



# **Digital Marketing Strategy for Venue Hire at Freud Museum London**

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# **Digital Marketing Strategy for Venue Hire at Freud Museum London**

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# **Abstract**

Museums in the venue hire industry give clients a unique place to hold events while earning supplemental revenue. The goal of this project was to develop a digital marketing strategy for Freud Museum London's (FML) venue hire opportunities. To achieve this, we conducted client interviews and sent out a survey via email to members, patrons, and visitors. We also held interviews with employees at FML and conducted desktop research. We identified four key strengths for FML, defined client and event segments, and examined the digital marketing practices of comparable venues in England. Drawing on these insights, we recommended channels that FML can use to advertise its strengths, messaging strategies to attract clientele, and additional promotional strategies.

# Acknowledgements

Our team would like to thank the hosts of this project, Director Giuseppe Albano and Head of Operations Daniel Bento, of Freud Museum London (FML). We greatly appreciate the incredible engagement, enthusiasm, and helpfulness put forth throughout this project. We would also like to extend gratitude to our WPI advisors, Chrys Demetry and Rick Vaz, for their timely feedback and valuable guidance over the course of this Interactive Qualifying Project. Moreover, our team would like to thank all members of the FML staff who provided essential information to us throughout this project. We appreciate the hospitality and ability to take advantage of the hardworking environment at the museum. Finally, we would like to thank all participants in the interviews and surveys, as they provided us with key evidence to complete this project.



# Executive Summary

## Project Introduction

Freud Museum London (FML), renowned as the final residence of Sigmund Freud, the father of psychoanalysis, and his daughter Anna Freud, a pioneer in child psychoanalysis, began offering its location for venue hire in 2014. The decision to offer museum spaces to private clients has led to a stream of income that now makes up 10% of the museum's annual revenue (G. Albano, personal communication, January 28, 2025). Director Giuseppe Albano notes that the museum's welcoming atmosphere and suitable facilities attract a diverse clientele, from families to corporate businesses. Many of FML's clients return every year because they value the museum's emphasis on forming personal relationships (D. Bento, personal communication, January 28, 2025).

Currently, the museum provides an enquiry box on its website for clients to reach out with any questions about the spaces offered. They also have a digital presence on six venue finder websites, with the most prominent one being Tagvenue. To build on these strategies, FML sought a digital marketing strategy to expand its audience for the venue hire program while preserving personal connections with clients.

## Project Goal and Objectives

The goal of this project was to develop a digital marketing strategy for FML's venue hire opportunities. To achieve this goal, we pursued the following objectives:

1. **Assess current and potential client perspectives.** We aimed to understand current clients' interests and perspectives of FML's rental spaces, as well as identify the interests and needs of prospective clients. We interviewed six clients who had previously booked the spaces or had extensive experience with events at FML. We also sent out a survey via email to the museum's subscribers and got eleven responses. Additionally, we analysed a list of 28 recurring clients and 32 events to determine key client and event segments.
2. **Assess current marketing strategies at FML and comparable venues.** We conducted four employee interviews to understand the current marketing operations of venue hire at FML. Additionally, we researched how seven comparable venues leverage social media sites and their websites to attract clients.
3. **Craft a brand voice and key messages that convey relevant features and benefits of venue hire.** We analysed the responses collected in the interviews and surveys by extracting key excerpts and coding them based on emerging patterns. Through this content analysis, we gained insights into how people generally perceive the venue hire program at FML. We also explored practical applications of brand voice strategies by studying other museums that offer venue hire.

## Findings

### *Unique Strengths of Freud Museum London's Venue Hire Program*

Clients and visitors value the venue and setting, staff-generated atmosphere, cultural and historical significance, and efficiency of logistical operations at FML. Key strengths of the museum include:

**Venue and setting.** The excerpts connecting to this strength reflected the overall atmosphere FML provides, as well as its physical appeal and location in Hampstead.

**Staff-generated atmosphere.** Interviewees and survey respondents repeatedly mentioned the staff's attentive attitude and behaviour during private hire events. The staff's commitment to creating a personal touch to every booking experience did not go unnoticed.

**Cultural and historical significance.** Clients expressed their desire to learn more about Sigmund and Anna Freud's legacy, as well as the field of psychoanalysis.

**Logistics.** Participants reflected on their positive experiences when utilising the technological equipment in the Video and Exhibition Room, as well as smooth event coordination with FML staff.

### *Segments of Recurring Clients and Events*

We used a three-pronged approach for categorising recurring clients and the events they have hosted in the past three years based on the following:

**Type of event.** Approximately 72% of events hosted by recurring clients have a social element, whether it is solely a social gathering or an event combining professional and social elements.

**Connection to Freud.** Over 50% of clients were categorised as booking the venue for Freud-related purposes, whether it is a connection to Sigmund and Anna Freud's legacy or an interest in psychoanalysis.

**Type of client.** Approximately 80% of the museum's recurring clients represent organisations since clients with an individual designation are less likely to return unless they have a connection to Sigmund and Anna Freud, or the psychoanalytic world.

*Table I* provides a brief description of these segments, their corresponding labels, and their respective frequencies.

*Table I: Client and Event Segments, Descriptions, and Frequencies*

Segment Type	Segment	Explanation	Client/Event Frequencies
Type of Event	Professional	Away days, board meetings, trainings, conferences	28.13%
	Social	Weddings, receptions, parties, funerals	43.75%
	Both	Professional events/parties	28.13%
Connection to Freud	Freud-related	Booked the venue for a reason related to Freud	57.14%
	Not Freud-related reason	Booked the venue for a reason unrelated to Freud	42.86%
Type of Client	Private individual	Family or private client	21.43%
	Organisation	General organisation	78.57%

This analysis of recurring clients and events over the past three years revealed that the largest segment combination FML attracts are organisations that host events with a social aspect and have a Freud-related reason for booking the venue.

### *Notable Practices of Comparable Venue Spaces in England*

Comparable organisations we studied use social media, their websites, and printed materials to promote venue hire opportunities.

Instagram is the most used social media platform among the museums we studied. This promotion can be done in the following three ways:

**Integrating venue hire posts into their general museum account.** The data showed venue hire posts alongside traditional museum content on average once per month from November 2024 to February 2025. This strategy did not seem to overshadow museum-related content.

**Creating a separate venue hire account.** The three museums that employed this strategy have significantly fewer followers in their venue hire accounts compared to their general accounts. Having separate accounts ensures clear distinctions between the museum-related content and venue hire-related content.

**Utilising the highlight feature.** This practice allows the museums to group venue hire content at the top of the profile, separate from their feed of posts. The highlights remain indefinitely, allowing the content creators to curate their feeds with museum content while still having a consistent form of venue hire promotion.

Additionally, we found each museum’s website highlights its venue hire program by showcasing its unique selling points in a personalised way. Most museums provided contact information for venue hire employees and catering recommendations, while some unique strategies included a calendar with availability, suggested event itineraries, event-specific brochures, floor plans, and an in-depth video tour.

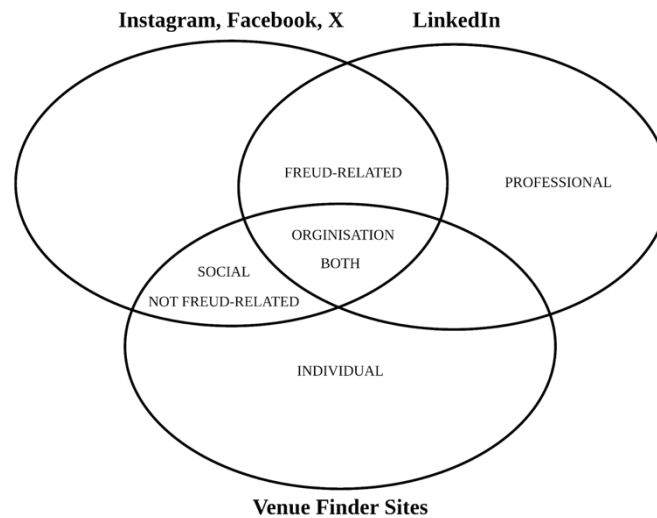


Venue spaces also use printed materials such as brochures to promote their venue hire programs. This included a free physical magazine-style brochure allowing the viewer to see photos of the venue with details about its special features. Other logistical details like floor plans, room rates, event capacities, and contact information were included to help prospective clients make an informed decision.

## Recommendations

### *Channels and Messages*

**We recommend that FML target specific client segments through the digital channels each segment is most likely already using.** *Figure I* suggests effective channels for each segment, denoting where the museum should focus its messaging efforts.



*Figure I: Client Segments Mapped to Digital Channels*

**When posting to social media, the museum could integrate venue hire content within its general social media accounts.** An example of recommended phrases for each respective channel can be found in *Table II*.

*Table II: Examples of Messaging Key Marketable Strengths*

Channels	Segments Addressed	Caption Example
Instagram, Facebook, X, LinkedIn	Freud-Related, Social, Professional, Organisation	“Step into a space where history meets celebration. Our museum’s <u>warm and welcoming atmosphere</u> is the perfect backdrop for your next party. Whether it’s an <u>intimate</u> gathering or a <u>grand</u> reception, we provide a setting that makes every moment <u>unforgettable</u> .”
Venue Finder Listing	Individual, Organisation, Social, Professional, Not Freud-Related	“Nestled in a charming residential neighbourhood, our venue offers a warm and welcoming atmosphere perfect for <u>small weddings</u> , <u>intimate gatherings</u> , and <u>meaningful celebrations</u> . With its <u>unique historical</u>

		architecture and <u>spacious garden</u> , the venue provides a beautiful and relaxed setting, ideal for creating lasting memories.
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### *Website Enhancements*

For the FML venue hire website page, we recommend:

**Adding floor plans for each room and floor.** This will clearly display space layouts and capacities, helping clients discern whether the venue meets their needs while booking through FML's website.

**Offering a downloadable brochure.** Integrating downloadable brochures on the website would allow yet another way for clients to see all the information relevant to venue hire in one space without having to search for information on the website.

**Including a contact section for employees.** This will not only make the process more personable from the outset but also enhance the museum's credibility as a professional venue.

**Adding a video tour.** A video tour can display customisable features and the aesthetics of each of the venue spaces.

### *Other Promotional Strategies*

We recommend some other add-ons that could streamline venue hire growth, including:

**Offering virtual consultations during the venue hire booking process.** This small gesture may encourage clients who feel overwhelmed when choosing a venue to reach out and discuss their options in a more personal and interactive manner.

**Increasing catering support.** Clients expressed a desire for upgraded catering. One way FML could offer this is by handling the communications with the external catering companies while the clients merely choose the menu.

**Having volunteers at psychoanalytic events.** Volunteers could answer any specific questions clients might have about Sigmund and Anna Freud's legacy, as well as address any potential congestion problems within the museum during events.

**Establishing a formal discount structure.** Member discounts could be implemented in a tiered structure, such as offering members a 10% discount and patrons a 15% discount. Additionally, seasonal discounts at strategic times throughout the year could incentivise more prospective clients to book the venue for their events.

## Authorship

Section Title	Main Author(s)	Main Editor(s)
<b>Abstract</b>	JP, EW	CD, VE
<b>Acknowledgements</b>	JP	VE
<b>Executive Summary</b>	JP, EW	All
<b>Introduction</b>	All	All
<b>Background</b>		
Venue Hire	CD, JP	JP, CD
Key Principles of Digital Marketing	All	All
Venue Hire at Freud Museum London	VE, EW	CD, VE, EW
<b>Methods</b>		
Assess Current and Potential Client Perspectives	EW	All
Assess Current Marketing Strategies at FML and Comparable Venues	VE	All
Craft a Brand Voice and Key Messages that Convey Relevant Features and Benefits of Venue for Hire	CD	All
<b>Findings</b>		
Strengths and Potential Enhancements for Venue Hire at Freud Museum London	CD	JP, EW
Segments of Recurring Clients and Events	CD, VE	CD, VE
Notable Practices of Comparable Venues in England	JP, EW	CD, VE
<b>Digital Marketing Strategy for Venue Hire at Freud Museum London</b>	JP, EW	CD, VE



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# Chapter 1: Introduction

Nestled in a charming neighbourhood in Hampstead is Freud Museum London (FML), the final home of Sigmund Freud, the father of psychoanalysis, and of his daughter Anna Freud, a pioneer in child psychoanalysis. Since opening in 1986, the museum's mission has been to maintain the Freud residence as both a historical landmark and a learning space with exhibitions, lectures, and unique events that delve into the impact of Freud's theories on contemporary culture (The Home of Sigmund Freud, 2024).

Since 2014, the museum has also operated as a venue hire location (D. Bento, personal communication, January 28, 2025). Rentable spaces include a garden with a marquee, a 37-square-meter dining room, and exhibition rooms (The Home of Sigmund Freud, 2024). Due to its welcoming atmosphere complemented by suitable facilities, the museum attracts a diverse clientele, from families to corporate businesses (G. Albano, personal communication, January 28, 2025). Many of FML's clients return every year because they value the museum's emphasis on forming personal relationships (D. Bento, personal communication, January 28, 2025). The venue hire program now makes up about 10% of the museum's annual revenue (G. Albano, personal communication, January 28, 2025).

Currently, the museum provides an enquiry box on its website for clients to reach out with any questions about the spaces offered. They also have a digital presence on six venue finder websites, with the most prominent one being Tagvenue. Given the highly competitive venue hire market in London, FML would benefit from a digital marketing strategy to expand its audience for the venue hire program while preserving personal connections with clients (D. Bento, personal communication, January 28, 2025).

The goal of this project was to develop a digital marketing strategy for FML's venue hire opportunities. To achieve this goal, we pursued the following objectives:

1. Assess current and potential client perspectives
2. Assess current marketing strategies at FML and comparable venues
3. Craft a brand voice and key messages that convey relevant features and benefits of venue hire

In this report, we describe how we implemented those objectives and present the findings and recommendations that emerged.

## Chapter 2: Background

In this chapter, we examine the practice of venue hire and how museums have integrated it into their operations. Then, we outline key marketing terms and strategies that will serve as the foundation for this study. We conclude by introducing Freud Museum London (FML) and its venue hire offerings.

### 2.1 Venue Hire

Venue hire refers to renting a space for events, such as meetings, conferences, or social gatherings. It involves offering facilities for temporary use, typically for corporate, academic, or private functions. The service includes providing the necessary amenities and support to host successful events tailored to client needs. In the UK alone, there are over 10,000 venues to choose from (Jenkins, A. 2022, February 14). In this section, we discuss a trend that favours multi-use venues over purpose-built ones. Next, we focus on heritage museums and present examples of how they utilise their spaces as multi-purpose venues.

#### 2.1.1 Trends in the Venue Hire Market

Hiring venues for leisure or business has been a tradition of renters dating back centuries (Nolan, 2020). This practice has been traditionally dominated by purpose-built venues, or venues that are built specifically with hosting events in mind (Law Insider, n.d.). Hotels are common purpose-built venues as they are often built with vast, easily customisable rooms ready for hosting business conferences or even weddings (*18 Types of Venues for Every Type of Event Cvent*, n.d.). Other common examples of purpose-built venues are banquet halls, convention centres, and stadiums.

In the latter part of the 20th century, the venue hire industry observed a shift in consumer preferences, moving away from the dominance of hotels and other purpose-built facilities (Nolan, 2020). A newly developed facet had surfaced: the multi-use venue. A multi-use venue is a versatile space designed to accommodate a variety of events and activities, often serving multiple purposes to maximise functionality and appeal. By offering adaptable layouts, current technology, and customisable amenities, multi-use venues can cater to the specific needs of different clients and occasions, making them a popular choice for venue hire programs.

Museums, theatres, and universities are common examples of venues that are gradually evolving into multi-use spaces (Nolan, 2020). Clients can now host private functions in the unique and culturally rich setting of their favourite museum or the stimulating environment of a university. Venue hire at these destinations is different because “few of these venues were originally designed and built to accommodate events” (Nolan, 2020). However, this approach is particularly beneficial for venue owners, as the rental income can contribute to their annual revenue (Pepitone, 2018).

### **2.1.2 Venue Hire in Heritage Museums**

Heritage museums preserve a rich array of history and cultural artifacts for visitors to explore and engage with. People dedicate their time—and often their money—to enjoy these experiences and enrich their understanding of the world. While the pursuit of cultural and historical enrichment remains a primary reason for visiting, these museums are increasingly embracing a new role; many are transforming their spaces to serve as multi-use venues, redesigning them to host a variety of external events and broaden their reach (Nolan, 2020). In the UK, this shift in design and accommodation stems partially from a change in the funding system, where a decrease in central and local government funding strained heritage organisations' financials (Leask, Fyall, & Goulding, 2000 as cited in, Whitfield, 2009). Thus, supplementing their income with venue hire has become an attractive choice for them.

In 2024, Heritage Compass conducted a study examining the role of space for hire within heritage organisations in the UK (Heritage Compass, 2024). Researchers gathered insights from 149 participants to evaluate the potential benefits of offering such spaces. Given the £4.9 billion valuation of the UK conference and meeting market in 2022, there is a significant opportunity for heritage organisations to tap into this sector. Of the 149 participants, 60 had already integrated room hire or lettings into their operations. On average, room hire contributed approximately 5% to the total revenue. For many of these organisations, it serves as a supplementary income source rather than a core focus of their mission.

Heritage museums can especially distinguish themselves from conventional event spaces by leveraging their unique assets. Corporate clients can conduct professional gatherings in a setting that enhances their event with cultural and historical context, while families can host milestone celebrations in a visually striking and memorable environment. For instance, Beaulieu Motor Museum, known for its extensive collection of vintage and high-performance vehicles, offers meeting rooms equipped with modern technology while immersing guests in its renowned exhibits. Another example is the Brunel Museum, which preserves the Thames Tunnel, the first tunnel ever constructed under a traversable river. The museum now offers its facilities to host weddings, concerts, and films. This added value is a competitive advantage that traditional venues like hotels or restaurants struggle to match (Whitfield, 2009).

