



Report on Sculpture Gallery- presentation and interpretation

Full Report (January 2003)



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On Behalf of
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CONTENT OF REPORT

1: Executive Summary	5
1.1: Previous visits (4.2.1).....	5
1.2: Attendance at lectures, events or exhibitions (4.2.2)	5
1.3: Visitors' interest in aspects or themes of sculpture (4.2.3)	5
1.4: Visitors knowledge of Gesso, Socle, Patination, Grog, Polychromy and Relief (4.2.4)	5
1.5: Rating aspects of the terracotta techniques and bronze casting display cases (4.2.5)	5
1.6: Reasons for rating the terracotta techniques and the bronze casting display cases as poor or very poor (4.2.7)	6
1.7: Suggestions on improving the terracotta techniques and bronze casting display cases (4.2.8)	6
1.8: Examples of well displayed and explained sculptures (4.2.9).....	6
1.9: Best parts of the Sculpture Gallery (4.2.10).....	6
1.10: Worst parts of the Sculpture Gallery (4.2.11).....	6
2: Introduction	8
2.1: The Sculpture Gallery	8
2.2: Re- Location of Sculpture Gallery	8
2.3: The Market Research Group (MRG).....	8
2.4: Project Aims & Objectives.....	8
2.4.1: Project Aims	8
2.4.2: Project Objectives.....	8
3: Methodology	10
3.1: Target Population.....	10
3.2: Sampling Method	10
3.3: Sample size	10
3.3: Fieldwork Timing.....	10

3.4: Data Collection.....	11
3.5: Maximising Response.....	11
3.6: Questionnaire Design	11

4: Research Findings..... 12

4.1: Respondent Profile (Demographics).....	12
4.1.1: Level of education (Q12)	12
4.1.2: Age Groups (Q13)	12
4.1.3: Gender (Q14).....	13
4.1.4: Visitor Type including V&A audience segmentation (Q15)	13
4.1.5: Artistic/creative involvement (Q16)	15
4.1.6: Training within creative art (17).....	15
4.1.7: Ethnicity (Q18).....	16
4.1.8: Permanent residence (Q19)	17
4.2: Frequency tables	17
4.2.1: Previous visits (Q1).....	17
4.2.2: Attendance at lectures, events and exhibitions (Q2).....	18
4.2.3: Interest in sculpture themes (Q3).....	18
4.2.4: Knowledge of sculpture terms (Q4)	18
4.2.5: Have you seen the display cases? (Q5)	19
4.2.6: Rating aspects of the display cases (Q6)	19
4.2.7: Reasons for ticking very poor or poor for the display cases (Q7)	20
4.2.8: Suggestions on how to improve the display cases (Q8)	21
4.2.9: Examples of well displayed and explained sculptures (Q9)	22
4.2.10: Best parts of the Sculpture Gallery (Q10)	22
4.2.11: Worst part of the sculpture Gallery (Q11)	23

5: Conclusions & Recommendations 24

5.1: Interest in themes	24
5.2: Knowledge of sculpture terms.....	24
5.3: Recommendations for future display cases	24

6: Appendices 26

6.1: Survey Questionnaires.....	26
6.1.1: bronze Questionnaire 1.	26
6.1.2: Terracotta Questionnaire 2.	28
6.2: Verbatim Comments	30
6.2.1: Lectures, events or exhibits attended at the V&A	30
6.2.2: Reasons for ticking very poor or poor for bronze display	30
6.2.3: How the Lost Wax bronze casting display could be improved	31
6.2.4: Reasons for ticking very poor or poor for Terracotta display	33
6.2.5: How the Terracotta Techniques display could be improved	33

6.2.6 Good examples of well displayed and explained sculptures	34
6.2.7 Best part of the Sculpture Gallery	35
6.2.8 Worst part of the Sculpture Gallery	39
6.2.9: Other qualifications	41
6.2.10: Visitor type (Q15)	42
6.2.11: Special training in design or other art forms (Q17)	42
6.2.12: Ethnicity (Q18)	43
6.2.13: Place of permanent residence in the rest of the world (Q21)	44
6.2.14: Occupations (Q22)	44
6.2.15: Any other comments (Q 21)	47
6.3: Survey Frequency Tabulations	50
6.3.1: Visits to V&A (Q1)	50
6.3.2: Attendance of Lectures (Q2)	50
6.3.3: Interest in sculpture themes (Q3)	50
6.3.4: Knowledge of sculpture terms (Q4)	53
6.3.4: Have you noticed the displays? (Q5)	54
6.3.5: Please rate aspects of the displays (6)	54
6.3.6: Reasons for poor ratings on the bronze display (Q7)	58
6.3.7: Suggestions for improving displays (Q8)	58
6.3.8: Best part of the Sculpture Gallery (10)	59
6.3.9: Worst part of the Sculpture Gallery? (11)	59
6.3.10: Level of Education (Q12)	60
6.3.11: Age Groups (Q13)	60
6.3.12: Gender (Q14)	61
6.3.13: Visitor type (Q15)?	61
6.3.14: Involvement with the creative industries (Q16)?	61
6.3.15: Creative/artistic training or education (Q17)	62
6.3.16: Ethnicity (Q18)	62
6.3.17: Permanent residence (Q19)	62
6.4: Cross Tabulations	63
6.4.1: Propensity for interest in themes by professionals and non professionals	63
6.4.2: Propensity for knowledge of artistic terms if involved in artistic/creative professions	67

1: Executive Summary

The following summary has been drawn from the research findings section of the report, and are presented under headings that directly relate to the project's objectives (*Section 2.4.2*).

