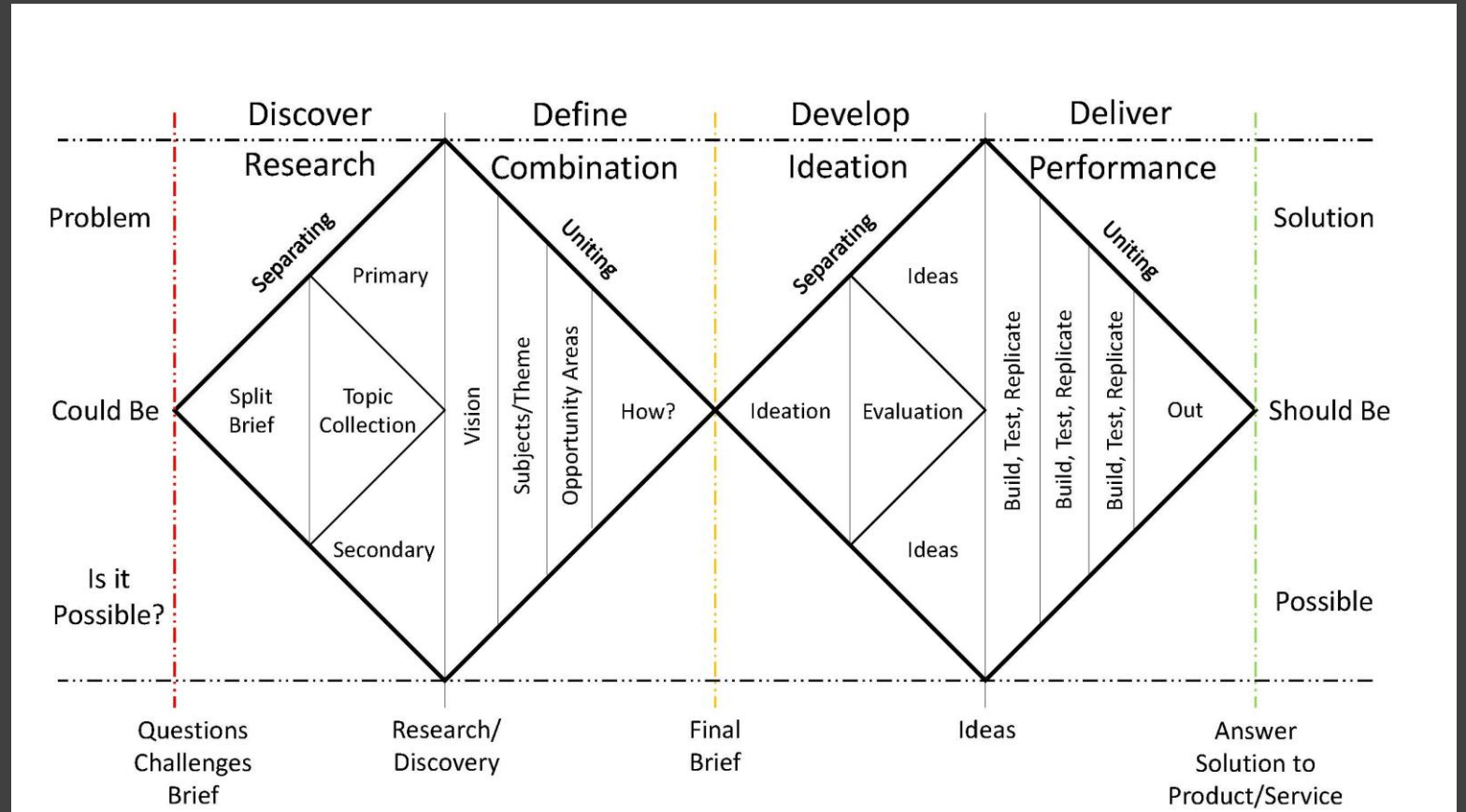


Figure 11: 'Double Diamond' (Sorrill, 2020)

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Thank You for your Time!
Any Questions/Feedback?