## **2.2 Key Principles of Digital Marketing**

The purpose of marketing is to turn a potential customer into a satisfied client. Investopedia, a trusted authority on business topics, groups marketing strategies into two categories: traditional and digital (Twin, 2024). As the business world becomes increasingly digital, many organisations are placing greater emphasis on digital marketing strategies to engage with their audience in new and innovative ways (Mull, 2022). The field of digital marketing is extensive. Rather than providing a comprehensive overview, in this section we explain a subset of key principles that apply to this project, such as client segmentation, messaging, and content distribution.



## 2.2.1 The Importance of Digital Marketing

Digital marketing, defined as the use of electronic media to enhance the visibility of products or services within an industry (Hernandez-Padilla et al., 2023), has become an indispensable tool for publicity and exposure. Its importance has grown significantly in tandem with the rise of the Internet over the past two decades. The creation of social media platforms such as Instagram, Facebook, and X (formerly known as Twitter) has placed vast amounts of information at consumers' fingertips, fuelling unprecedented levels of digital engagement. As the number of online users continues to surge in the 21<sup>st</sup> century, organisations have a powerful opportunity to leverage digital marketing to promote their products, strengthen brand awareness, and cultivate lasting client relationships (Zahra et al., 2022).

Digital marketing is especially significant because it allows messages to reach a targeted audience at their exact location in real time (Storm, M., n.d.). Digital consumers no longer need to visit a museum, university, or local boutique to connect with a brand's story. With just a few clicks, they can explore products, services, and histories from the comfort of their homes. The internet not only provides instant access, but it also expands reach, allowing businesses to engage with customers worldwide. Additionally, there is significant opportunity for feedback within a digital marketing platform. Customers can leave reviews on both positive and negative experiences, providing information on how an organisation can improve (Laker, 2024).

## 2.2.2 Identifying Client Segments

The first step in effectively marketing a product or service is identifying who makes up the customer base (Goldstein, 2024). This is called client segmentation, or the "practice of dividing markets up into homogenous 'segments' of consumers or customers... [which are] assumed to respond to communication or to behave in the same way" (Barnett and Mahoney, 2011, p. 9). Examples of characteristics used to divide these segments are shown in *Table 1*, along with their corresponding segmentation type.

*Table 1: Types of Client Segments (from Jolaoso, 2024)*

Type of Client Segment	Client Segments
Demographic	Age, gender, occupation, and income
Geographic	Location, language, and transportation
Psychographic	Interests and values
Behavioural	Online activity and purchases
Needs-based	Service needs and delivery methods
Technographic	Device type and browser type

The decision on which type of segmentation to apply will be guided by factors such as the organisation's goals, available resources, and the nature of the data collected. No matter the segmentation, narrowing the scope of one's audience can tailor the use of channels and messages

to resonate more effectively with the needs and desires of the appropriate clientele (Schwartz, 2023).

There are several ways an organisation can learn about its customer base and obtain information for segmentation purposes. One way is to look at the marketing channels' analytics, where a user can track various engagement metrics (Schwartz, 2023). Social media sites, such as Instagram and Facebook, offer insights such as how much of a user's engagement comes from men compared to women and what age bracket they are in (*Instagram Business Account Pros, Cons, and FAQs*, n.d.). Similarly, e-commerce sites leverage customer purchase data to segment audiences by geographic and behavioural patterns (Sharma, 2024).

Another method for learning about one's audience is through surveys and interviews (Jolaoso, 2024). By asking questions such as "What factors influence your purchasing decisions?" or "How frequently do you use our product and for what purpose?" organisations can uncover behaviour patterns, allowing businesses to segment customers based on specific factors, including usage habits and motivations.

A third method is to create client segments by studying industry reports. These reports compile data on market trends and competitive insights, offering a broader perspective beyond direct customer feedback. By reviewing industry research, readers can find emerging patterns and predict shifts in consumer demand.

### **2.2.3 Articulating Key Messages and a Brand Voice**

Brand voice is an organisation's opportunity to showcase its "unique persona," fostering seamless connections with its audience (Forrester, 2024). It is a consistent expression of the company's personality, values, and messaging through written, spoken, and visual communication. A well-crafted brand voice ensures the organisation's message resonates with its audience by incorporating carefully chosen keywords and phrases that reflect its identity. Research suggests that "customers instinctively recognize the way they are addressed and spoken to," making it essential for organisations to craft a voice that feels both authentic and engaging (Forrester, 2024).

At the heart of brand voice are key messages—clear, impactful statements that encapsulate the organisation's core values and unique offerings. These messages guide the tone, language, and delivery of communication across all platforms, ensuring consistency and alignment with the organisation's overarching goals. When articulated effectively, key messages help to build trust and foster a strong connection with the audience. A brand voice supported by these messages forms a distinctive tone that drives the organisation's message home.

Uber, a ride-sharing technology company, exemplifies this approach with a direct and simple tone of voice, seen in advertisements like "You're going places. We'll get you there" and "Where to?" (Uber Technologies Inc., n.d.). This messaging reflects Uber's core value of making "movement equal for all" (Uber Technologies Inc., n.d.). By articulating key messages that align

with its brand values, Uber ensures its voice speaks directly to the audience, creating emotional resonance and reinforcing its brand identity. In this way, both brand voice and key messages work together to cultivate a consistent, powerful presence that drives customer engagement and loyalty.

## **2.2.4 Maximizing Engagement Through Marketing Channels**

When organisations decide to implement a digital marketing strategy, they must select one or more channels through which to distribute their messaging (Hernandez-Padilla et al., 2023). These channels are any platforms where marketers can share their content (Wang et al., 2019), including email, social media, and third-party partner sites. These channels often operate in conjunction with one another.

Email marketing is a strategy that allows marketers to directly reach their audience. Generally, emails should have clear, concise subject lines and bodies that aim to “provide a personalised and direct approach to potential clients” (Godin, S., 1999). Some email campaigns offer measurable return on investment due to their “low costs, high conversion rates, better measurability, segmentation, and personalised outreach” (Budac, 2016). According to the 2023 State of Email Report by Litmus, email marketing engagement outperforms social media posts by 13% and social media ads by 11% (Litmus, 2023).

Another digital marketing channel is social media, which has been gaining immense popularity since its creation in the early 2000s. Sprout Social, a digital data management tool, conducted an analysis of nearly two billion engagements across 400,000 profiles on various social media platforms—including Instagram, Facebook, and X. The study concluded that peak engagement times were between 9:00 AM and 2:00 PM GMT on Tuesdays and Thursdays (*Best times to post on social media in 2024* (n.d.)). Similarly, weekday mornings see high engagement. Jenn Chen, a San Francisco-based digital strategist, emphasises in her article that to identify the most suitable platform for an organisation, it is beneficial to assess its goals and online audience. Ultimately, there is no single “best” social media platform for an organisation, as the ideal choice depends on many constraints and the flexibility to accommodate different goals and strategies (Chen, J. 2021).

One more channel is third-party partner sites. These are websites that provide a platform for organisations or individual users to post their services and offerings. Consumers would then be able to search based on their criteria to see the best-fit product or service for them. Popular examples include e-commerce sites like the tech giant Amazon and location finders like Tagvenue, a venue finder site that lists over 15K venues and is trusted by over a million customers (*Browse 5000+ UK Venues for Hire - Tagvenue.com*, n.d.). Using third-party sites streamlines the booking process by presenting options alongside each other, making it easier for potential consumers to compare options in one place.

## 2.3 Venue Hire at Freud Museum London

FML wants to strengthen its venue hire program with a formal digital marketing strategy. In this section, we introduce the mission and attractions of the museum, as well as the spaces it offers for hire. Then, we provide an overview of its current venue hire operations and marketing strategies.


### 2.3.1 Freud Museum London: Its Purpose and Assets

Freud Museum London is a three-story, 104-year-old house located in the London borough of Camden (About Us | Freud Museum, 2018). The museum’s mission is to foster an understanding of psychoanalysis as a transformative field and to inspire curiosity about Sigmund and Anna Freud’s legacy (The Home of Sigmund Freud, 2024). Through curated exhibitions, educational programs, and access to personal artifacts from the Freud family, the museum aims to make psychoanalysis more accessible and engaging to a wide audience (Rosenbaum, 2024). There are two other museums that commemorate Sigmund Freud’s life: one in Pribor, Czech Republic, where he was born, and the other in Vienna, Austria, where he spent most of his life (Sigmund Freud Museum, 2024; Rodný dům Sigmund Freud, 2024).

The museum’s educational outreach is specifically catered towards “schools and sixth form, universities, senior citizens, special interest groups, service users and community groups, and practitioners and trainees” (Learning Visits | Freud Museum, n.d.). The house includes most of the family’s personal items and household items such as chests, tables, and cupboards (The Home of Sigmund Freud, 2024). Also on display is Sigmund Freud’s 1,600-book library, filled with his favourite authors such as Shakespeare and Goethe. A major attraction is the famous psychoanalytic couch, which was gifted to him in 1890 (The Home of Sigmund Freud, 2024).

In 2014, the museum also began operating as a venue hire location (D. Bento, personal communication, January 28, 2025). A description of each space available for hire is shown in Table 2, along with multiple paid services upon request, such as caterers and equipment.

Table 2: Venue Spaces for Hire at Freud Museum London

Venue	Details
	<p><b>Venue:</b> Whole House</p> <p><b>Capacity:</b> 90 people</p> <p><b>Features:</b> Private kitchen, which includes a fridge, electric oven, microwave oven, and hob; garden marquee; Video Room; Exhibition Room; Learning Suite; and Dining Room</p> <p><b>Description:</b> Provides access to most areas in the museum (besides the private office space); use cases of the museum are broken down with each room description below.</p>

	<p><b>Venue:</b> Garden</p> <p><b>Capacity:</b></p> <ul style="list-style-type: none"> <li>• Theatre Style: 60</li> <li>• Boardroom Style: 40</li> <li>• Banquet Style without Marquee: 80</li> <li>• Banquet Style with Marquee: 60</li> <li>• Cocktail Style without Marquee: 90</li> <li>• Cocktail Style with Marquee: 60</li> </ul> <p><b>Features:</b> The outdoor garden offers 196 square meters of land and the choice to have a marquee (8m x 5m). This space offers lighting and ceiling heaters that can be connected to the house.</p> <p><b>Description:</b> This space offers a tranquil and picturesque environment for outdoor dinners, receptions, weddings, or book launches.</p>
	<p><b>Venue:</b> Video Room</p> <p><b>Capacity:</b> 30 people lecture style; 16 people at tables</p> <p><b>Features:</b> It includes AV system and an HD projector</p> <p><b>Description:</b> This space is organised for small talks and seminars. Various Freud artifacts line the walls, such as Austrian-style cabinets and drawers.</p>
	<p><b>Venue:</b> Video &amp; Exhibition Room</p> <p><b>Capacity:</b> 60 people lecture style</p> <p><b>Features:</b> This room includes a flatscreen tv, projector, and PA system/speakers</p> <p><b>Description:</b> These rooms display artifacts and art related to Freud's life and work. The video room can be opened into the exhibition room, allowing more space for talks and seminars.</p>
	<p><b>Venue:</b> Learning Suite</p> <p><b>Capacity:</b> 20 people lecture style; 15 people at tables</p> <p><b>Features:</b> This space offers a projector, flatscreen tv, and PA system/speakers</p> <p><b>Description:</b> This space is used for hosting corporate retreats, board meetings, workshops, and seminars.</p>





**Venue:** Dining Room

**Capacity:** 40 people lecture style; 35 people at tables

**Features:** It includes a flatscreen LED TV

**Description:** This room offers a look into Freud's personal life and daily routines. It allows access to the garden and the studio and can be used for professional presentations. This space can also be used to host dinners.

### 2.3.2 Current Operations

Prospective clients can contact the museum in a few different ways, but the most popular methods are through an enquiry form on the museum's website or via contact information listed on one of the following venue finder sites: Tagvenue, Headbox, UK Bride, Venue Scanner, Venue Search London, and Sharesy (see Appendix A). Then, either Head of Operations Daniel Bento or Head of Facilities Francisco da Silva will help the client make the best decision for their booking. Although this system is not automated, it allows for a personalised and accurate account of information to be communicated. As of March 2025, revenue from venue hire bookings increased 11% from the previous fiscal year, with the museum receiving 108 enquiries resulting in 53 bookings.

### 2.3.3 Marketing Freud Museum London

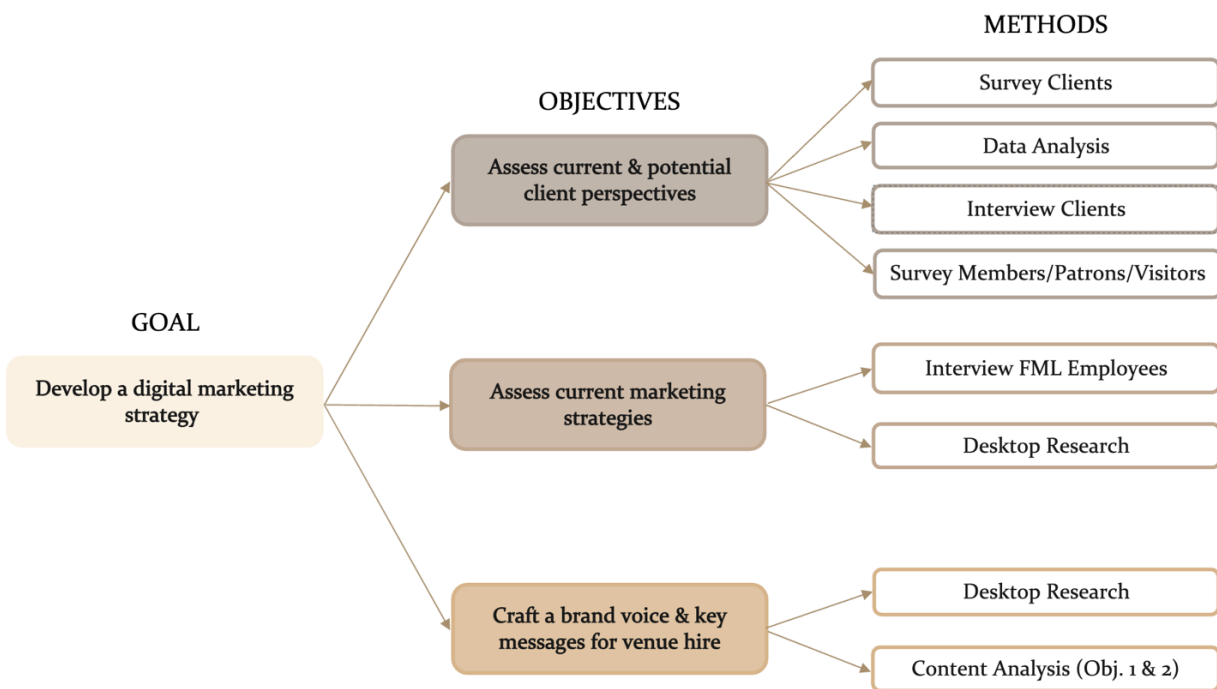
Digital Content Producer Ali Lalfam oversees most of the digital marketing efforts aimed at attracting visitors to the museum. The museum's current digital platforms include Instagram, Facebook, Eventbrite, X, and a monthly newsletter sent via email. On Instagram, Mr. Lalfam engages an audience of 34,000 by posting three to five times a week, focusing on reels, archival photos, and content related to upcoming events and exhibitions. The museum's Facebook page shares similar content, supplemented with advertisements, and posts daily to a follower base of 62,000. On X, posts are made approximately once a month to 28,700 followers. The newsletter is emailed once per month to its nearly 14,000 subscribers, primarily serving as a reminder of upcoming events. To promote ticket sales for public events, the museum utilises Eventbrite, where nearly 1,000 events have been posted in recent years (A. Lalfam, personal communication, January 29, 2025).

Aside from the venue finder websites and small advertisements in the newsletter, Mr. Bento acknowledges that FML has never had a digital marketing strategy for the venue hire specifically (D. Bento, personal communication, January 28, 2025).

## Chapter 3: Methodology

The goal of this project was to develop a digital marketing strategy for Freud Museum London's (FML) venue hire opportunities. To achieve this goal, we pursued three objectives: (1) Assess current and potential client perspectives; (2) Assess current marketing strategies at FML and comparable venues; and (3) Craft a brand voice and key messages that convey relevant features and benefits of venue hire.

In this chapter, we describe the methods we developed, including surveys, interviews, desktop research, content analysis, and data analysis. *Figure 1* depicts the relationship between the project goal, objectives, and corresponding methods.



*Figure 1: Project Goal, Objectives, and Corresponding Methods*

### 3.1 Assess Current and Potential Client Perspectives

We aimed to understand current clients' interests and perspectives of FML's rental spaces, as well as the interests and needs of prospective clients. Additionally, we aimed to assess the level of awareness the museum's audience has regarding the venue hire program. Specifically, we wanted to know:

1. Who are FML's primary clients, and what attracts them to the museum?
2. How significant is the Freud legacy to clients renting a space?
3. What are the current client segments FML serves?
4. What do clients think FML could improve about its venue hire program?

5. What is the level of awareness of FML’s venue hire program outside the scope of returning clients?

In this section, we describe our approaches to answering these questions.

### **3.1.1 Assessing Member, Patron, and Visitor Perception of FML and Its Venue Hire Program**

We wanted to understand if audiences familiar with FML were aware of the museum’s venue offerings, and if they were, how they heard about them. If applicable, we also wanted to know about their experiences with any events they may have attended at FML. We created a brief, mostly closed-ended survey, which the museum staff agreed to include in their monthly newsletter that is sent by email to about 14,000 people, including members, patrons, and visitors. Additionally, we printed QR codes and placed them around the museum, allowing visitors who were not subscribed to the newsletter to fill it out. From this survey, we received eleven responses. The consent script and questions asked in the survey can be found in Appendix B. From now on, we will refer to this survey as the “visitor survey” throughout the rest of the report.