1.1: Previous visits (4.2.1)

- Two thirds of visitors were on their first visit to the V&A
- A fifth had been within the last year

1.2: Attendance at lectures, events or exhibitions (4.2.2)

- A fifth of those who had visited the V&A within the last year had attended an event, lecture or exhibition.

1.3: Visitors' interest in aspects or themes of sculpture (4.2.3)

- Visitors were asked about their interest in the following themes in sculpture :- the materials used in its' creation, the subject matter, the artist, the reason for its' creation, the period of manufacture, who owned it, and the technical process of its' manufacture.
- A very large proportion of visitors were most interested in the "subject matter" of the sculpture.
- Who owned the sculpture was the only aspect to interest less than half of the visitors.
- Generally two thirds of all visitors were interested in 6 out of the 7 aspects of sculpture.

1.4: Visitors knowledge of technical terms (Gesso, Socle, Patination, Grog, Polychromy and Relief) (4.2.4)

- Visitors knowledge of sculpture terms (listed above) overall was not good. With well over half of all visitors not knowing what half of the terms meant. Socle and Grog were particularly not known with over two thirds of all visitors not knowing what they meant.
- Relief was the most familiar term with three-quarters of all visitors knowing what it meant.

1.5: Rating aspects of the terracotta techniques and bronze casting display cases (4.2.5)

- The majority of visitors had seen the display case they were asked about and those that hadn't were asked to look at it.
- The terracotta display was rated far more highly than the bronze casting one.
- All visitors thought that the Terracotta techniques display case was either good or very good for its clarity of information. The majority of visitors also rated it highly in all other aspects as well.
- The bronze casting display was poorly rated with a quarter of all visitors criticising its overall appearance and ease of reading the most.

- Depth of information in the bronze casting display case was rated good by three-quarters of visitors. It was just the way the information was displayed in the case that let it down.

1.6: Reasons for rating the terracotta techniques and the bronze casting display cases as poor or very poor (4.2.7)

- There were very few criticisms for the terracotta display case. The main comment was that items needed more display space and therefore the case could be larger and a little better lit.
- Visitors felt that the bronze case on the other hand needed more attention. Most criticism was for the complex way the information was displayed. A quarter of all those making comment said that the text for describing the steps of the bronze casting process was made more complicated by being on a display board outside of the case.
- A quarter also said that it lacked colour and attractiveness and was dull dowdy and boring.

1.7: Suggestions on improving the terracotta techniques and bronze casting display cases (4.2.8)

- A quarter of visitors suggested that the display cases could be filled with more information about the items and their processes.
- A fifth thought that more space between the items would help.
- A few also felt that a larger display with special lighting would be an improvement.
- The bronze casting display would be improved by placing the text describing each process next to each model depicting that stage. Over a third of visitors suggested this action.
- A fifth also suggested that if the display was bigger and better lit that would also improve it.
- A video of the whole process was also mentioned as a useful medium for understanding and viewing the whole process. This idea was not suggested to visitors but given spontaneously by the respondents.

1.8: Examples of well displayed and explained sculptures (4.2.9)

- A large variety of suggestions were made by the visitors. The Tate Gallery was the most often mentioned with the Galleria Borghese in Rome a close second. The National Gallery was also mentioned, however as this contains no sculpture one must assume that respondents liked the way the Gallery presented and displayed art generally.

1.9: Best parts of the Sculpture Gallery (4.2.10)

- There were a large variety of best parts. The most repeated comment was the breadth and range of objects and displays in the sculpture gallery. Many people liked everything about the gallery.

1.10: Worst parts of the Sculpture Gallery (4.2.11)

- Pleasingly the most repeated response was that there were no bad bits only good with a tenth of visitors saying this. However getting visitors to make criticism is difficult as they are often

rather in awe of the whole Museum. There were several comments referring to small text on labels, poor lighting, noise from other exhibitions and a lack of benches.

2: Introduction

2.1: The Sculpture Gallery

The Sculpture Gallery is spread over a large area but Gallery 50B(1) displaying the terracotta techniques and Gallery 64 displaying the lost wax bronze casting process were the focus for interviewing at the Victoria and Albert Museum.

2.2: Re- Location of Sculpture Gallery

The Sculpture Gallery is to be moved to another location within the Museum. The displays describing Sculpture and its forms are to be displayed in Gallery 111 with new interpretation and presentation.

2.3: The Market Research Group (MRG)

The V&A has commissioned the Market Research Group (MRG), based at Bournemouth University, to undertake research into what visitors to the V&A think about various aspects of displaying sculpture, their technical knowledge on terminology and their views on what information should be displayed about the sculpture. MRG aims to be a key independent resource for the provision and interpretation of market intelligence for its clients. The group offers expertise, experience and advice in the field of market research, tailored to suit the needs of individual organisations. MRG has specialised in consultation of this sort, and has numerous projects to its name.

2.4: Project Aims & Objectives

2.4.1: Project Aims

To provide guidelines for the presentation and interpretation of the sculpture collections to an audience principally consisting of families, schools, students, creative professionals, adult groups and general audience of varying backgrounds and interest.