### **3.1.2 Evaluating Clients’ Experiences with FML’s Venue Hire Program**

We sought to understand the museum’s strengths and identify any possible weaknesses. We interviewed six clients to learn more about their thoughts of the spaces offered and what they believed were potential enhancements for the museum. The clients we interviewed were identified by Head of Operations Daniel Bento, as those most likely to participate in an interview. Initially, Mr. Bento sent out an email to these clients introducing us and the project’s purpose. After, we followed up and scheduled interviews that were conducted either via Zoom or telephone, depending on the client’s preference. For the clients that were seen as unlikely to interview, as well as those who opted out of the interview, we made a brief survey with similar questions. This survey provided two responses. The consent script and interview questions are provided in Appendix C, while the consent script and survey questions can be found in Appendix D.

### **3.1.3 Segmentation of Recurring Clients and Events**

We aimed to gain further insights into the current clientele that FML attracts. To do this, we developed a client and event segmentation strategy to help us determine the type and size of each segment. However, due to the lack of data for one-time clients, our segmentation was limited to recurring clients. To fully understand FML’s client segmentation, access to data on one-time clients is essential.

Mr. Bento provided a list of recurring clients who hosted multiple events at the museum between January 2021 and January 2024. It contained their names, the types of events they have



hosted, and their contact information. In total, the list provided 28 clients and 32 types of events. However, the list does not provide information on how often a client hosted the same event type; it only recorded unique instances of each event type per client.

For each client, we wanted to know the type of event they hosted, their reason for booking the venue, and whether they were a private individual or an organisation. With this in mind, we created two client segments and one event segment. The purpose of this method was to characterise the most prevalent segments and target them using key messages via the channels (i.e., social media and venue finder sites) they are most likely to engage with venue hire content.

## **3.2 Assess Current Marketing Strategies at FML and Comparable Venues**

Next, we sought insight into the marketing strategies FML currently uses to attract and retain clients. We also wanted to learn how comparable venues promote their rentable spaces to compare them and identify potential opportunities for enhancing FML's marketing efforts, particularly for its venue hire program. The following questions guided our research:

1. What is FML doing to retain the clients it currently has?
2. What does FML think its strengths are?
3. What limitations does the FML's marketing team currently face?
4. What potential practices may provide the most value to FML's marketing team?
5. How are comparable venues using social media platforms to attract clientele?
6. What information are comparable venues putting on their websites, and how are they presenting it?

In this section, we dive into our approaches to gather data and answer these questions.

### **3.2.1 Interviewing FML Employees**

We hoped to understand FML's current promotional efforts, internal challenges, and client interactions. To do so, we conducted interviews with select members of the museum's staff. We met with the museum's Director, Giuseppe Albano, and Mr. Bento to determine how impactful the venue hire program has been in the past and what they want clients to remember from their visits. We also interviewed Digital Content Producer Ali Lalfam to learn more about FML's current marketing strategies. Specifically, we looked for insights into what has worked most effectively in the past to reach the museum's audience through various digital platforms. Our third set of interviews was with Membership and Development Assistant Ana Paula Dos Santos to learn about the feasibility of offering members and patrons extra benefits for becoming venue hire clients. For a list of the questions asked in the interviews conducted, see Appendix E.

### **3.2.2 Benchmarking Against Comparable Venues' Strategies**

To identify potential areas for growth, we conducted desktop research to understand how comparable venues leverage digital platforms to attract customers. We selected seven venues based on the following criteria: they operated as museums, were in England, and used both social media and a website for marketing venue hire. Given the substantial number of venues that met these criteria, the team randomly selected options from online searches, choosing the first seven venues that appeared and met the requirements. First, we looked at what digital platforms they used, how often they posted, and if they used a separate account to promote their venue hire programs. Then, we looked at their respective websites and noted the information listed and how it was presented.

We were unable to interview the marketing employees of these comparable venues, which means we were not able to assess the effectiveness of these strategies. Instead, we gained an understanding of how they were implemented.

### **3.3 Crafting a Brand Voice and Key Messages That Convey Relevant Features and Benefits of Venue Hire**

Building on the insights from the previous objectives, the aim was to identify the most effective messaging strategies for conveying the value of FML's venue hire program. Specifically, we sought to determine what language and phrasing would resonate most with potential clients, and how these messages should be communicated. The questions below were answered in response to this research:

1. What messages could effectively highlight FML's historical, educational, and cultural significance in its venue hire program to expand its client base?
2. What tone and style of communication will resonate most with FML's potential clients?
3. What digital marketing practices will ensure that FML's brand voice will remain consistent across different channels, formats, and client segments?

In this section, we outline the approaches we took to formulate a brand voice for FML.

#### **3.3.1 Identifying Patterns Through Content Analysis**

Based on the content analysis of the responses collected from the surveys and interviews, we were able to gather insights into how people generally perceived the venue hire program at FML. Initially, we extracted key excerpts of substance, using intentionally broad criteria to ensure a well-rounded and unbiased representation of perspectives. As we collected more responses, distinct patterns emerged, which were subsequently grouped into categories. The frequency with which each category appeared was also measured, revealing the most observed themes. Each category guided the development of distinct messaging pillars so that the brand's voice resonates with the identified themes while remaining flexible and adaptable for different contexts.

### **3.3.2 Brand Voice Research**

To further inform our recommendations on messaging, we focused on the practical application of brand voice strategies by examining museums that met the criteria we mentioned earlier. We analysed how these museums communicated their brand voice across various social media platforms and their websites. This involved studying their tone, messaging consistency, and level of engagement from their audiences. By observing these brands in action, we gathered insights into the approaches and tactics they used to establish their brand presence. Once again, we only studied these strategies from an outsider's perspective and thus cannot determine how much engagement these messages fostered among prospective clients.

## Chapter 4: Findings

In this chapter, we present findings on the unique strengths and potential enhancements of the venue hire program. Then, we describe two different ways to segment Freud Museum London's (FML) clientele and one way to segment events hosted. Finally, we give an overview of how comparable venues in London are promoting their venue hire programs. Ultimately, these findings helped us frame our approach for recommending a digital marketing strategy for FML.

### 4.1 Strengths and Potential Enhancements for Venue Hire at Freud Museum London

This study revealed four areas of strength for venue hire at FML. In this section, we dive further into understanding clients' perspectives on the museum's strengths and potential enhancements.

#### 4.1.1 Unique Strengths of Freud Museum London's Venue Hire Program

Clients and visitors value the venue and setting, staff-generated atmosphere, cultural and historical significance, and efficiency of logistical operations at FML. These four categories emerged as the most frequently mentioned themes in six client interviews, two client survey responses, and eleven visitor survey responses. Most observations were positive and therefore indicative of the strengths of the museum. Below we explain each of the key strengths, followed by a brief description of the data that led to them:

**Venue and setting.** The excerpts connecting to this strength reflected the overall atmosphere FML provides, as well as its physical appeal and location in Hampstead.

**Staff-generated atmosphere.** Interviewees and survey respondents repeatedly mentioned the staff's attentive attitude and behaviour during private hire events. The staff's commitment to creating a personal touch to every booking experience did not go unnoticed.

**Cultural and historical significance.** Clients expressed their desire to learn more about Sigmund and Anna Freud's legacy, as well as the field of psychoanalysis.

**Logistics.** Participants reflected on their positive experiences when utilising the technological equipment in the Video and Exhibition Room, as well as smooth event coordination with FML staff.

*Table 3* outlines the museum's four strengths alongside their respective code and brief explanation. Appendix F provides the full excerpts that we collected and coded.

Table 3: Thematic Categories and Corresponding Codes

Category	Code	Explanation
Venue & Setting	General Ambiance	Mood experienced by clients and visitors
	Aesthetics	Physical attractiveness
	Location	Physical location relative to the neighborhood & London
Staff Generated Atmosphere	Staff	Staff treatment, personalized experience
Cultural and Historical Significance	Contextual Appeal	Freud–or psychoanalytic–related preferences
Logistics	Technology	Video/Exhibition Room accommodations
	Event Coordination	Pre-event communication and logistics

Figure 2 displays the frequency of each category as well as the variation between clients' and visitors' responses. Of the eleven visitor survey responses, 82% were aware of the venue hire offerings. However, due to the inherent differences between the two experiences, visitor responses tended to show less emphasis on factors such as location, technological use, and staff interactions.

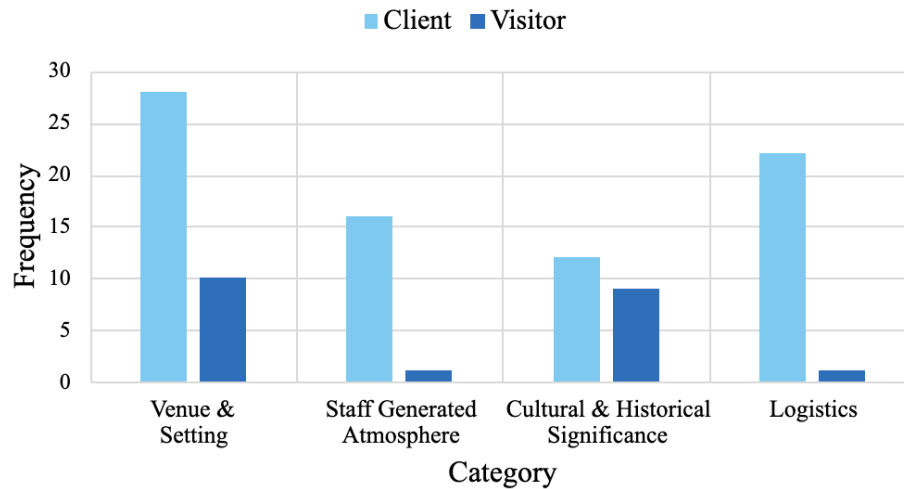


Figure 2: Category Frequencies – Client vs. Visitor Responses

**Clients value the museum's location, general ambiance, and aesthetic.** Clients appreciate the museum's location, particularly the green garden space, with one interviewee highlighting the rarity of such an area in Northwest London. The museum's location in a quiet, residential neighbourhood is also seen as an advantage, providing a tranquil atmosphere that aligns with the psychoanalytic theme. One interviewee described the museum as "intimate" and "meaningful." However, Director Giuseppe Albano noted some limitations of the location, specifically the inability to host late-night events due to the area's prescribed quiet hours. Still, the museum's charm remains. A few remarks were made about the beauty of the house's architecture. As one interviewee put it, "You don't have to be psychologically oriented to want to use the venue hire," underscoring that the museum's appeal extends beyond those with a psychoanalytic interest, attracting clients looking for a calm, unique venue for various events.

**The staff creates a warm and welcoming atmosphere that keeps the museum's clients coming back.** Both Mr. Albano and Head of Operations Daniel Bento note that many clients return due to the attention and care provided by the team, stressing that it is not just the venue but the personal touch that keeps them engaged. Interviews with FML staff revealed a pattern of their commitment to provide attention and care to clients. Comments from many clients showed that those efforts were successful. The ease of booking events and the work the staff puts into fostering personal relationships are often praised by clients. Head of Facilities Francisco da Silva was often highlighted for his helpfulness, with clients appreciating his attentiveness and willingness to go above and beyond. Ultimately, the welcoming nature of the staff was a recurring theme amongst clients, with one longtime affiliate remarking that visitors feel “seen as individuals,” a sentiment that further emphasised the personal connection cultivated by the team.

**The museum's meticulous preservation of its cultural and historical significance is something that clients and visitors genuinely appreciate.** Many visitors are drawn to the museum to experience a tangible connection to Freud himself, seeking to be close to the history and ideas that have shaped psychoanalysis. The significance of the museum's artifacts is not lost on visitors who value the opportunity to engage with such meaningful objects. One visitor described the experience as having a palpable sense of Sigmund and Anna Freud's legacy, saying it is evident “in the building, in the objects and pictures.” Another referred to the “fascinating array of objects,” highlighting how the museum's collection contributes to its cultural and historical appeal, making it an invaluable place for those specifically interested in Freud's life and work.

**The efficient logistical operations of the museum evidently enhanced the experience of clients renting the space.** While the Video and Exhibition Room has only recently been renovated with modern technology, early users have expressed satisfaction with its features. One common point of praise was the “very good projection of film,” which added to the immersive experience. Additionally, one client highlighted the “great AV facilities,” emphasising how the museum's technology contributes to a more engaging and enjoyable environment for public events and private bookings alike. Furthermore, the space is also noted for being exceptionally accommodating, particularly due to its adaptable layouts.

#### **4.1.2 Potential Enhancements**

FML's venue hire program received a few suggestions from clients described below:

**Improvements to technology.** Some clients mentioned that audio difficulties had occasionally impacted their experience, particularly in the Video and Exhibition Room. While the technology is generally appreciated, the sound quality in certain

instances led to some negative perceptions, suggesting potential enhancements to the AV setup to ensure a consistently high-quality experience.

**Personalised invitations for events.** Another suggestion was implementing personalised invitations with custom designs or tailored messaging to invite guests to private events. Similarly, another client suggested offering postcards or small party favours as a gesture of appreciation to guests attending events. Ultimately, these would serve as a tangible reminder of the occasion and add an extra level of thoughtfulness to the client's experience.

**Automated booking system.** One client expressed a desire for a more automated booking system, or at least an online calendar. While they expressed their gratitude for the timely responses to enquiries, they emphasised how it would be more convenient if they could see the available dates and times upfront.

**Upgraded catering.** Some clients suggested the museum consider providing its own caterers for events since it is more difficult for clients to coordinate the logistics for both the venue and caterers simultaneously.

## 4.2 Segments of Recurring Clients and Events

In this section, we describe two different ways to segment FML's recurring clients and one way to segment events hosted in the last three years. We categorised these clients and events based on the following:

**Type of event.** Approximately 72% of events hosted by recurring clients have a social element, whether it is solely a social gathering or an event combining professional and social elements.

**Connection to Freud.** Over 50% of clients were categorised as booking the venue for Freud-related purposes, whether it is a connection to Sigmund and Anna Freud's legacy or an interest in psychoanalysis.

**Type of client.** Approximately 80% of the museum's recurring clients represent organisations since clients with an individual designation are less likely to return unless they have a connection to Sigmund and Anna Freud, or the psychoanalytic field.

*Table 4* displays the three types of segments with their corresponding labels and a brief description of each. Note that these segments are based solely on data from recurring clients that

have hosted events over the past three years. For additional details on the coding process and data analysis, please refer to Appendix G.

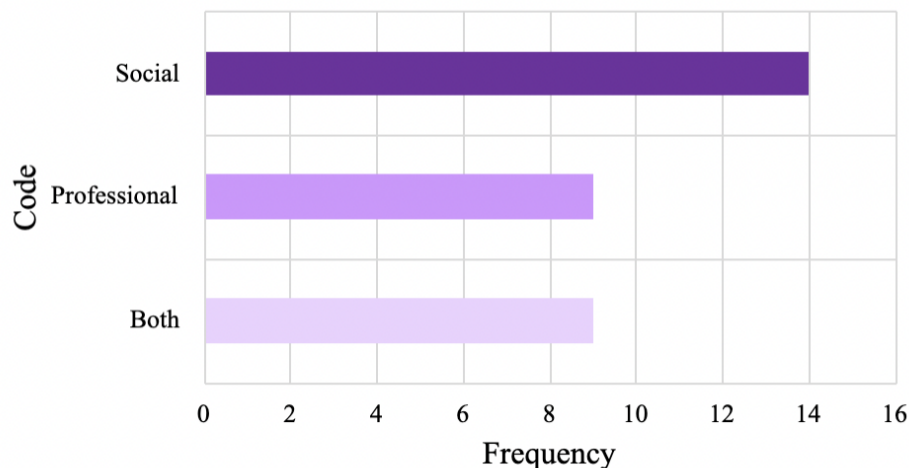
*Table 4: Client and Event Segments and Explanations*

Segment Type	Segment	Explanation
Type of Event	Professional	Away days, board meetings, trainings, conferences
	Social	Weddings, receptions, parties, funerals
	Both	Professional events/parties
Connection to Freud	Freud-related	Booked the venue for a reason related to Freud
	Not Freud-related reason	Booked the venue for a reason unrelated to Freud
Type of Client	Private individual	Family or private client
	Organisation	General organisation

In FML’s experience, they believe that most non-recurring clients typically represent individuals and organisations hosting social events with no connection to the Freud family’s life and legacy, or psychoanalysis.

**Most events hosted by the museum’s recurring clients have a social component.**

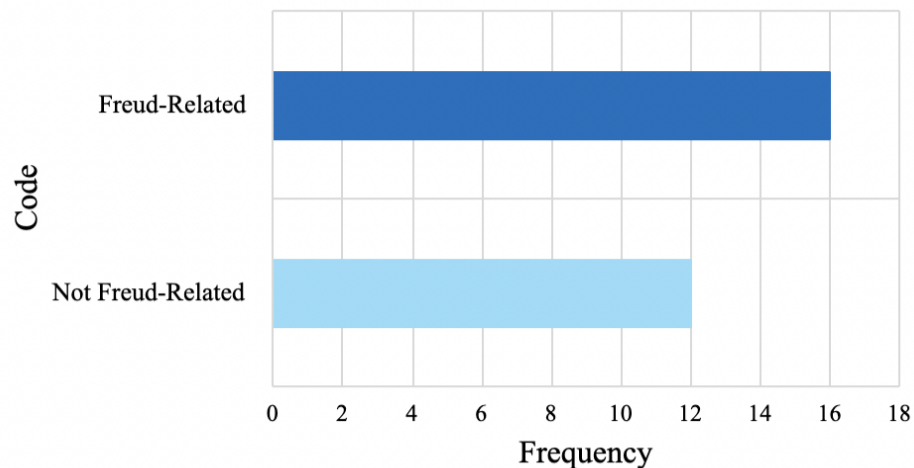
*Figure 3* displays the frequency of each type of event broken up into three categories: social, professional, and both. One interviewee who typically attends psychoanalytical events/parties emphasised that “[he] think[s] people feel not only blessed that they are getting to go to the home of Sigmund Freud and Anna Freud, [but they feel] blessed they are seeing this beautiful museum.” This sentiment highlights the social value many clients place on the venue itself, beyond the professional aspects. Another interviewee, who typically attends professional gatherings, mentioned that working in the museum “is much nicer than [working in] a blank room with [an assortment] of tables and chairs,” reinforcing the appeal of the museum’s atmosphere for both social and professional events.



*Figure 3: First Client Segmentation—Type of Event*

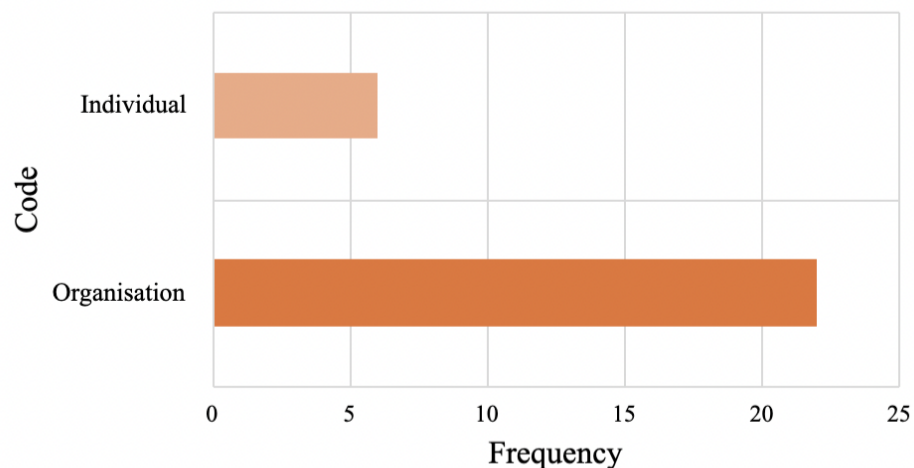


**A slight majority of recurring clients are connected to FML’s identity, though a significant number are not.** Clients designated as not having a Freud-related reason for booking may be attracted to FML for other reasons, such as its facilities, aesthetic, or convenient location, not necessarily because of a connection to the Freud family’s life and legacy, or psychoanalysis. This analysis aligns with the fact that Sigmund and Anna Freud’s legacy is the core identity of the museum, making it easier to attract clients with a Freud-related focus, given the niche nature of this segment compared to the broader London venue market.



*Figure 4: Second Client Segmentation—Relation to Freud*

**Most of the museum’s recurring clients are organisations.** Based on the analysis presented in Appendix G, we determined that approximately 80% of the museum’s recurring clients represent organisations (see *Figure 5*). Notably, 62% of these clients also have a Freud-related designation, likely due to a strong network within the Freud and psychoanalytic communities in the London area.



*Figure 5: Third Client Segmentation—Type of Client*

### 4.3 Notable Practices of Comparable Venue Spaces in England

In this section, we discuss the social media and website practices of venue spaces in England comparable to FML. The study revealed that these organisations use social media, their websites, and printed materials to promote venue hire opportunities. Now, we will provide a brief overview of how these organisations use these methods to attract more clientele. *Table 5* displays a list of museums and what digital platforms they use to promote their venue hire program.

*Table 5: Social Media Platforms Used by Museums in England for Venue Hire*

	Instagram	Facebook	X (Twitter)	No Social Media Promotion
Freud Museum				X
Foundling Museum	X			
Handel and Hendrix Museum	X			
Heath Robinson Museum	X	X	X	
The Brunel Museum	X	X	X	
Ashmolean Museum	X	X	X	
Derby Museum and Art Gallery	X	X	X	
Burgh House	X			

**Instagram is the most used social media platform among the museums we studied, suggesting that this platform may be the most preferred one for promoting venue hire.** For that reason, as well as the fact that most content is repurposed across all platforms, we will focus on the three ways Instagram pages can be used.

**Most of the museums in the study promote venue hire through occasional posts on their general Instagram accounts, while others use a separate account, story highlights, or a combination of all three.** We refer to the museum-related Instagram page for all museums in the study as the “general account.” Unlike the museums that integrate venue hire content on their general account, others have a separate account solely dedicated to their venue hire programs. Similarly, some museums have both types of accounts and choose to cross-reference the respective posts using Instagram features like story highlights. *Table 6* takes a deeper look at the general accounts that reference their venue hire program either through Instagram Story Highlights or posts.

Table 6: Number of Instagram Posts from 19 November 2024 to 19 February 2025 from Museums Integrating Venue Hire Promotion into Their General Account

	Number of Posts About Venue Hire	Number of Posts About Museum-Related Content	Notes About Venue Hire Story Highlights
Freud Museum	<i>Does not promote venue hire on their feed via posts</i>	28	Does not have highlight
Foundling Museum	1	33	Displays content specifically for story highlight feature; does not repost previous posts
Handel and Hendrix Museum*	<i>Does not promote venue hire on their feed via posts</i>	56	Displays posts from its venue hire page on its museum-related page
Heath Robinson Museum	1	284	Displays posts from its feed
The Brunel Museum	3	91	Does not have highlight
Ashmolean Museum	1	87	Does not have highlight
Derby Museum and Art Gallery*	3	47	Does not have highlight
Burgh House*	2	72	Does not have highlight

\*Also Has Separate Instagram Page for Venue Hire

There was a variation when it comes to how often the general account promotes venue hire compared to its museum-related content. However, the number of posts about venue hire only fluctuated between one and three in a three-month timeframe. Three museums in the dataset used Instagram Highlights to display their venue hire offerings. This feature allows content to be displayed for 24 hours on their profile and then archived at the top, easily accessible with a click, and remains visible indefinitely. The displayed content can highlight a post in the page's feed, or it can be created specifically as a story to promote the venue's features. For instance, the general account for the Handel and Hendrix Museum uses highlights to promote its venue hire Instagram account, without referencing it on its feed.

Six years ago, FML tried to manage a separate venue hire account but found there was insufficient content to maintain fresh posts without repeating the same material. As a result, the museum abandoned the project and redirected its efforts elsewhere (D. Bento, personal communication, January 21st, 2025). FML also considered promoting the venue hire on its general account but was concerned it might detract from the Freud-related content.

**Separate Instagram accounts prevent overcrowding of content variety; however, the venue hire pages often struggle with posting new content.** Having separate accounts ensures clear distinctions between the museum-related content and venue hire-related content. This prevents the venue hire posts from taking attention from the museums' missions. The drawback of this method is that accounts about venue hire garner less interest than their museum counterparts. The Burgh House and Handel and Hendrix post sporadically, sometimes going months without new content, which results in fewer followers: 58 for The Burgh House and 102 for Handel and Hendrix, compared to 5.3K and 9.4K on their main accounts, respectively. In

contrast, The Derby Museum posts most frequently, with 33 posts in the last three months, and has 831 followers on its venue hire account—more than the others.

**Each museum’s website highlights its venue hire program by showcasing its unique selling points in a personalised way.** *Table 7* displays information about how each organisation customises the venue hire section of their website.

*Table 7: Information About Venue Hire Available on the Website*

Venue Hire Website Feature	Number of Museums with This Feature (of 7)
List of Servicable Events	7
Space Descriptions (Equipment/Capacity)	7
Catering/Supplier Information	5
Email/Phone Enquiry	4
Downloadable Brochure	4
Form Enquiry	3
Price Rates	3
Client Testimonials	3
Floor Plans	2

All museums provide basic information about the types of events they accommodate and descriptions of their event spaces. However, there is significant variation in the additional details they display, as well as how they emphasise certain aspects of their venue hire offerings. More unique sets of information that were only observed once or twice included an FAQ section, a calendar with availability, suggested event itineraries, event-specific brochures, and an in-depth video tour.

**Some venue spaces also use printed materials, such as brochures, to promote their venue hire programs.** We examined two venues in Hampstead, London that have a venue hire program: UCS Venues and The Burgh House. UCS Venues, a multi-use venue, has a free physical magazine-style brochure displaying venue photos, floor plans, prices, event capacities, and messaging, encouraging visitors to rent the space. Comparably, The Burgh House has a smaller free foldable pamphlet that offers a similar type of information to UCS Venues’ brochure, excluding pricing.

# Chapter 5: Digital Marketing Strategy for Venue Hire at Freud Museum London

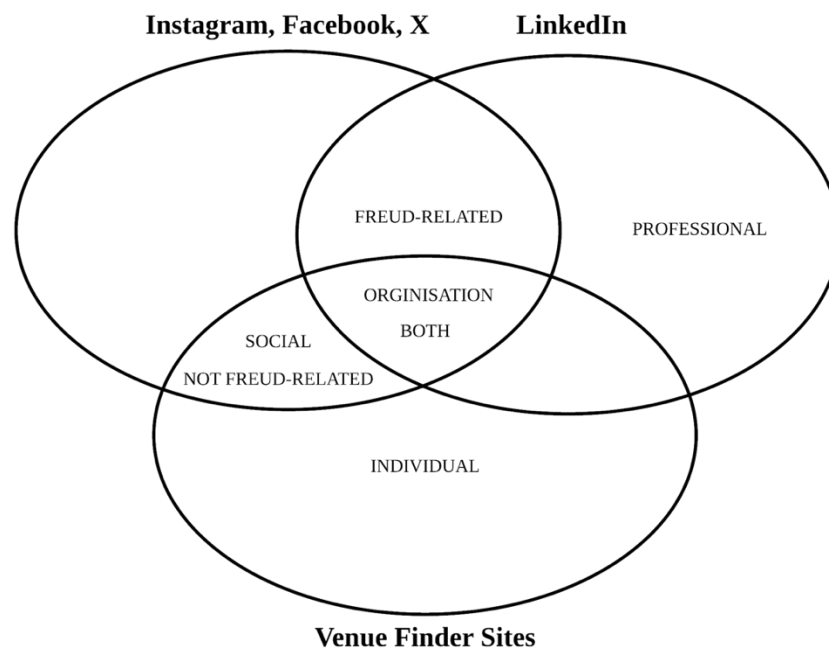
In this chapter, we provide recommendations to develop a digital marketing strategy for Freud Museum London (FML) to promote its venue hire opportunities. Our recommendations fall into the following four categories:

- Ways to engage client segments through specific channels and messages
- Website enhancements, including team deliverables such as floor plans and a client-directed brochure
- Other promotional strategies, not necessarily in the realm of digital marketing
- Potential next steps

The digital marketing strategy for the venue hire program is intended to evolve alongside the broader museum strategy, which promotes Sigmund and Anna Freud's legacy.

## Channels and Messages

We recommend that FML target specific client segments through the digital channels each segment is most likely already using. *Figure 6* suggests effective channels for each segment, highlighting where we recommend the museum focus its messaging efforts. However, while messaging should be tailored to each segment's preferred channel, being too specific may alienate other potential segments.



*Figure 6: Client Segments Mapped to Digital Channels*

**When posting to social media, we recommend the museum integrate venue hire content within its general social media accounts.** To ensure the museum-related content retains the primary focus, we suggest that the museum post the venue hire content about once per month. Integrating this strategy into the current marketing strategy could lead to more awareness of the venue hire opportunities at FML. The museum can maintain its current posting schedules and times to ensure consistency while introducing this new type of content. We also recommend that the museum continue its practice of promoting the venue hire in the monthly newsletter, as it currently does. An example of recommended phrases for each respective channel can be found in *Table 8*.

*Table 8: Examples of Messaging Key Marketable Strengths*

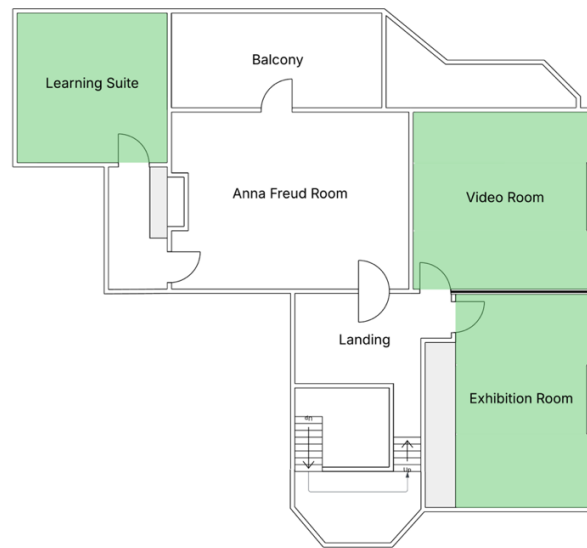
Channels	Segments Addressed	Caption Example
Instagram, Facebook, X, LinkedIn	Freud-Related, Social, Professional, Organisation	“Step into a space where history meets celebration. Our museum’s <u>warm and welcoming atmosphere</u> is the perfect backdrop for your next party. Whether it’s an <u>intimate</u> gathering or a <u>grand</u> reception, we provide a setting that makes every moment <u>unforgettable</u> .”
Instagram, Facebook, X	Not Freud-Related, Social	“Celebrate in the <u>heart of nature</u> . Our museum’s <u>lush garden</u> space offers a tranquil escape for your next event. Surrounded by <u>greenery</u> and <u>beauty</u> , it’s the perfect setting for a memorable party.”
Venue Finder Listing	Individual, Organisation, Social, Professional, Not Freud-Related	<p>“Nestled in a charming residential neighbourhood, our venue offers a warm and welcoming atmosphere perfect for <u>small weddings</u>, <u>intimate gatherings</u>, and <u>meaningful celebrations</u>. With its <u>unique historical architecture</u> and <u>spacious garden</u>, the venue provides a beautiful and relaxed setting, ideal for creating lasting memories.</p> <p>We make the <u>planning process simple and personalised</u>. Let us help you create a memorable occasion in a venue that exudes both history and charm.”</p>

We recommend the captions for social media and venue finder sites maintain a professional tone, reflecting the brand’s credibility and values. We suggest they also be concise, focusing on key information that captures attention and encourages engagement.

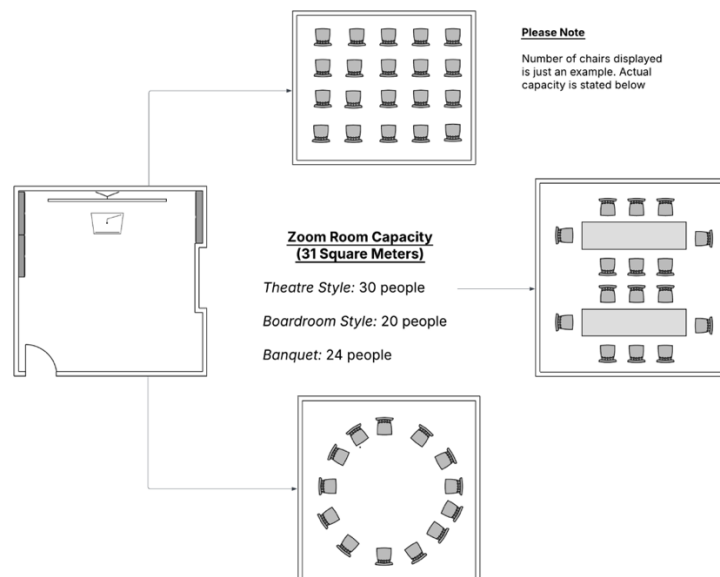
## Website Enhancements

We recommend that FML modifies their website in the following ways:

**Adding floor plans for each room and floor.** Designing simpler and more straightforward floor plans was suggested by Director Giuseppe Albano. Implementing these on the museum's website could provide prospective clients with a clear visual that displays space layouts and capacities before booking (see *Figure 7*). The floor plans also offer each of the spaces' capacities and multiple chair layouts (see *Figure 8*). For more details on the floor plans, see Appendix H.



*Figure 7: Floor Plan of First Floor Highlighting the Venue Spaces in Green*



*Figure 8: Floor Plan of Video Room Including Multiple Chair Layouts*

**Offering a downloadable brochure.** Integrating downloadable brochures on the website would provide clients with easy access to all relevant venue hire information. This brochure could also be offered in print at the front of the museum for visitors walking by. For a detailed template of the client-directed brochure we designed, see Appendix I.

**Including a contact section for employees.** This enhancement involves adding a small section within the venue hire tab on the website that showcases a headshot of the key venue hire employees—Head of Operations Daniel Bento and Head of Facilities Francisco da Silva. Additionally, including a brief subtitle outlining their roles within the venue hire program will not only make the process more personable from the outset but also enhance the museum's credibility as a professional venue.

**Adding a video tour.** Adding this feature to the website could showcase all the spaces available for rent at the museum and the customisable features. This would provide a different type of visual for prospective clients to better understand the venue hire program, the logistics behind the booking process, and any features each space might provide. One museum that does this is the Handel and Hendrix Museum, and FML could utilise their video as a model to implement this idea.

## Other Promotional Strategies

For other promotional add-ons, we recommend that FML implement the following:

**Offering virtual consultations during the venue hire booking process.** In addition to offering over-the-phone conversations and emails, we recommend offering virtual consultations face-to-face through virtual meetings. This small gesture may encourage clients who feel overwhelmed when choosing a venue to reach out and discuss their options in a more personal and interactive manner. Since FML already values building strong relationships with its clients, these consultations would provide an early opportunity to showcase this commitment.

**Increasing catering support.** We found that some clients desire a more hands-off experience when organising their event's catering. While FML does not currently have the facilities to offer in-house catering, an upgraded service might involve FML suggesting a caterer to the client, who then would select their preferences, with FML coordinating all other details. A possible drawback to this option is that it could require more time and staff to ensure everything is planned out accordingly.

**Having volunteers at psychoanalytic events.** Volunteers could answer any specific questions clients might have about Sigmund and Anna Freud's legacy, as well as address any potential congestion problems within the museum during events. This will serve most effectively for social psychoanalytic events, where guests are scattered throughout the museum looking to explore different rooms and exhibits.