2.4.2: Project Objectives

More specifically, the project sought to achieve the following objectives (the number in brackets relates to the findings section in which the objective is dealt with):

- To identify what the target audience for the new Sculpture Gallery should be (4.1.4)
- To identify how interested visitors to the Sculpture Gallery are in themes and narratives relating to the physical representation of sculpture. (4.2.3)
- To establish the level of knowledge of sculpture terms extant among visitors (4.2.4)
- To investigate how visitors rate two different display cases, one displaying terracotta techniques and the other displaying the lost wax bronze casting process (4.2.6)
- To identify good examples of displaying and explaining the techniques and processes of sculpture and its creation. (4.2.9)

- To establish which aspects of the sculpture Gallery were particularly liked and disliked by visitors (4.2.10-11)

3: Methodology

3.1: Target Population

In this case, the target population (those of interest to the research) were all visitors to the Sculpture Gallery. In particular those in Gallery 50B(1) displaying the terracotta techniques and Gallery 64 displaying the lost wax bronze casting process.

3.2: Sampling Method

As no reliable database of the target population exists, a systematic technique of random sampling was employed. This simply means that every *n*th person is invited to take part in the survey, so that everyone in the target population has an equal, or at least known, chance of being chosen.

3.3: Sample size

100 interviews was the target sample size because of costs and the time available. However this target was exceeded. A total of 271 questionnaires were completed. 95% of the responses were completed via supervised self-completion this was most effective as a greater number of questionnaires could be achieved each day by one interviewer. It was decided that half the number of questionnaires should be surveyed on visitors who had seen or were shown the terracotta techniques display case and the other half on the lost wax bronze casting display case. The results were 151 completed questionnaires for the terracotta display and 120 for the lost wax bronze casting display.

3.3: Fieldwork Timing

Fieldwork was conducted between Tuesday 12th November and Saturday 23rd November at the V&A Museum, between 11am and 5pm on a variety of days, including the weekends. There were 7 week days and 3 weekend days with two interviewers present on some days. 40% of the responses were collected on the 3 weekend days and the rest were collected during the week.

	terracotta questionnaires	bronze questionnaires
12 th November	14	9
13 th November	13	8
15 th November	12	10
16th November	22	12
17th November	21	18
19 th November	10	5
20 th November	12	10
21 st November	15	12
22 nd November	12	17
23rd November	<u>20</u>	<u>19</u>
	<u>151</u>	<u>120</u>

3.4: Data Collection

Data collection is the method used to administer the questionnaire. For the purposes of this research, a face to face methodology was employed. This involved a trained interviewer supervising the completion of questionnaires by the visitors themselves as well as conducting personal and structured interviews with those visiting the Gallery.

This method was deemed most appropriate because:

- Response rates are generally high (and therefore schedules are relatively short) as the interviewer is present to gain the respondent's attention and explain the nature of the survey.
- Interviewers are able to question respondents further on vague answers or particular points of interest, which is invaluable in an exploratory survey of this kind.
- Non-verbal communication is apparent to the interviewer.
- Interviewers are able to feedback any fieldwork problems they encounter at an early stage.
- If the respondent is allowed to complete the questionnaire on their own, it is completed in less time therefore maximising the number of questionnaires completed each day

3.5: Maximising Response

The usefulness of the survey depended on achieving the predetermined sample size of 100. In order to maximise the target population's response the questionnaire was made as short and simple as possible. The interviewer was employed to explain the survey and physically attract respondents and a clearly marked ID badge and clipboard were provided to ensure the interviewer was not mistaken for other parties. Clip-boards were distributed to visitors to allow them to complete the survey themselves with the interviewer close to hand for reference.

3.6: Questionnaire Design

The Questionnaires, copies of which are appended to this report (*Appendix 6.1.1 & 6.1.2*) were designed by MRG specifically to fulfil the research objectives of the survey. The questions were those required by the V&A Museum to fulfil the survey objectives, and included: pre-code (tick response), numeric, literal (open-ended) and rating (five-point scale) questions. The target population was those who had visited the existing Sculpture Gallery. Two questionnaires were surveyed on visitors. They were identical apart from questions 5 to 8 where one questionnaire focused on questions about the terracotta techniques display and the other questionnaire focussed on the lost wax bronze casting display. It was decided that an even number of interviews should be held on each display case as far as was possible.

4: Research Findings

This section of the report discusses the findings of the survey, which are presented under headings that directly relate back to the research objectives (*Section 2.4*).

The findings are presented in question order where possible, and an explanation of each table is provided. The tables include; frequency of responses, base (all asked) and valid (all answering) percentages, and can be traced back to the original survey tabulations (*Appendix 6.3*)

4.1: Respondent Profile (Demographics)

4.1.1: Level of education (Q12)

Table 4.1.1 shows the highest level of education achieved by visitors. 51% of all visitors had achieved degree level or higher. Only a very small percentage (2%) had no qualifications at all.

Base: All respondents (271)	Number	Percentage
(1) No qualifications	6	2.2
(2) School certificate	15	5.5
(3) GCSE or equivalent	31	11.4
(4) AS/A level or equivalent	34	12.5
(5) HND/Diploma/PG Dip	28	10.3
(6) First Degree (BA/BSc)	90	33.2
(7) Masters degree (MA/MSc)	33	12.2
(8) PhD or equivalent	16	5.9
(9) Other	25	9.2
Total (Valid: Multi-Code)	271	100.0
(0) Missing Values	0	N/A
Total (Base)	271	N/A

4.1.2: Age Groups (Q13)

4.1.2 shows the break down of visitors by age group. Respondents falling into the age group 45-59 years (23%) are the more likely visitors to the Sculpture Gallery. However there are 19% of visitors who are aged between 18-24. Very few children frequent the Sculpture Gallery unless as part of an educational trip from schools.