**Establishing a formal discount program for venue hire.** Currently, FML offers discounts on a case-by-case basis but if prospective clients know about it up front, they might be more inclined to book with FML. A member discount could provide several benefits: first, it could encourage more people to become members; second, it could raise awareness of the venue hire program among those who already appreciate the museum for its cultural and historical significance; and third, it could help retain more clients. This strategy could be implemented in a tiered structure, such as offering members a 10% discount and patrons a 15% discount. Additionally, seasonal discounts at strategic times throughout the year could incentivise more prospective clients to book the venue for their events.

## **Thinking Ahead**

This study can be extended by implementing the recommendations provided in this chapter and evaluating their effectiveness over time. A next step would be to track important key performance indicators such as conversion rates, client retention, and overall event bookings to measure the initial impact of the new strategies. Additionally, offering seasonal promotions or discounts, and assessing their effectiveness would provide valuable insights into the success of these initiatives. Once the strategies are in place, a practical approach would be to conduct user experience (UX) testing on the museum's website to optimise how information about venue hire is presented, making it more intuitive and engaging for visitors. Regular feedback loops from clients through post-event surveys could further inform the marketing team on what is working well and where adjustments may be needed. By routinely measuring, refining, and adapting the strategy based on both quantitative data and qualitative feedback, FML can ensure that its venue hire program remains impactful and continues to provide a unique and memorable experience for clients, ultimately supporting the museum's core mission.

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# Appendices

## Appendix A: Ways to Enquire about Freud Museum London's Venue Hire Spaces

### *The Freud Museum's Website*

#### Venue hire enquiries

Your name \*

Your email address \*

Your phone number \*

Your enquiry \*

☐ By using this form you agree with the storage and handling of your data by this website.\*

SUBMIT

### *Venue Finder – Tagvenue*



**Daniel B.**

● Active 1h 27 min ago

📊 Response rate - 100%

🕒 Response time - 1h

Message host

## Appendix B: Survey Questions for Members, Patrons, and Visitors

Survey Title: Visitor Awareness Regarding Venue Hiring Offerings at FML

We wish to thank you in advance for your participation in this survey. We are independent researchers doing a study to help Freud Museum London (FML). This study aims to develop a digital marketing strategy to reach a broader audience for Freud Museum's venue hire opportunities. The results of this study will be published on our university website (WPI) and shared with FML.

Through this survey, we hope to understand the general awareness of venue offerings at FML. This survey will take approximately 5 minutes. By participating in this survey, you are consenting to the use of your responses for research purposes. The information given to us will remain anonymous; therefore, no identifying information will appear on our university website, the FML website, or any of our reports. Any personal data you share will be stored securely and disposed of by 30 April 2025 in line with the UK General Data Protection Regulation 2018. For more information, please see host's Privacy Policy.

If you have further questions about this study, please contact us at [gr-lonc25.fml@wpi.edu](mailto:gr-lonc25.fml@wpi.edu) or our WPI faculty advisors at [vaz@wpi.edu](mailto:vaz@wpi.edu) and [cemetery@wpi.edu](mailto:cemetery@wpi.edu).

### Questions:

1. What is your relationship with Freud Museum London?
  - a. Visitor
  - b. Member
  - c. Patron
2. Have you ever attended a private event hosted by an external organisation or Freud Museum London (i.e. a book launch, dinner reception, or company meeting)?
  - a. Yes
  - b. No

**Question set #1: Respondents who answer “No” to Question 2 (to gain knowledge into whether traditional members/visitors know about venue hire opportunities, and if so, which platforms encounter more activity)**

3. Have you heard of the venue for hire options at Freud Museum London? This refers to the spaces in Freud Museum London that can be rented for an event or function.
  - a. Yes
  - b. No

**If Question #3 is “No”**

4. What did you like most about your most recent visit to Freud Museum London?
5. Thinking back to your most recent visit, how did the spaces of the museum make you feel? Please list a few words.

**If Question #3 is “Yes”**

6. How did you find out about FML’s venue hire opportunities? (select all that apply)
  - a. Word of Mouth
  - b. FML Website
  - c. Social Media Site (please indicate which site in the “Other” option)
  - d. Third-party Venue Finder (please indicate which site in the “Other” option)
  - e. Museum Visit
  - f. FML Newsletter
  - g. Other: [Please explain]
7. Once you found out, did you seek more information about the venue hire program?
  - a. Yes
  - b. No
8. What did you like most about your most recent visit to Freud Museum London?
9. Thinking back to your most recent visit, how did the spaces of the museum make you feel? Please list a few words.

**Question set #2: Respondents who answer “Yes” to Question 2 (to gain knowledge into their experience and what could have been done better)**

10. What type of event did you attend? [Please respond in relation to your most recent event]
  - a. Wedding
  - b. Hybrid Meeting
  - c. Hybrid Conference
  - d. Solely In-person Meeting
  - e. Solely In-person Conference
  - f. Party or Social Event
  - g. Other: [please explain]
11. What spaces did the event utilize? [Please respond in relation to your most recent event]
  - a. Garden
  - b. Whole House
  - c. Video Room
  - d. Exhibition Room
  - e. Dining Room
  - f. Learning Suite (Small meeting Room)
12. Did the event’s purpose or theme relate to Freud Museum London’s mission: the legacy of Sigmund and Anna Freud?

- a. Yes
  - b. No
13. What was your experience during the event?
- a. Very Pleasant
  - b. Pleasant
  - c. Neutral
  - d. Unpleasant
  - e. Very Unpleasant
14. Please briefly explain your answer to the previous question.
15. Were the services provided, and the arrangements made for the event sufficient?
- a. Yes
  - b. Somewhat
  - c. No
16. Why or why not?



## Appendix C: Interview Questions for Recurring Venue Hire Clients of Freud Museum London

### Preamble:

We are researchers from Worcester Polytechnic Institute (WPI)—a university located in Worcester, Massachusetts within the United States—hosted by Freud Museum London (FML). This study aims to develop a digital marketing strategy to reach a broader audience for Freud Museum’s venue hire opportunities. The results of this study will be published on our university website (WPI) and shared with FML.

If you choose to participate in this interview, you may leave at any time, and you may choose not to answer any of the questions. The interview should take 15 minutes. With your permission, we would like to record the audio from the interview; however, the recording will only be available to our research team. Your name will remain confidential, so it will not be shared with FML staff, appear on our university website, or be written in any of our reports.

We would like to audio record/take notes of the interview with your consent. The interview recording/notes and any personal data you choose to share with us will be stored securely and disposed of by 30 April 2025 in line with the UK General Data Protection Regulation 2018. For more information, please see host’s Privacy Policy.

If you have further questions about this study, please contact us at [grlonc25.fml@wpi.edu](mailto:grlonc25.fml@wpi.edu) or our WPI faculty advisors at [vaz@wpi.edu](mailto:vaz@wpi.edu) and [cdemetry@wpi.edu](mailto:cdemetry@wpi.edu).

### Questions:

1. Can you describe your experience booking the event space at Freud Museum London?
2. What type of event did you host?
  - a. Could you tell us more about the event and why you chose FML?
  - b. What keeps you coming back to FML?
3. To what extent did Freud Museum London’s mission—related to the legacy of Sigmund and Anna Freud—influence your choice of venue?
4. What words come to mind when you think about the event space you booked at FML?
5. What could FML improve about its venue hire program?
6. Do you know about the new hybrid spaces available for hire at the FML?
  - a. Would that space ever be of interest to you/your organisation?

*If representing an organisation:*

7. Does your organisation/do you ever use other venues?
  - a. *If yes:*
    - i. For what types of events?
    - ii. How do you search for other venues?

- b. Is your organisation active on social media channels? If so, which ones?
  - c. What led you to choose another venue for your event rather than FML?
- 8. Are you aware of other organisation that might fit the FML venues well?

## **Appendix D: Survey Questions for Recurring Venue Hire Clients of Freud Museum London**

Survey Title: Venue Hire at The Freud Museum London

We wish to thank you in advance for your participation in this survey. We are researchers from Worcester Polytechnic Institute (WPI)—a university located in Worcester, Massachusetts within the United States—hosted by Freud Museum London (FML). This study aims to develop a digital marketing strategy to reach a broader audience for Freud Museum’s venue hire opportunities. The results of this study will be published on our university website (WPI) and shared with FML.

Through this survey, we hope to gather honest feedback from previous and current FML clients’ experiences with the museum’s venue hire offerings. This survey will take approximately 10 minutes. By participating in this survey, you are consenting to the use of your responses for research purposes. The information given to us will remain anonymous; therefore, no identifying information will appear on our university website, the FML website, or any of our reports. Any personal data you share will be stored securely and disposed of by 30 April 2025 in line with the UK General Data Protection Regulation 2018. For more information, please see host’s Privacy Policy.

If you have further questions about this study, please contact us at [gr-lonc25.fml@wpi.edu](mailto:gr-lonc25.fml@wpi.edu) or our WPI faculty advisors at [vaz@wpi.edu](mailto:vaz@wpi.edu) and [cemetery@wpi.edu](mailto:cemetery@wpi.edu).

### Questions:

**If you have hosted more than one event at The Freud Museum, please respond in relation to your most recent event.**

1. Why did you choose Freud Museum London when booking your event?
2. Are you a local, domestic, or international organisation?
  - a. Local: Your organisation is based in a borough of London
  - b. Domestic: Your organisation is based in the UK
  - c. International: Your organisation is based in some country other than the UK
3. What type of event did you host?
  - a. Wedding
  - b. Hybrid Meeting
  - c. Hybrid Conference
  - d. Solely In-person Meeting
  - e. Solely In-person Conference
  - f. Party or Social Event
  - g. Other: [please explain]
4. What rooms/spaces in the museum did you rent for your event?
  - a. Garden

- b. Whole House
  - c. Video Room
  - d. Exhibition Room
  - e. Dining Room
  - f. Learning Suite (Small meeting Room)
5. Was this your first time renting space from FML?
- a. Yes
  - b. No

**If Question #5 is “Yes”**

6. Had you visited the museum prior to renting the space?
- a. Yes
  - b. No
7. Was all the information about the space’s accommodation readily available?
- a. Yes
  - b. No
8. Please briefly explain your answer.
9. How likely are you to book the museum for a future event?
- a. Very Likely
  - b. Somewhat Likely
  - c. Neither likely nor unlikely
  - d. Somewhat Unlikely
  - e. Very Unlikely
10. How did you find out about FML’s venue hire opportunities?
- f. Word of Mouth
  - g. FML Website
  - h. Social Media Site (please indicate which site in the “Other” option)
  - i. Third-party Venue Finder (please indicate which site in the “Other” option)
  - j. Museum Visit
  - k. Attending an event at FML
  - l. FML Newsletter
  - m. Other: [please explain]
11. What words come to mind when you think about the event space you booked at FML?
12. What could FML improve about its venue hire program?
13. We would value having a brief conversation with you to go deeper into some of these questions. If you are willing, please leave your email below. Your responses will remain confidential from the FML staff.

**If Question #5 was “No”**

14. Why do you continue booking events at Freud Museum London?

15. How did you find out about FML's venue hire opportunities?
- a. Word of Mouth
  - b. FML Website
  - c. Social Media Site (please indicate which site in the "Other" option)
  - d. Third-party Venue Finder (please indicate which site in the "Other" option)
  - e. Museum Visit
  - f. Attending an event at FML
  - g. FML Newsletter
  - h. Other: [please explain]
16. What words come to mind when you think about the event space you booked at FML?
17. What could FML improve about its venue hire program?
18. We would value having a brief conversation with you to go deeper into some of these questions. If you are willing, please leave your email below. Your responses will remain confidential from the FML staff.

## **Appendix E: Interview Questions for Current Employees at Freud Museum London**

### Questions:

1. What are the museum's key brand assets? Question to ALL)

#### *Head of Operations (Daniel)*

1. In what ways do you want the venue hire program to support the museum's mission?
2. What do you want clients to feel or remember about their event at FML?
3. What are the current ways FML attracts customers to its venue?
4. Can you talk about the relationship you have with venue finders?
5. How many clients are members or patrons of the museum?

#### *Museum Director (Giuseppe)*

1. What do you want clients to feel or remember about their event at FML?
2. What is the pricing structure of the venue hire?
  - a. How do you make decisions about pricing?
3. How much of the museum's revenue is attributed to the venue hire program?
4. Do you track ROI for marketing activities?

#### *Membership & Development Assistant (Ana)*

1. Do you currently track analytics for the newsletters, such as open rates, click-through rates, or engagement metrics? If so, what insights have you gained, and how do you use this data to improve future communications?
2. Is there a possibility of offering discounted booking fees for members or patrons as an added benefit of their membership?

#### *Digital Content Producer (Ali)*

1. What is the current marketing strategy for posting on different social media platforms?
  - a. How often are you posting on each social media page?
  - b. What has worked the most effectively in the past?
    - i. What has not worked?
2. Regarding the integration of floor plans into the website, what file types would be most appropriate?
3. What are you currently using LinkedIn for?
  - a. Does LinkedIn have connections to other local museums in Camden (or farther), or is it solely used for posting?
  - b. Has the LinkedIn page ever reposted other museum pages/exhibitions?

## Appendix F: Coded Excerpts from Interviews and Surveys

### *Client Interviews' Excerpts*

Code	Abbreviation
General Ambiance	GA
Aesthetics	AE
Location	LOC
Staff	ST
Contextual Appeal	CA
Technology	TE
Event Coordination	EC

Source	Excerpt	Code
<b>Interviewee 1</b>	"It's a very special garden indeed"	AE
	"I think the team are doing a truly magnificent job"	ST
	"[visitors] appreciate its beauty... and the collaboration of the staff members"	ST, AE
	"Warm and welcoming... that is the environment created by the staff at the Freud Museum" ... <i>referring to what the museum makes him feel</i> ; he goes on to say that Francisco and Daniel have such "great memories" and never forget a face	ST, GA
	"I think people feel not only blessed that they are getting to go to the home of Sigmund Freud and Anna Freud, not only blessed that they are seeing this beautiful museum which exposes them to amazing artwork and all these terrific sculptures which are so special and rare... but I think they also feel seen as individuals" ... <i>referring to staff friendliness</i>	CA, AE, GA, ST
	"You don't have to be psychologically oriented to want to use the venue hire"	CA
<b>Interviewee 2</b>	"Extremely helpful, could not praise him more" ... <i>referring to Francisco for booking system and setting up events</i> ... "lovely, very helpful, efficient"	ST, EC
	"I visited it often and I like the atmosphere .... and it sort of reminds me interestingly enough is my father's house in Hampstead ... had a familiar beauty about it the architecture the inside of that house" ... <i>why she chose FML</i>	GA, AE
	"Keeps coming back because of feel and spaciousness and the people working there; Staff create atmosphere that nothing is too much trouble"	ST, GA
	"Speeches were from lovely landing then mulled around the dining room for drinks" ... <i>referring to book launches</i>	GA

	"Wonderful atmosphere that is prompted by the fact of Sigmund having lived there .... feeling of his legacy is there in the building in the objects and pictures"	CA, GA
	"We hired the dining room with three round tables, it was actually rather squashed, but we managed ... some very good caterers"... <i>referring to birthday party dinner</i>	ST, EC
	"I went to a recent talk on opera last November ... very good IT with very good projection of film and that was in what you call the video sweet with the big screen, and that was fantastic" ... <i>refers to Video Room</i>	TE
	"I think the video suite is great" ... referring to IT accommodations in video room	TE
<b>Interviewee 3</b>	"Plus, the fact that we are just two minutes away ... it's very easy for us to book events at the organisation office location"	LOC
	"I usually use email through Daniel or Francisco to book events ... they respond right away" ... <i>referring to booking</i>	ST, EC
	"We use them for .... it is usually away days ... we could use the organisation office location itself, but we want to make it a bit special ... we could use the garden, rooms upstairs, they have got great AV facilities ... we organize catering there as well "	TE, GA, EC
	"It makes it more special if it's not at the organisation office location" ... <i>referring to hosting events at FML</i>	GA
	"First of all, obviously IT and AV equipment is important" ... <i>when using spaces</i>	TE
	"A kind of historical and cultural reference as well to Freud" ... <i>referring to words or phrases in the museum</i>	CA
	"We go there in the summertime to use their beautiful garden; they have a gorgeous garden at the back"	AE
	"It's unusual to have such a large space ... such a beautiful outside space in the centre of London"	LOC, AE
	"I've been going there for the last twenty years .... it is very easy, they are very accommodating, they are very flexible, easy to communicate with, very interpersonal ... very helpful, never a problem at all"	ST, EC
	"I think maybe they could update their website and IT systems to make it more user-friendly ... these days everyone is into social media"	TE
<b>Interviewee 4</b>	"I think people want to go to the venue ... it's obviously an old house; it dates back a hundred years. People want to see that. They don't want that to change ... but I think they want the arrangements, and the booking system to change ... maybe, maybe"	CA, EC
	"Unique historical venue ... fascinating array of objects" ... <i>phrases for the museum</i>	CA
	"In the spring and summer months the garden is amazingly beautiful and still has some of Freud's historical plants in it"	AE, CA



	"It is in one of the nicest areas in London located in Hampstead close to Jubilee"	LOC
	"And finally, since we have a bookshop which can handle book sales - a round of letters to all the publishing publicity departments with a list of costs, showing availability for book launch events - that can also include a conversation with the author - or just a little talk and signing." ... <i>refers to the services FML offers to the authors it books with</i>	EC
<b>Interviewee 5</b>	"Yes, great, it's a great experience, umm Francisco is the person I tend to liaise with, and I find him to be very helpful, I usually start engaging through email, but when the event gets going, we sometimes meet face to face as well"	ST, EC
	"The first book launch ... was in 2018 ... and I did one last year in 2024 ... the reason I chose the venue was because the subject of the book was related to Freud and it was a lovely intimate venue, easy to get to, a place of meaning"	CA, LOC
	"I would say intimate, meaningful, it's really rare to be able to visit a venue where the original artifacts are such a profound figure on our lives" ... <i>referring to phrases about museum</i>	GA, CA
	"It felt like a family supper in Freud's house, very charming, and sort of special experience ... and we did that 3 or 4 times" ... <i>referring to private dinner in the dining room</i>	GA, CA
	"It would be really nice if there was a Freud Museum invitation something which was generating by the museum, so you felt you were really part of the building when you sent out your invites"	EC
	"I did do a seminar there where they did use the technology, and it was incredibly helpful getting everything set up"	TE, ST
	"If you wanted some ideas they could offer something nice like every guest who comes to an event gets a postcard, and if they book with the Freud museum they get a digital discount, or they get a voucher for the bookshelf, it's such a special place that I think people would like some memory of it after they've been there"	EC, GA
<b>Interviewee 6</b>	"I'd say that they've been really accommodating and quite flexible" ... <i>for booking</i>	ST
	"We actually ended up needing to change the date ... it felt flexible, not as rigid as some of the others ... the bigger venues are not accommodating"	EC
	"I feel like they're quite relaxed, they know us well, they don't require payment before the event ... and I really enjoy that flexibility ... I am more tempted to use it in case something does need to change"	ST, EC
	"Especially the kind of events we've held tend to be networking ... and it helps stimulate conversation ... what I like about the Freud Museum is that you can use what's in the museum to generate discussion"	CA, GA

	"There was enough change where there's still interesting things to look at which I think is much nicer than a blank room with sort of tables and chairs" ... <i>referring to the rotating exhibitions</i>	AE
	"The fact that it was a home and now a museum, there's something more homely and comfortable about it ... I think people feel a bit more relaxed"	GA
	"We haven't thought about using the hybrid space for an event, because we would go there for the in-person events, more social"	GA
	"Maybe some sort of online calendar instead of going back and forth on email even though people are very responsive ... it might mean that we could just have a sense of what is available, because we usually have to go around a bunch of places to check ... that might be helpful"	LOG, TE
	"At the events we have held nobody goes upstairs really ... it was too busy downstairs ... nobody wanted to go upstairs, some people felt they weren't allowed ... need to encourage people to go upstairs ... it feels to cramped to have all those people downstairs"	LOG, ST

## Members, Patrons, and Visitors Survey Excerpts

Source	Excerpt	Code
Survey 1	"The ambience suited the theme of the meetings and reflected the history attached to the purpose of the meetings - connected to psychoanalytic psychotherapy"	GA, CA
Survey 2	"I found the lecturer unbelievably boring to listen. It was supposedly about work of Foucault, but he spent most of the time doing a historical review of his life, which would have been faster to get from Wikipedia"	CA
	"It started late on both days due to technical difficulties."	TE
Survey 3	"Embracing the history attached to the rooms..."	CA
Survey 4	"Good" ... <i>referring to how the spaces made them feel</i>	GA
Survey 5	"Be close to the Freud's history"	CA
	"Comfortable"	GA
Survey 6	"The staff was very accommodating"	ST
Survey 7	"I liked the feeling of genuine experiential connection to Freud and his life/legacy, it made me feel like this is a real, live thing in the world. I like how you can take the museum at your own pace, as it were"	GA, CA
	"Nostalgic, reflective, unsettled "	GA
Survey 8	"Freud's Final Home in Maresfield Gardens is the most gracious venue here in London. It's welcoming, easy to navigate, filled with the spirit of Sigmund and Anna, has a beautiful garden. But best of all is the replica of Freud's Consulting Room. My eyes still fill with tears when I enter it and see the Persian rug draped over his consulting couch. I also visit in the summer just to sit in the garden."	GA, AE, CA
Survey 9	"Historia del psicoanalisis" ... [ <i>"History of psychoanalysis"</i> ], <i>referring to what they liked most about their visit</i>	CA
	"Muy acogedor, muy bien explicado y expuesto todo " ... [ <i>"Really cozy, everything is well explained and exposed"</i> ]	GA
Survey 10	"The astonishing amount of possessions/furniture/art/books/etc... conveying the impression that Sigmund Freud was still in residence. Freedom to move about unencumbered by being part of a guided tour"	CA, GA
Survey 11	"The women and Freud exhibition was my favourite thing about them museum"	CA
	"Intrigued, inspired, curious, amused, solemn"	GA

### *Client Survey Excerpts*

<b>Source</b>	<b>Excerpt</b>	<b>Code</b>
Survey 1	"Comfortable, carpeted, special, thoughtful, homely, welcoming" ... <i>refers to how they feel about the museum</i>	GA, ST
	"I love the atmosphere and the history of the building. It is very easy to work with the staff, they are accommodating and helpful" ... <i>referring to the reason they keep booking with FML</i>	CA, GA, ST
Survey 2	"Staff were very helpful in answering all question[s]"	ST, EC
	"Perhaps increase the number of guests it can accommodate in a sit-down meal event"	EC

## Appendix G: Client and Event Segmentation Types from List of Recurring Clients

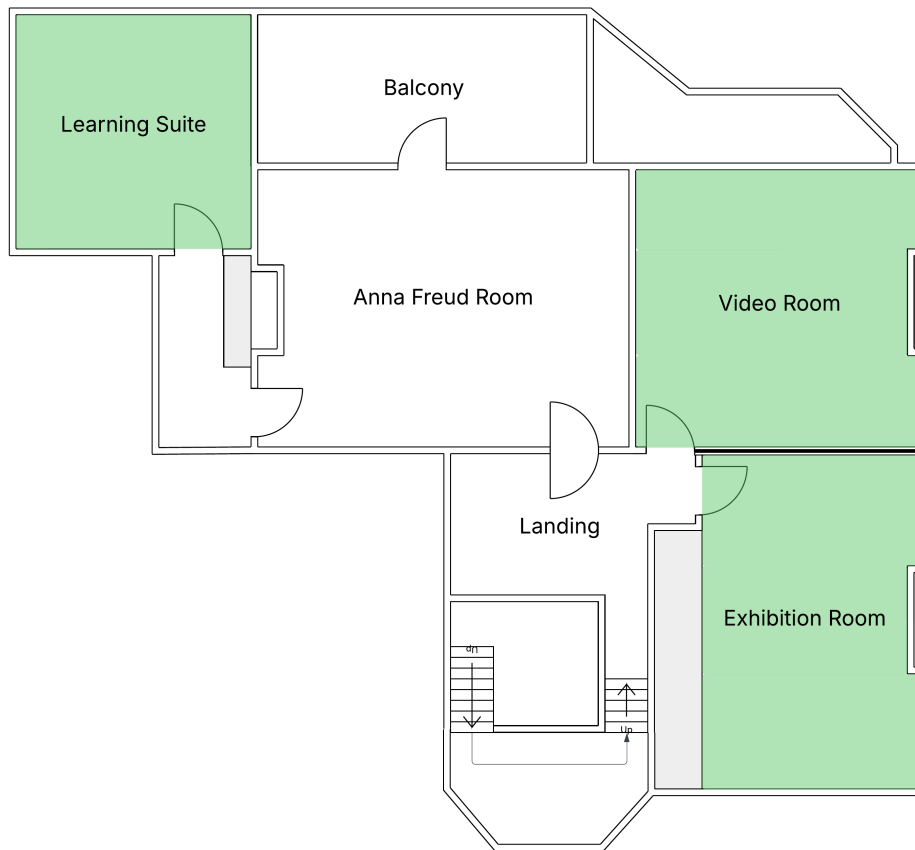
Code	Abbreviation
Professional	PR
Social	SO
Both	BO
Fred-Related	FR
Not Freud-Related	NFR
Organisation	ORG
Individual	IND

Company/Client	Type of Event	Event	Relation	Client
1	Training	PR	FR	ORG
	Away Days	PR		
	Board Meetings	PR		
2	Psychoanalysis Events/Parties	BO	FR	ORG
	Graduations	SO		
3	Psychoanalysis Events/Parties	BO	FR	ORG
4	Summer Party	SO	FR	ORG
5	Psychoanalysis Conferences	PR	FR	ORG
	Psychoanalysis Events/Parties	BO		
6	Psychoanalysis Events/Parties	BO	FR	ORG
7	Psychoanalysis Events	PR	FR	ORG
8	Psychoanalysis Events	PR	FR	ORG
9	Training Events/Parties	SO	FR	ORG
10	Charity Event	SO	FR	ORG
11	Corporate Summer Party	BO	NFR	ORG
12	Corporate Summer Party	BO	NFR	ORG
13	Private Party	SO	NFR	IND
14	Book Launch	SO	NFR	IND
15	Psychoanalysis Events/Parties	BO	FR	ORG
16	Psychoanalysis Events/Parties	BO	FR	ORG
17	Mental Health/Charity Events	PR	FR	ORG
18	Psychoanalysis Events	BO	FR	ORG
19	Book Launch	SO	FR	IND
20	Site Specific Theatre Projects	SO	NFR	ORG
21	Fundraising Events	SO	NFR	ORG
22	Bar Mitzvah	SO	FR	IND
23	Valuation Event	SO	NFR	ORG
24	Block of flats - Annual General Meeting	PR	NFR	ORG

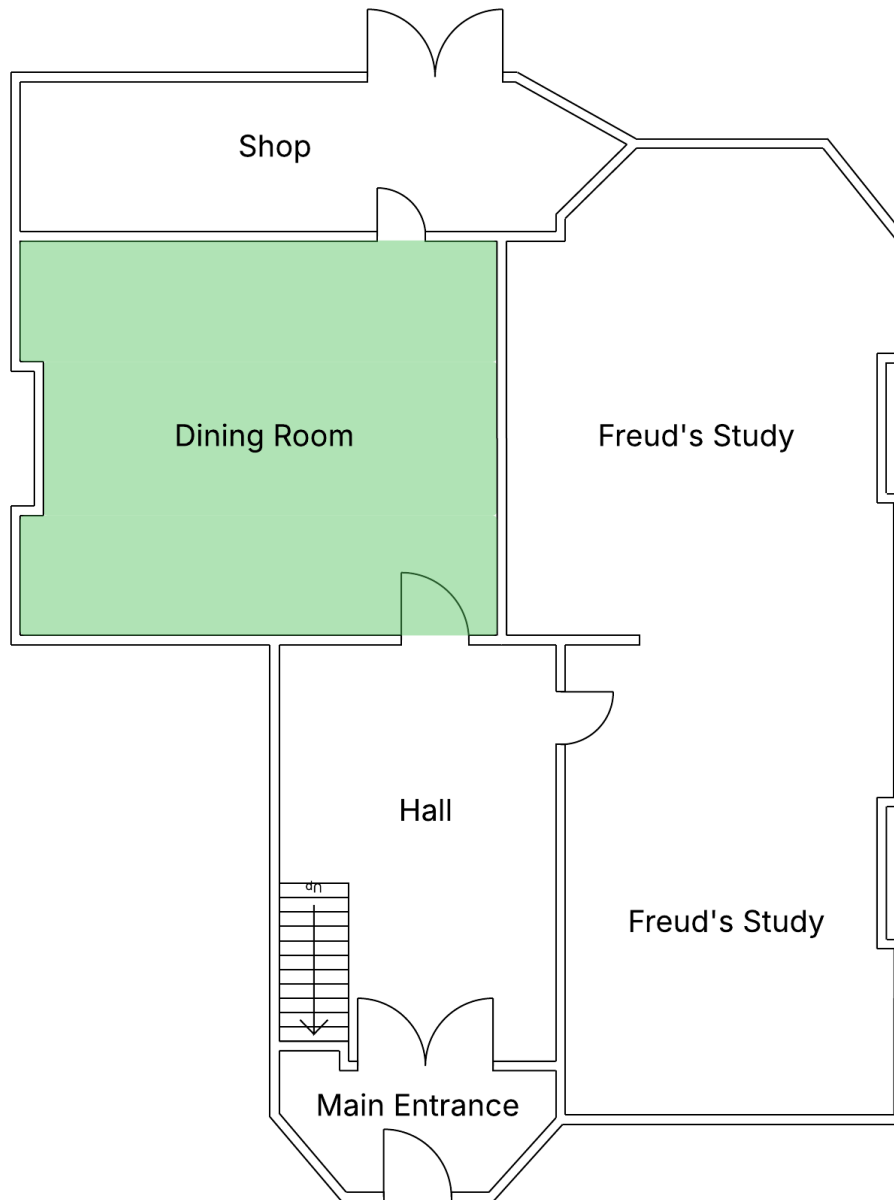
25	Family Event	SO	NFR	IND
26	Drinks Reception	SO	NFR	ORG
27	Away Days	PR	NFR	ORG
28	Family Event	SO	NFR	IND