Base: All respondents (271)	Number	Percentage
(1) 12-15	2	0.8
(2) 16-17	16	6.3
(3) 18-24	48	19.0
(4) 25-34	52	20.6
(5) 35-44	37	14.6
(6) 45-59	58	22.9
(7) 60-64	24	9.5
(8) 65+	16	6.3
(9) Refused	0	0.0
Total (Valid: Multi-Code)	253	100.0
(0) Missing Values	18	N/A
Total (Base)	271	N/A

4.1.3: Gender (Q14)

Table 4.1.3 shows the gender split of visitors. There is a significantly higher proportion of women visiting the Gallery at 56%. This result is slightly skewed as when couples were approached to take part in the research very often when the male of a couple was approached he would often pass the responsibility of completing the questionnaire to his spouse or partner.

Base: All respondents (271)	Number	Percentage
(1) Male	110	43.7
(2) Female	142	56.3
Total (Valid)	252	100.0
(0) Missing Values	19	N/A
Total (Base)	271	N/A

4.1.4: Visitor Type including V&A audience segmentation (Q15)

The following table (4.1.4) shows in what capacity respondents were visiting. The largest group (32%) classified themselves as visiting with family although this does not necessarily suggest there were always children in the group. Visitors ticked this column if they were visiting with only a spouse or partner. 27% of all visitors were visiting alone. There were no primary school groups interviewed during the survey and only a small combined amount (10%) of visitors fell within the different educational groups. There were also no holiday tour groups interviewed during the survey.

Base: All respondents (271)	Number	Percentage
(1) Visiting alone	70	26.6
(2) Visiting with family	84	31.9
(3) Visiting with friends	67	25.5
(4) Visiting with family & friends	6	2.3
(5) Part of primary school	0	0.0
(6) Part of secondary/6th form	11	4.2
(7) Part of art college group	12	4.6
(8) College/university group	3	1.1
(9) Adult education group	2	0.8
(10) Organised holiday group	0	0.0
(11) Organised group/association	6	2.3
(12) Other type of group	2	0.8
Total (Valid: Multi-Code)	263	100.0
(0) Missing Values	8	N/A
Total (Base)	271	N/A

The following table shows the split of visitors to the Sculpture Gallery via the V&A audience segmentation. It can be seen that the largest group to visit the Sculpture Gallery is “Individuals” at 37%. Professionals in the creative Industries (28%) are the next highest group. With “Families” at 27% (It should be noted that families were not asked if their children were under 16, it is therefore impossible to tell how many of these family groups did in fact contain children under the age of 16. Apart from those children specifically interviewed who were under the age of 17 (5% cross reference between “families” segment and “age groups”)) It should be noted that although 28% of visitors are classified as creative practitioners within this segmentation, they also fall into other segments when asked in what capacity they were visiting (see Table 4.1.4b).

Base: All respondents (271)	Number	Percentage
(1) Families	69	27.2
(2) Schools	8	3.1
(3) Students	8	3.1
(4) Professionals in the creative industries	70	28.0
(5) Adult & Community groups	5	2
(6) Individual adults not in other categories	93	37.0
Total	253	100

A cross-reference was made between Question 15 and 16 in order to evaluate the audience segmentation. The table below shows in what capacity creative practitioners and non practitioners are visiting. (Any differences between the percentages in Table 4.1.4 and Table 4.1.4b are due to irregularities of completion by respondents).

Creative practitioners cross-referenced with capacity in which visiting	Creative professional	Percentage	Non professional	Percentage	Total	Percentage
Visiting alone	23	31.5	46	23.2	69	25.5
Visiting with family	16	21.9	66	33.3	82	30.3
Visiting with friends	19	26.0	46	23.2	65	24.0
Visiting with friends & family	2	2.7	5	2.5	7	2.6
School group	0	0.0	0	0.0	0	0.0
Secondary/6th form college	2	2.7	9	4.5	11	4.1
College group	5	6.8	7	3.5	12	4.4
College/University group	1	1.4	2	1.0	3	1.1
Adult education group	0	0.0	2	1.0	2	0.7
Holiday group	0	0.0	0	0.0	0	0.0
Association Group	0	0.0	2	1.0	2	0.7
Other type of group	0	0.0	1	0.5	1	0.4
Total	68	93.2	186	93.9	254	93.7
Missing Values	5	6.8	12	6.1	17	6.3
Total Base	73	100.0	198	100.0	271	100.0

4.1.5: Artistic/creative involvement (Q16)

Table 4.1.5 shows how many visitors are employed within creative or artistic industry. 29% of all visitors were professionals in one of three artistic or creative industry categories. 15% of visitors worked in art or design of some kind. 10% were educators and 4% were either an artist or designer by profession. 71% of visitors felt they were not involved in artistic or creative industries at all.

Base: All respondents (271)	Number	Percentage
(1) I am artist/designer by profession	11	4.3
(2) I work in arts/design	37	14.6
(3) I am a teacher/educator	25	9.9
(4) None of these	180	71.1
Total (Valid: Multi-Code)	253	100.0
(0) Missing Values	18	N/A
Total (Base)	271	N/A

4.1.6: Training within creative art (17)

The following table shows how many respondents have specific training within creative art. It was left to the respondents' discretion to interpret what "training" covered. 41% of all visitors had training of some kind within sculpture, painting and design, design or other art forms being the more common at 20%. A cross-reference was done between creative/artistic practitioners and the training they had. Only half of the creative practitioners admitted to having some form of training in

the categories provided. A full list of the training visitors have in the design/other category can be found in *Appendix 6.2.11*.