## Appendix H: Floor Plans

### First Floor

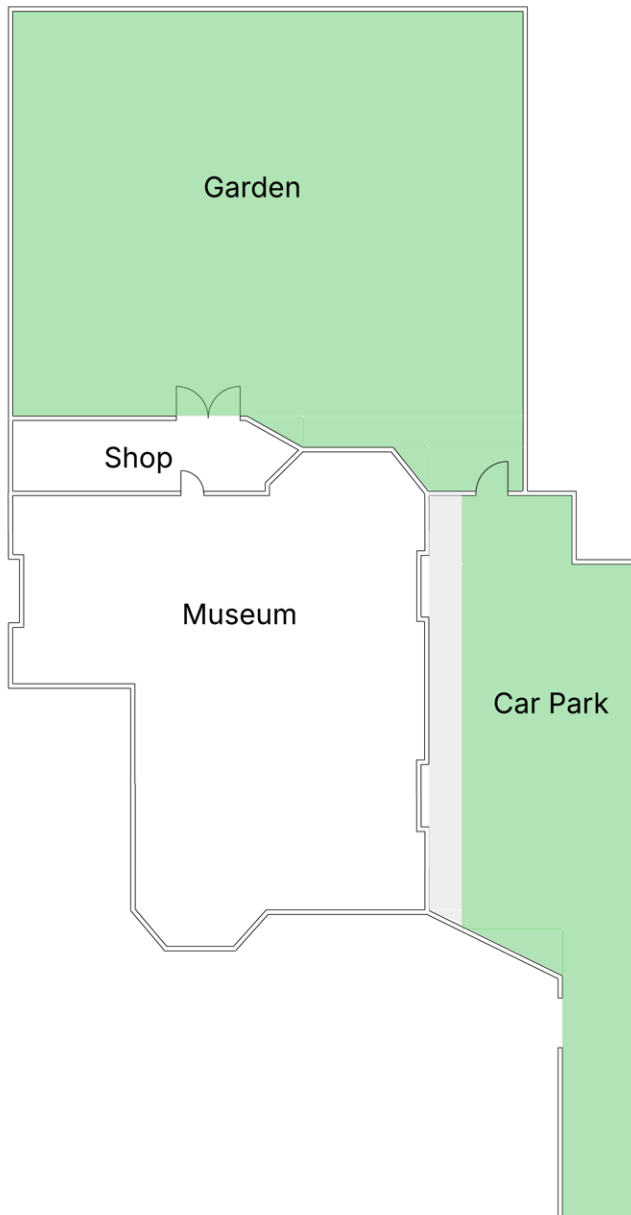


## Ground Floor





## Garden



### **Garden Capacity** **196 Square Meters**

*Theatre Style:* 60 people

*Boardroom Style:* 40 people

*Banquet:* 80 people

*Cocktail:* 90 people

### **Marquee Capacity** **40 Square Meters**

*Theatre Style:* 60 people

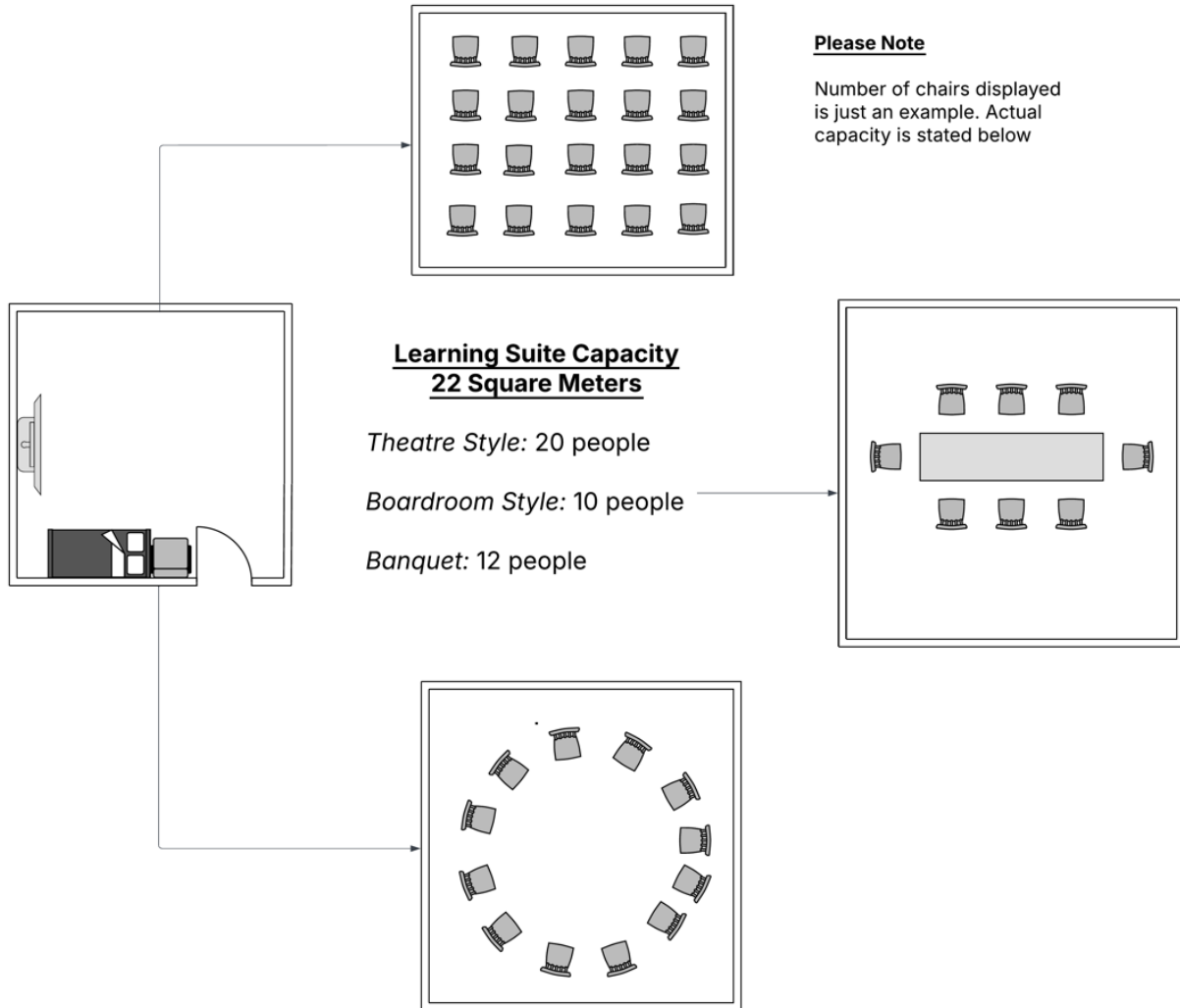
*Boardroom Style:* 40 people

*Banquet:* 60 people

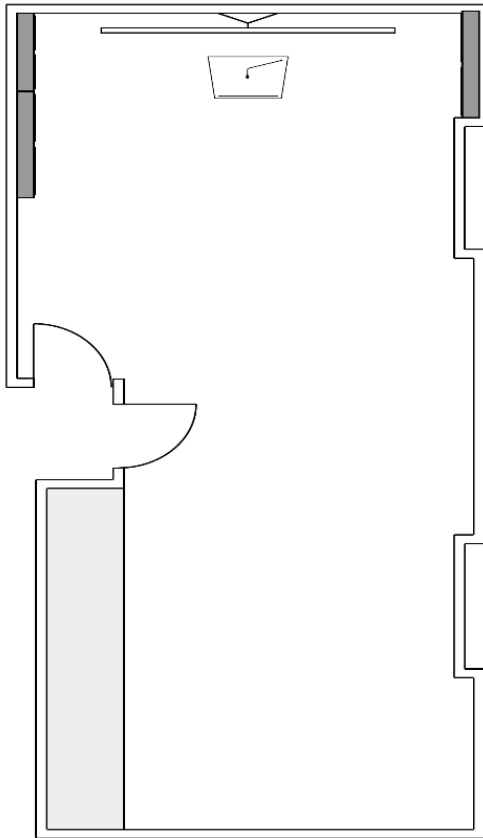
*Cocktail:* 60 people

### **Car Park Maximum** **Capacity 2 Cars**

## Learning Suite



## Video / Exhibition Room



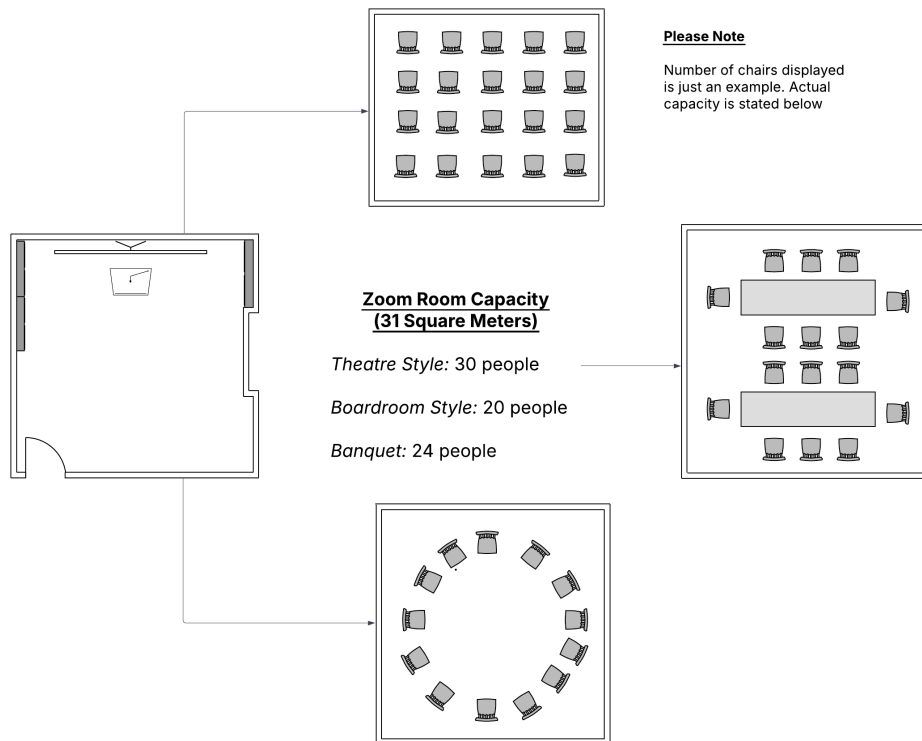
**Combined Video / Exhibition**  
**Room capacity**  
**(60 Square Meters)**

*Theatre Style: 70 people*

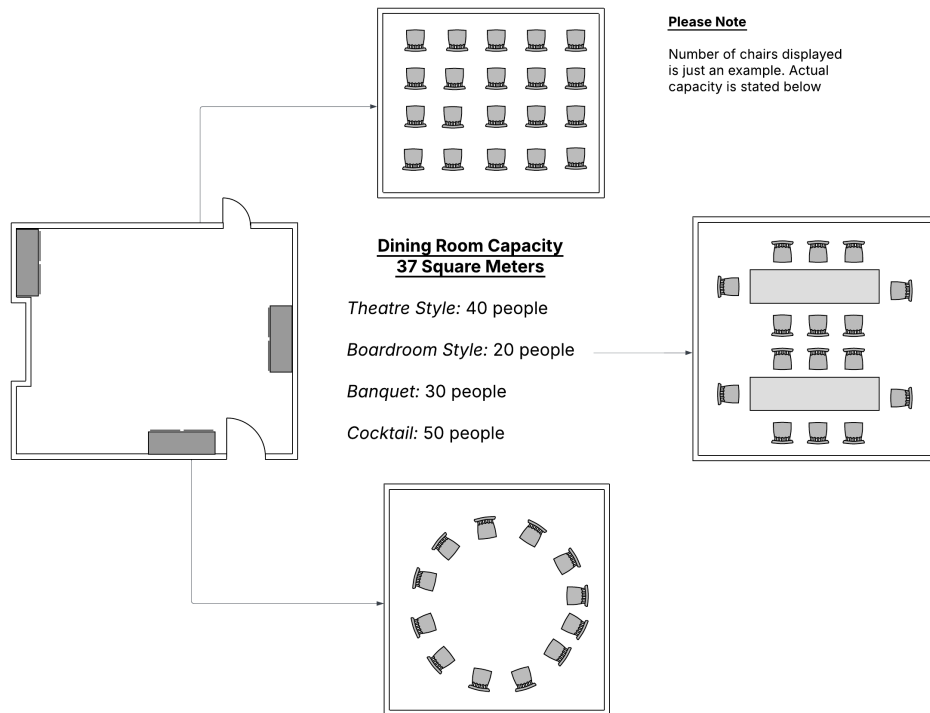
*Boardroom Style: 40 people*

*Banquet: 50 people*

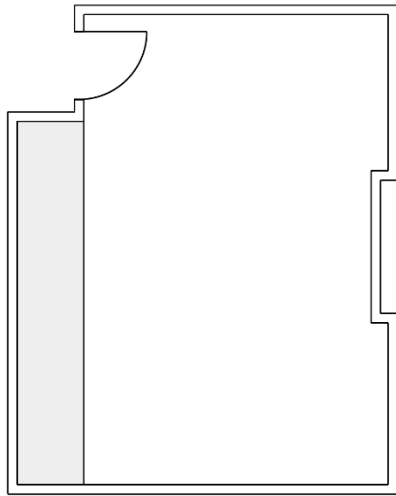
## Video (Zoom) Room



# Dining Room



## Exhibition Room



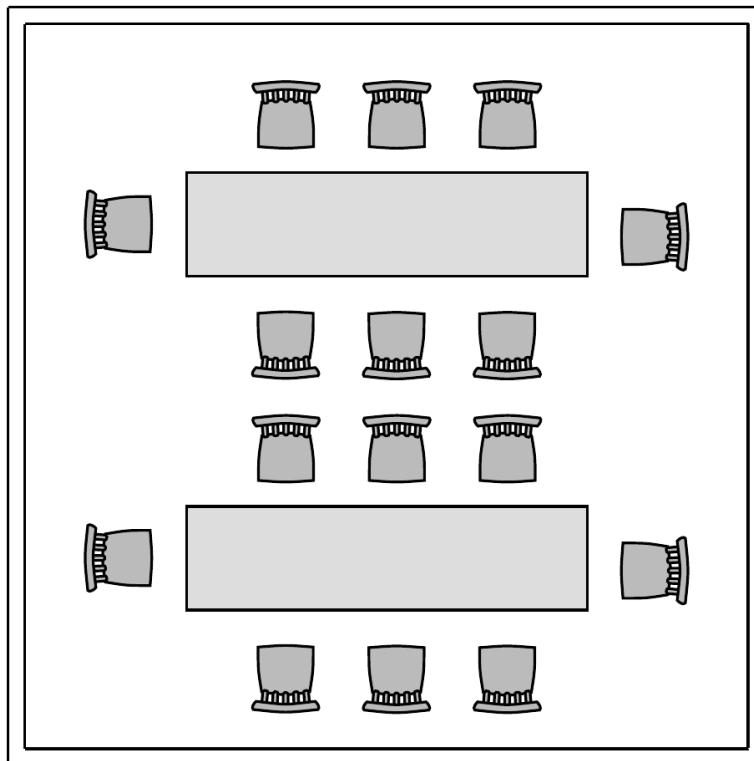
### Exhibition Room Capacity (60 Square Meters)

*Theatre Style:* 40 people

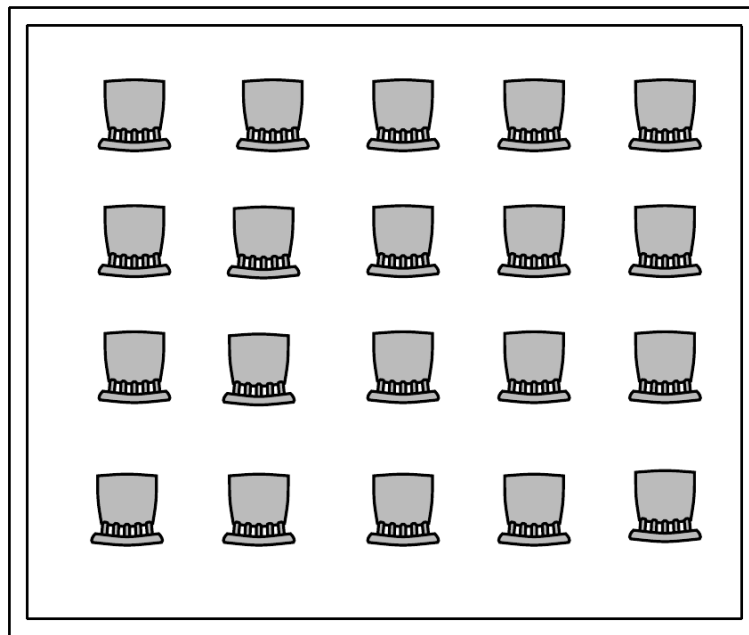
*Boardroom Style:* 20 people

*Banquet:* 26 people

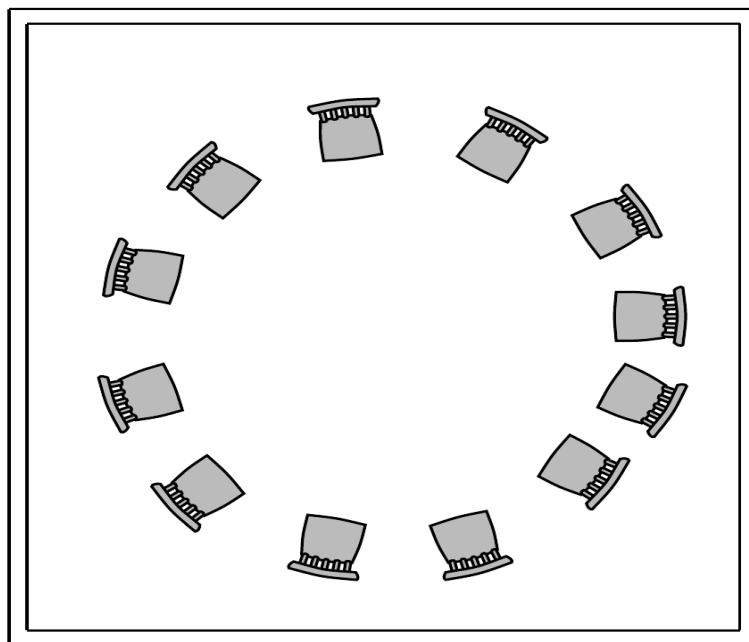
### Chair Orientation #1 (*Available for all rooms*)



Chair Orientation #2 (*Available for all rooms*)



Chair Orientation #3 (*Available for all rooms*)



## Appendix I: Client-Directed Brochure Template

VENUE HIRE CATALOG

WWW.FREUD.ORG.UK

# FREUD MUSEUM LONDON



2025







# Experience the Charm of Hampstead

Nestled in a charming residential neighbourhood, our venue offers a warm and welcoming atmosphere perfect for:

- Weddings
- Birthdays Parties
- Drink Receptions
- Dinners
- Conferences
- Business Away Days
- Filming and Photography
- Book Launches

We make the planning process simple and personalised. Let us help you create a memorable occasion in a venue that exudes both history and charm.



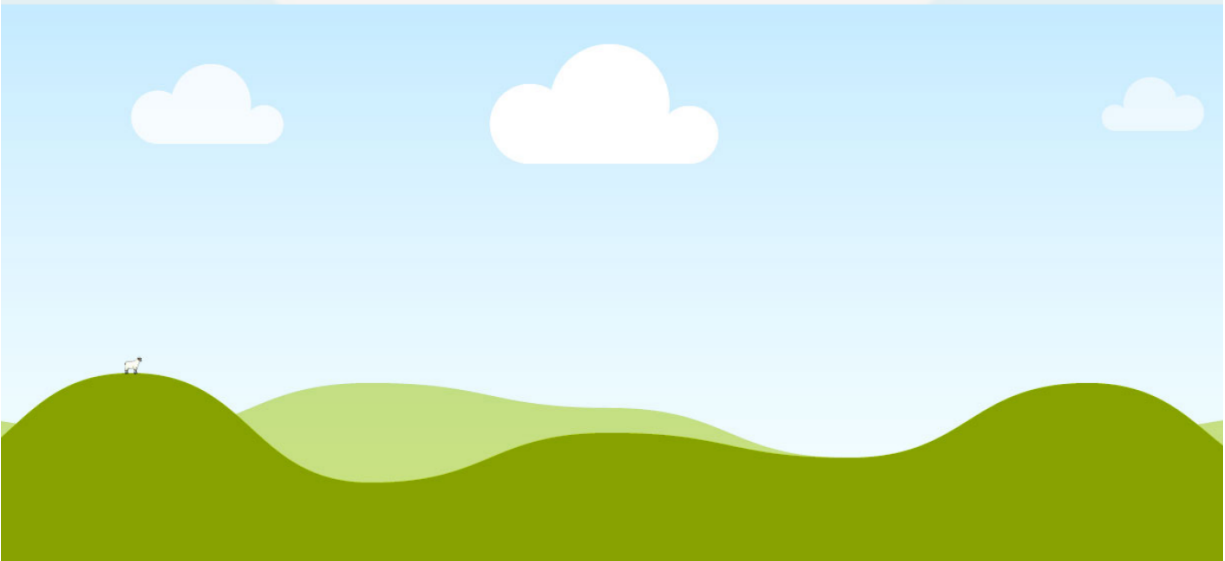


# Parties and Receptions

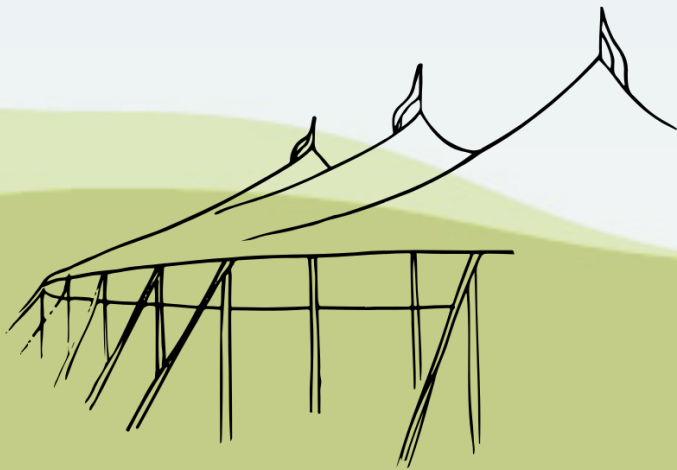


# The Garden

This beautiful garden enjoys plenty of summer sunlight, offering a stylish and practical space for your event. With the option of a marquee, we can set up tents, tables, and chairs to suit your needs, making it the ideal venue for a memorable wedding reception or birthday celebration.

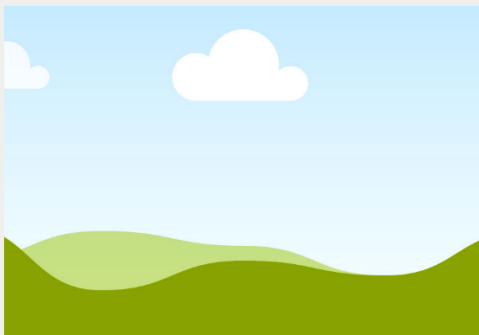
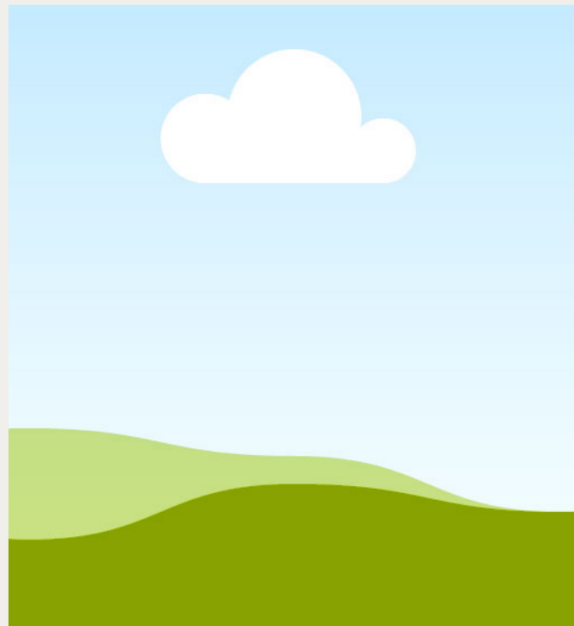


[EXPLAIN MARQUEE  
OPTIONS]



# Details

The garden is in full bloom in the summer months. You can rent it on or off museum operating hours. Please let our Head of Operations know of any accommodations you require to ensure you are happy with your event.



## CAPACITY

Theatre	60
Boardroom Style	40
Banquet w/o Marquee	80
Banquet w/ Marquee	60
Cocktail w/o Marquee	90
Cocktail w/ Marquee	60
Car Park	2 cars



# The Dining Room

Enter into the Dining Room just past the main hall. Here, you can host the center of your dining experience. Satisfactory service and staff flexibility provides you with an unforgettable experience

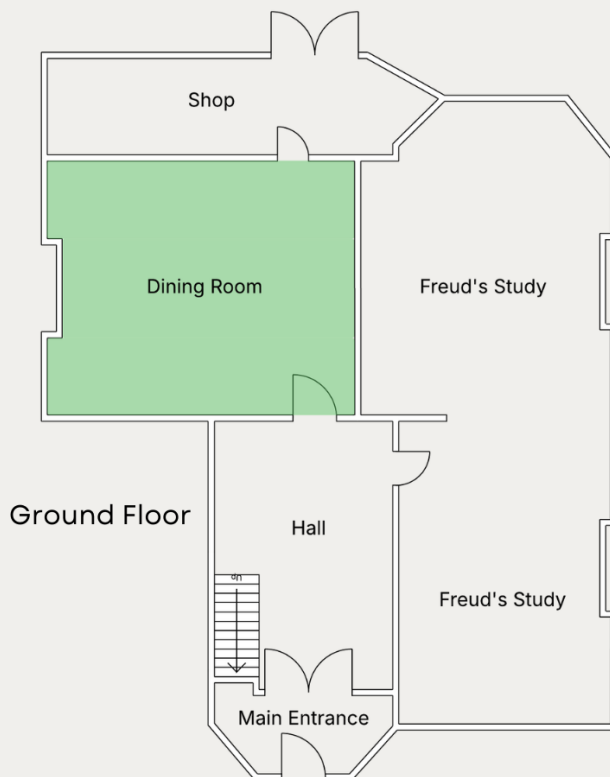
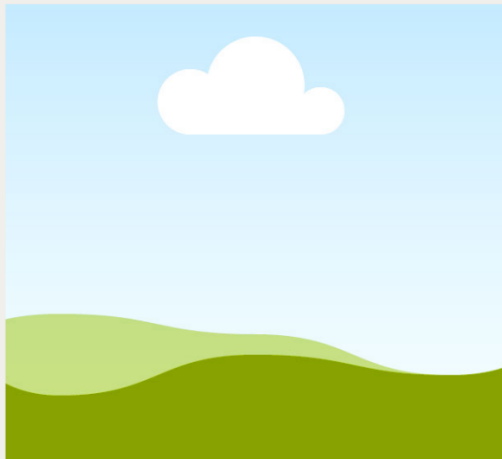


*[ANY ADDITIONAL INFO]*

*[TESTIMONIAL]*

# Details

FML cannot currently accommodate in-house catering. We recommend reaching out to us for advice on trusted caterers. You may bring your own alcohol; complimentary coffee can be arranged.



## *[TESTIMONIAL]*

### CAPACITY

Theatre	40
Boardroom	20
Banquet	30
Cocktail	50







# Meetings and Hybrid Events



# Learning and Working Spaces

## The Video Room

Experience our new IT accommodations in the newly renovated Video Room. By incorporating Zoom into our latest flat-screen projector, you can launch your book and invite friends from around the world.

## Need More Room?

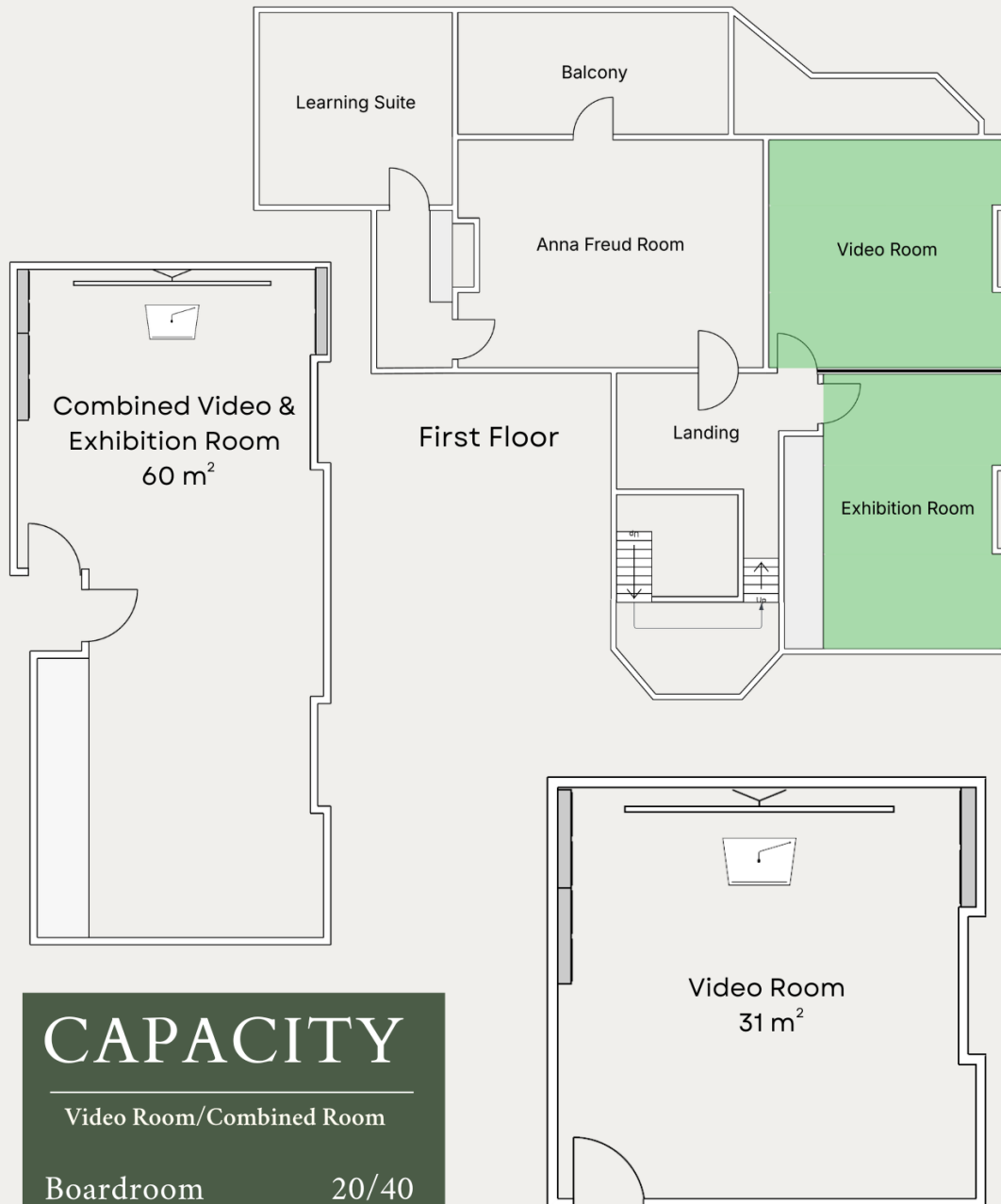
The Video Room can be opened up to expand into the Exhibition Room and make more room for guests. This layout offers the following amenities:

- Wi-Fi
- PA System
- Ceiling Mounted Speakers
- Projector
- Flat-screen TV

*\*The first floor of the museum does not currently have a lift.*

*We apologise for any inconvenience.*

# Details



## CAPACITY

Video Room/Combined Room

Boardroom	20/40
Banquet	24/50
Theater	30/70



# Learning and Working Spaces



## The Exhibition Room

The Exhibition Room can also be booked by itself. It comfortably seats a number of guests for educational lectures or business meetings.

## The Learning Suite

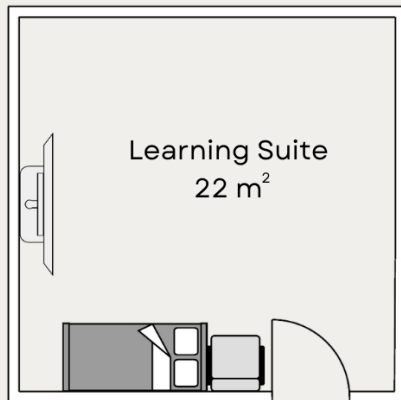
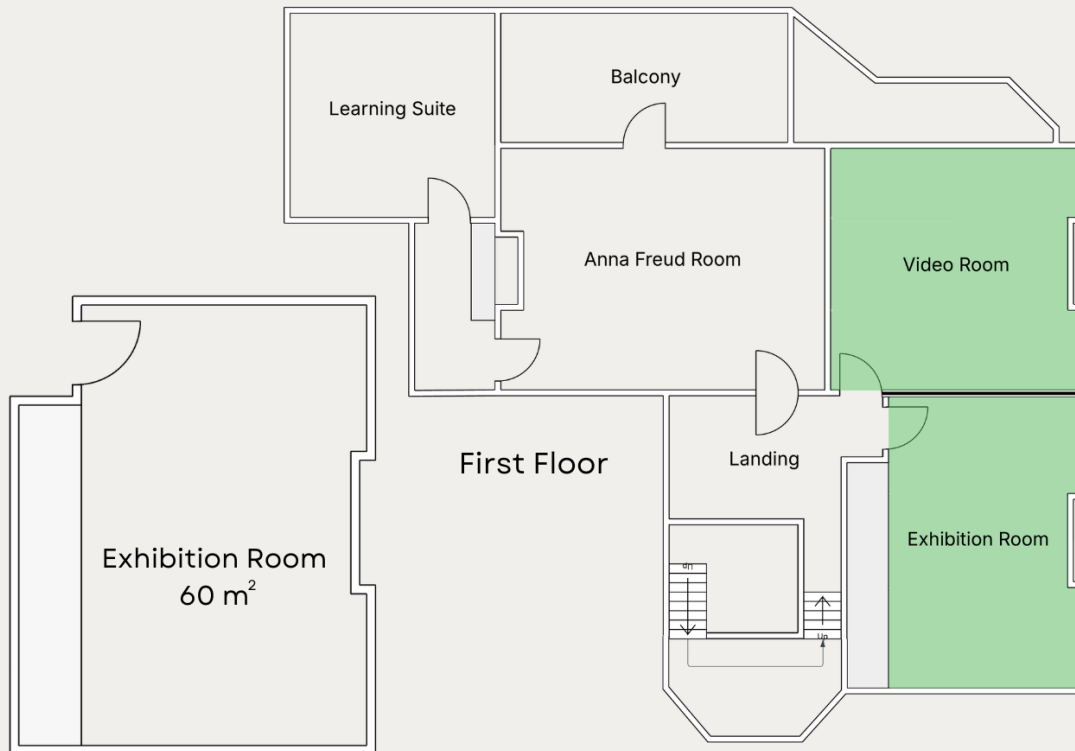
Immerse yourself in the life of Sigmund and Anna Freud, hosting corporate meetings or work away days among replicas of Sigmund Freud's psychoanalytic couch and chair!



*\*The second floor of the museum does not currently have a lift.*

*We apologise for any inconvenience.*

# Details



## CAPACITY

Learning Suite/Exhibition Room

Boardroom	10/20
Banquet	12/26
Theater	20/40

*[TESTIMONIAL]*





# The Complete Experience







# The Whole House

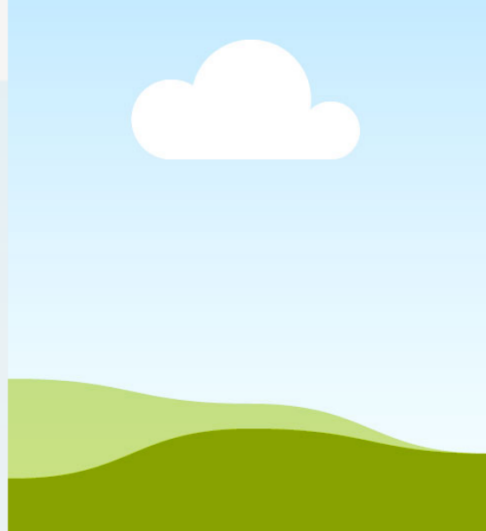
The whole house is available for booking all day Mondays and Tuesdays. On Wednesdays-Sundays, booking is available after 5 PM. If your event should need it, we offer advice on selecting hire equipment, florists, and music.



The Landing

*Perfect for giving speeches to the group, or even hosting live music.*

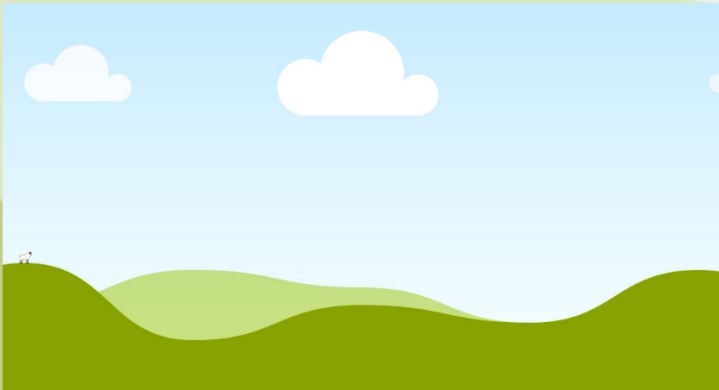
A stylized landscape illustration featuring a light blue sky with a single white cloud, rolling green hills in shades of light and dark green, and a dark green foreground.



Freud's Study

*Guests can explore Sigmund Freud's original antiquities.*

A stylized landscape illustration featuring a light blue sky with a single white cloud, rolling green hills in shades of light and dark green, and a dark green foreground.



Anna's Room

*Guests can explore the Anna Freud room to learn about her life and work through interactive displays and exhibits.*

A stylized landscape illustration featuring a light blue sky with two white clouds, rolling green hills in shades of light and dark green, and a dark green foreground. A small white sheep is visible on the leftmost hill.

# Contact Us!

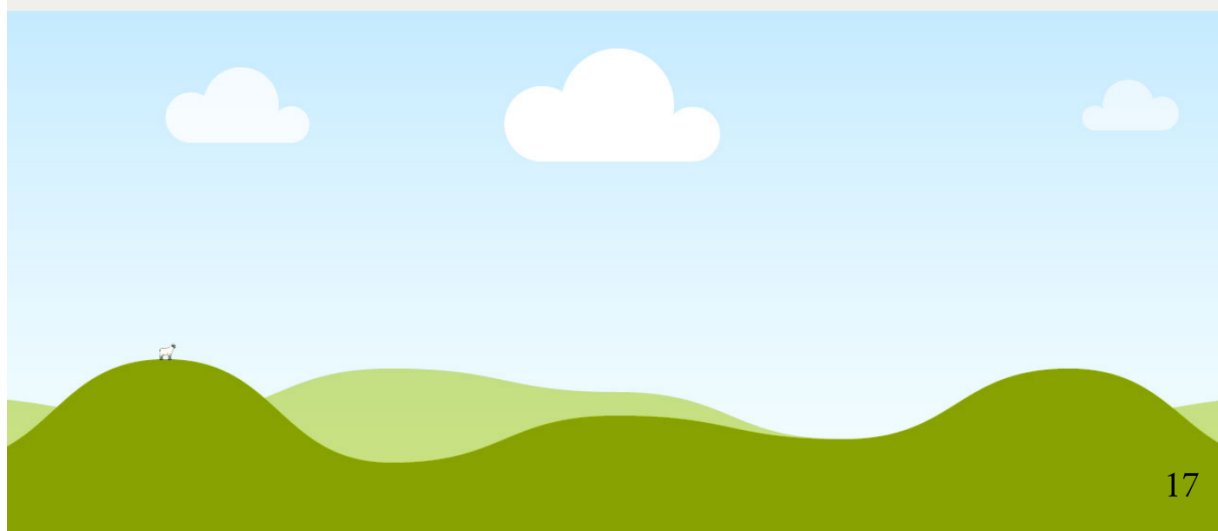


Daniel Bento  
*Head of Operations*



Francisco da Silva  
*Head of Facilities*

Visit our website at  
<https://www.freud.org.uk/venue-hire>  
to submit an enquiry!



# Become a Member Today!

Your membership supports our charitable work in preserving the legacy of Sigmund and Anna Freud.  
Your membership brings exclusive benefits, such as...

## Discounts

- 10% off venue hire bookings
- 20% off all events, conferences, courses, and On-Demand programming
- 10% off all purchases in the museum shop

## Exclusive Invitations

- Access to private viewings of exhibitions
- An invitation to the Freud Museum's Annual Summer Party
- Visits to other renowned museums and galleries across London

## Unlimited Free Access

- Unlimited free admission to the Freud Museum for you and a guest
- Complimentary entry to weekly guided tours
- Free access to *Freud's 4pm Sessions* talks
- Complimentary admission to our monthly *Philosophy for Children* workshops

## Exclusive Publications

- A subscription to the Freud Museum Magazine
- Regular Members' Newsletters filled with updates and insights