Base: All respondents (271)	Number	Percentage
(1) Sculpture	20	7.4
(2) Painting	37	14.0
(3) Design/Other art forms	54	20.0
(4) None of these	158	58.3
Total (Valid: Multi-Code)	269	100
(0) Missing Values	2	N/A
Total (Base)	271	N/A

4.1.7: Ethnicity (Q18)

Table 4.1.7 shows the ethnicity of visitors. Unsurprisingly White British are the most dominant group visiting the Sculpture Gallery. 36% fall in the “White Other” category being made up of Europeans, Americans, Australians, Canadians and New Zealanders. Chinese visitors were the next largest group at 3%.

Base: All respondents (271)	Number	Percentage
(1) White British	122	51.0
(1) White Irish	6	2.5
(1) White other	87	36.4
(4) Mixed White & Black Caribbean	1	0.4
(5) Mixed White & Black African	1	0.4
(6) Mixed White & Asian	1	0.4
(7) Mixed Other	2	0.8
(8) Indian/British Indian	1	0.4
(9) Pakistani/British Pakistani	0	0.0
(10) Bangladeshi/British Bangladeshi	0	0.0
(11) Asian other	2	0.8
(12) Chinese/British Chinese	7	2.9
(13) Other Ethnic Group	9	3.8
Total (Valid: Multi-Code)	239	100.0
(0) Missing Values	32	N/A
Total (Base)	271	N/A

4.1.8: Permanent residence (Q19)

Table 4.1.8 shows the permanent residence of all respondents. 26% of visitors come from the rest of the UK. With 16% a piece coming from Europe and North America.

Base: All respondents (271)	Number	Percentage
(1) Greater London	52	21.2
(2) South East/Home counties	31	12.7
(3) Rest of UK	63	25.7
(4) Europe	39	15.9
(5) North America (USA/Canada)	39	15.9
(6) Rest of the World	21	8.6
Total (Valid: Multi-Code)	245	100.0
(0) Missing Values	26	N/A
Total (Base)	271	N/A

4.1.9: Occupation (Q20)

Of the 271 people completing questionnaires 40 people (15%) omitted their occupation or merely wrote, "Retired". The remainder fell into the following Socio-economic groupings.

- 14% A
- 44% B
- 1% C
- 17% C1
- 4% C2
- 6% D

4.2: Frequency tables

4.2.1: Previous visits (Q1)

Table 4.2.1 shows that 64% of respondents were on their first visit to the V&A.

Base: All respondents (271)	Number	Percentage
(1) No, first visit	161	64.4
(2) Yes, visited within the last year	58	23.2
(3) Yes, visited more than one year ago	50	20.0
Total (Valid: Multi-Code)	269	107.6
(0) Missing Values	2	N/A
Total (Base)	271	N/A

4.2.2: Attendance at lectures, events and exhibitions (Q2)

Of the 23% who have visited the V&A within the last year, 24% had attended an event, lecture or exhibition.

Base: Yes visited within year (58)	Number	Percentage
(1) Yes	14	24.1
(2) No	44	75.9
Total (Valid)	58	100.0
(0) Missing Values	0	N/A
Total (Base)	58	N/A

A full list of events, lectures and exhibitions can be found in *Appendix 6.2.1*. Only 14 people chose to say what events they had visited and the Versace exhibition was the most mentioned.

4.2.3: Interest in sculpture themes (Q3)

Table 4.2.3 shows the average ratings given to different themes in sculpture by the visitors. “The subject matter” proved the most interesting to visitors with 89% of respondents rating themselves as being interested or very interested. A cross-reference was done between Q16 (those involved with creative industries and those not) and Q3 (interest in themes). All cross-reference tables can be found in *Appendix 6.4.1*. Creative industry practitioners and non-practitioners differ little in their interests of themes except for “who owned the sculpture”. 46% of Non practitioners are interested in this whereas only 24% of creative practitioners are.

Summary Table	Av. Rating (1-5)	Interested (1+2)	Neither interested or uninterested (3)	Uninterested (4+5)
(1) The materials in construction	2.1	79	15.9	5.2
(2) The subject matter	1.7	88.6	6.9	4.5
(3) The artist	2	77.8	13.5	8.7
(4) The reason for its' creation	2	76.4	16.8	6.8
(5) The period of manufacture	2	78	18.5	3.5
(6) Who owned it	2.9	40.4	33.1	26.5
(7) The technical process of its manufacture	2.3	64.7	22.5	12.9

4.2.4: Knowledge of sculpture terms (Q4)

Table 4.2.4 indicates that the least familiar term is Socle with 75% of all visitors not knowing what it means. Grog is also not familiar with 66% of all visitors not knowing what it means. These facts are confirmed by visitor’s comments, which suggests that these terms should be explained. “Relief” is known by 78% of all visitors.

Summary Table	Total	Yes	No	Unsure
(Q4b) Socle	100.0	17.0	74.5	8.5
(Q4d) Grog	100.0	21.6	66.0	12.4
(Q4a) Gesso	100.0	36.6	54.0	9.4
(Q4c) Patination	100.0	46.0	45.6	8.4
(Q4e) Polychromy	100.0	50.7	40.1	9.2
(Q4f) Relief	100.0	77.7	17.0	5.3

Generally speaking those involved with creative industries have a better knowledge of terms than those not involved. Cross-referenced tables for all terms can be seen in *Appendix 6.4.2*.

4.2.5: Have you seen the display cases? (Q5)

Visitors were asked if they had seen the either of the two display cases. If they had not then they were directed to the cases in order for the interview to proceed. However the large majority of visitors had seen the case that they were asked about.

Base: All respondents @ Q5 (151)	Number	Percentage
(1) Yes	121	81.2
(2) No	28	18.8
Total (Valid)	149	100.0
(0) Missing Values	2	N/A
Total (Base)	151	N/A

Base: All respondents @ Q5 (120)	Number	Percentage
(1) Yes	105	87.5
(2) No	15	12.5
Total (Valid)	120	100.0
(0) Missing Values	0	N/A
Total (Base)	120	N/A

4.2.6: Rating aspects of the display cases (Q6)

151 Visitors (56%) were asked about the terracotta display case and 120 visitors (44%) were asked about the lost was bronze casting case.

Summary Table	Av. Rating (1-5)	Good (1+2)	Neither good or poor (3)	Poor (4+5)
(1) The clarity of information	2.2	73.5	11.8	14.7
(2) Depth of information	2	80.6	14.3	5.1
(3) Interest to you	2.1	74.5	19.6	5.9
(4) Ease of reading	2.5	61	12	27
(5) Overall appearance	2.6	55.1	18.4	26.5

Summary Table	Av. Rating (1-5)	Good (1+2)	Neither good or poor (3)	Poor (4+5)
(1) The clarity of information	1.5	100	0	0
(2) Depth of information	1.7	92.6	4.5	2.7
(3) Interest to you	1.9	80.9	16.5	2.6
(4) Ease of reading	1.8	90.3	5.3	4.4
(5) Overall appearance	1.7	91.2	6.2	2.7

The terracotta techniques case scored far higher than the bronze casting display on all aspects. With 100% of all those visitors viewing the case rating it either good or very good for clarity of information.

The bronze casting display case was heavily criticised on its overall appearance with 27% of visitors rating it poor or very poor. Ease of reading had 27% of visitors rating it poor or very poor.

4.2.7: Reasons for ticking very poor or poor for the display cases (Q7)

151 people were asked about the Terracotta display. Only 9% of those respondents (12 people) had rated the terracotta display poor or very poor in any way. 4 people thought the text or writing was too small to read and 3 thought that there should be more information on the history of items and the contents of the display case. One person felt that there was too much information to take in and another thought that the display case was located in a poor position. The following are some more random verbatim comments made about the terracotta display case:

- Text too small, cabinet needs to be bigger
- Not enough information on techniques of working clay
- Font is too small and close together for reading and white light reflects poorly on the case.
- Small writing
- Too much in one cabinet too take in.

120 people were asked about the bronze display case and 66% of them rated the bronze display case poor or very poor for various reasons. Table 4.2.7 shows that 25% of people thought that information via illustrations and diagrams should be placed beside each figure/model within the display. 25% also thought that the case had a difficult and complicated display. With 17% saying that the whole display was dull, dowdy and boring. The following are some more random verbatim comments made about the bronze casting display case:

- Too much depth for most. So much text needs pictures or photographs.
- Diagrams & illustrations would help. I know the process, many might not.
- The information given assumes knowledge I didn't have. Explain the technical terms.
- Looks dowdy and dated.

Table 4.2.7 (Q6) Reasons for poor ratings on the bronze display		
Base: Poor & V poor @ Q6 (79)	Number	Percentage
(1) Difficult and complicated explanation	9	25.0
(2) Cluttered	3	8.3
(3) Place diagrams & illustrations next to each stage	9	25.0
(4) Dull, Dowdy, Boring	6	16.7
(5) Needs to be more attractive/colourful	3	8.3
(6) Info could be read from all sides of the case	2	5.6
(7) Writing is poor, too wordy, or small	2	5.6
(8) Other Counts (<= 2)	2	5.6
Total (Valid: open-ended)	36	100.0
(0) Missing Values	43	N/A
Total (Base)	79	N/A

4.2.8: Suggestions on how to improve the display cases (Q8)

Table 4.2.8a (Q8) Suggestions for improving the bronze display		
Base: All respondents	Number	Percentage
(1) Put in a video of the process	8	11.3
(2) Arrange info around all 4 sides of case	3	4.2
(3) Place diagrams & illustrations next to each stage	26	36.6
(4) Bigger better display with better lighting	15	21.1
(5) Needs to be more attractive/colourful	3	4.2
(6) Needs more explanation e.g. prog & Socle	3	4.2
(8) Other Counts (<= 2)	13	18.3
Total (Valid: open-ended)	71	100.0
(0) Missing Values	49	N/A
Total (Base)	120	N/A

63% of respondents had suggestions. It can be seen from Table 4.2.8a that the largest proportion of people (37%) thought that descriptions and illustrations in the bronze display case should be placed beside each model. That way an explanation would be beside each model depicting the different stages of the process. This would make comprehension of the process easier. 21% of those giving suggestions thought that the display would benefit from being bigger and better lit. Video demonstration displays, were suggested by visitors as they also considered this to be beneficial in understanding the processes. (11%)

Table 4.2.8b (Q8) Suggestions for improving the Terracotta display		
Base: All respondents	Number	Percentage
(1) Larger display case is needed	3	6.5
(2) Better lighting	3	6.5
(3) More space between the items	9	19.6
(4) More information and demos within the case	13	28.3
(5) Larger print needed	2	4.3
(8) Other Counts (<= 2)	16	34.8
Total (Valid: open-ended)	46	100.0
(0) Missing Values	105	N/A
Total (Base)	151	N/A

Only 30% of respondents had suggestions on how to improve the terracotta display. Table 4.2.8b shows the main suggestions. 28% thought that more detailed information and demonstrations/illustrations within the case would be good. 20% felt that the case would benefit from the items within, having more space. This is supported by 7% also saying that the case needed to be bigger. All suggestions can be viewed in *Appendix 6.2.5*

4.2.9: Examples of well displayed and explained sculptures (Q9)

Only 22% of visitors (62 people) had suggestions on well-displayed and explained sculpture. A full list of all examples can be found in *Appendix 6.2.6*. However the Tate Gallery was mentioned the most often as a good example, followed by the National Gallery. As the National Gallery has no sculpture one must assume that respondents meant that they like the way the National Gallery displays its art and therefore perhaps a similar method should be adopted by the V&A for sculpture. The Galleria Borghese Rome was also mentioned as often as the National Gallery as a location to find well displayed sculpture.

4.2.10: Best parts of the Sculpture Gallery (Q10)

68% of all visitors described their best parts of the Sculpture Gallery. A full list of visitors' choices can be found in *Appendix 6.2.7*. Table 4.2.10 groups similar statements together. The breadth and range of the content of the Sculpture Gallery was the most popular comment at 10%. Several visitors made specific mention to Felicity Powell's Exhibition –“Drawn from the well”.

Table 4.2.10 (Q10) Best parts of the Sculpture Gallery		
Base: All respondents	Number	Percentage
(1) Interested in everything	11	5.9
(2) Architecture	4	2.2
(3) Artists sketches & pre sculpture work	3	1.6
(4) Sculptures	4	2.2
(5) Breadth and range of the collection	19	10.3
(6) Canova	5	2.7
(7) bronze statues	6	3.2
(8) Colour and lighting	10	5.4
(9) Drawn from well	5	2.7
(10) Fireplace	4	2.2
(11) The first part	2	1.1
(12) Greek related displays	2	1.1
(13) Space and the high ceilings	10	5.4
(14) The way everything is set out and displayed	4	2.2
(15) The Ivories	7	3.8
(16) Italian related displays	5	2.7
(17) Large sculptures	13	7.0
(18) Main Hall	7	3.8
(19) Neptune and Triton	4	2.2
(20) Renaissance	2	1.1
(21) Roodloft	4	2.2
(22) Prosperina	5	2.7
(23) Terracotta	8	4.3
(8) Other Counts (<= 2)	41	22.2
Total (Valid: open-ended)	185	100.0
(0) Missing Values	86	N/A
Total (Base)	271	N/A

4.2.11: Worst part of the sculpture Gallery (Q11)

44% of visitors made comment in this question. Table 4.2.11 shows visitors comments grouped together under similar captions. The largest number of similar comments was positive, with 17% of visitors not finding fault in the Gallery. Poor lighting, cluttered and overcrowded displays; and information and labelling difficult to read or find; were 3 common complaints each from 11% of visitors.

Base: All respondents	Number	Percentage
(1) No bad bits, only good	20	16.9
(2) Don't know	9	7.6
(3) Poor lighting	13	11.0
(4) So many small items cluttered and overcrowded	13	11.0
(5) Layout	3	2.5
(6) Info and labelling is difficult to read or find	13	11.0
(7) Noise from other exhibits (Rewind)	9	7.6
(8) Not being able to touch sculptures etc	3	2.5
(9) Not enough seating	3	2.5
(10) Other Counts (<= 2)	32	27.1
Total (Valid: open-ended)	118	100.0
(0) Missing Values	153	N/A
Total (Base)	271	N/A

5: Conclusions & Recommendations

The following conclusions and recommendations have been drawn from the research findings section of the report.

5.1: Interest in themes

- Visitors are most interested in the subject matter of the sculpture. The artists themselves, the reason for the sculptures' creation and the period of manufacture are also popular themes. Generally speaking though visitors are interested in all aspects of sculpture.
- Perhaps all the different themes can be individually highlighted in a rotational manner over a period of time. So that depth of information can be extensive on each of the different themes but there is not too much breadth of information presented to the visitor all in one go.
- Who owned the sculpture is relatively unimportant to those involved in the creative industries but as those not involved in creative industries represent the larger group of visitors and they are interested in who owned the sculpture. Then perhaps it would be beneficial to display this information. However it is still the least popular theme.

5.2: Knowledge of sculpture terms

- "Relief" is the term most readily recognised by all visitors, with "polychromy" also well known. Half of the terms are not known by over 50% of the visitors so explanation of all terms is recommended. Particularly as some visitors requested explanations during the interview.
- Colour photographs, video presentations and actual sculpture materials to handle would all help visitors to appreciate and understand all the different terms.
- As there were low numbers of children in the Sculpture Gallery perhaps the inclusion of interactive materials may encourage more visits and help them understand and develop an appreciation of sculpture.

5.3: Recommendations for the new Sculpture Gallery

- The terracotta display case was rated by far the better display case out of the two. It is therefore recommended that the new gallery should take account of the strengths of this display having the material samples, shorter text in comparison to bronze and closer reference of text to the model forms of sculpture. Cases may need to be a little larger with spot-lights highlighting the more intricate items that may otherwise be lost if they are small.
- The bronze casting display case was generally not very popular, although the depth of information was thought to be good. It is therefore suggested that depth of information in the new gallery may be interesting to visitors provided that the mechanism by which this information is interpreted is varied. This could be achieved via video presentations or step by step colour photographs labelled precisely at each stage of a process.
- All future display cases would benefit from more colour and better lighting. Special care should be taken when placing labels within or beside cases so that when the visitor is reading the label the item it refers to is not obscured by glare or reflections of poorly located lighting.

- The fact that people are impressed by the architecture and high ceilings of the Gallery suggests that the architectural setting can play an important part in a positive gallery experience.
- The sheer diversity and volume of sculpture is a real asset to the Sculpture Gallery, so the best use of space must be adopted in order for the collection to be displayed well without it looking cramped and cluttered.
- Visitors greatly appreciate cases displaying the varying techniques of sculpture. Means of incorporating demonstrations into the gallery as video presentations or live events should be considered.

6: Appendices

6.1: Survey Questionnaires

6.1.1: bronze Questionnaire 1.

Victoria & Albert Museum

Sculpture Gallery

Dear Visitor, Could you please help the Victoria and Albert Museum (V&A) by answering the questions below. We are constantly working to ensure visitors have an enjoyable and informative experience and the information that you provide will help us in this endeavour. Please complete & return in the envelope provided.

Q1 Have you ever visited the V&A before?
 No, first visit Go to Q3
 Yes, visited within the last year Go to Q2
 Yes, visited more than one year ago Go to Q3

Q2 Have you attended any lectures, or events at the V&A during the past year?
 Yes No
 If "Yes", please specify which. _____

Q3 How interested are you in the following when studying sculpture?

	V Intere sted	Intere sted	Neith er	Un- intere sted	V uninte rested
The materials used in its' creation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The subject matter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The artist	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The reason for its' creation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The period of manufacture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Who owned it	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The technical process of its' manufacture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q4 Do you understand what the following terms mean?

	Yes	No	Unsure
Gesso	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Socle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Patination	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grog	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Polychromy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relief	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q5 On your visit today have you noticed the following?
 Yes No
 The Lost Wax bronze casting display Go to Q6 Go to Q9

Q6 Please rate the Lost Wax bronze casting display case under the following categories?

	V Goo d	Goo d	Neit her	Poor	V poor
Clarity of information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Depth of information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interest to you	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ease of reading	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall visual appearance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q7 If you ticked poor or very poor why was this?

Q8 Do you have any suggestions as to how the Lost Wax bronze casting display could be improved?

Q9 If you have seen any good examples of explaining or displaying sculptures or other kinds of fine art elsewhere please describe what it was below.

Q10 What is the best part of the Sculpture Gallery?

Q11 What is the worst part of the Sculpture Gallery?

Q12 What is the highest level of educational qualification you have achieved (If overseas qualification please specify which below)?

- No qualifications
 - School certificate
 - GCSE or equivalent
 - AS/A level or equivalent
 - HND/Diploma/PG Dip
 - First degree (BA/BSc) or equivalent
 - Masters degree (MA/MSc)
 - PhD or equivalent
 - Other (please write below)
- please specify* _____

Q17 Do you have any special training or education in the following? (please tick all that apply)

- | | <i>Sculpture</i> | <i>Painting</i> | <i>Design/other art forms</i> |
|--|--------------------------|--------------------------|-------------------------------|
| Do you have any special training or education in the following? (please tick all that apply) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Q17 Do you have any special training or education in the following? (please tick all that apply)

Q13 May we ask the age category of the visitor completing this survey?

- 12-15
- 16-17
- 18-24
- 25-34
- 35-44
- 45-54
- 55-59
- 60-64
- 65+
- Refused

Q18 To which of these groups do you consider you belong?

- White British
 - White Irish
 - White other (please specify)
 - Mixed White & Black Caribbean
 - Mixed White & Black African
 - Mixed White & Asian
 - Mixed Other (please specify)
 - Indian/British Indian
 - Pakistani/British Pakistani
 - Bangladeshi/British Bangladeshi
 - Asian other (please specify)
 - Chinese/British Chinese
 - Other Ethnic Group (please specify)
- please specify* _____

Q14 May we ask the gender of the visitor completing this survey?

- Male
- Female

Q19 Please state your permanent place of residence.

- Greater London
 - SouthEast/Home Counties
 - Rest of UK
 - Europe
 - North America (USA/Canada)
 - Rest of the World (please specify below)
- please specify* _____

Q15 In what capacity are you visiting?

- Visiting alone
 - Visiting with family
 - Visiting with friends
 - Visiting with family & friends
 - Visiting as part of primary school group
 - Visiting as part of a secondary group/6th form college
 - Visiting as part of an art college group
 - Visiting as part of a college/university group (excluding art college)
 - Visiting as part of an adult education group
 - Visiting as part of an organised holiday group/tour
 - Visiting as part of a group organised by an association, society or club (specify)
 - Visiting as part of some other type of group (specify)
- please specify* _____

Q20 Please state the occupation (job title) of the main wage earner in your household. If they have retired or are not working for any reason please specify their last main job where applicable)

Q21 Please include any other comments you may have below.

Q16 I would like to ask you about your involvement with the creative industries, which phrases best apply to you?

- I am an artist/designer by profession
- I work in an arts/design/creative/media profession
- I am a teacher/educator
- None of these

6.1.2: Terracotta Questionnaire 2.

Victoria & Albert Museum

Sculpture Gallery

Dear Visitor, Could you please help the Victoria and Albert Museum (V&A) by answering the questions below. We are constantly working to ensure visitors have an enjoyable and informative experience and the information that you provide will help us in this endeavour. Please complete & return in the envelope provided.

- Q1 Have you ever visited the V&A before?
 No, first visit Go to Q3
 Yes, visited within the last year Go to Q2
 Yes, visited more than one year ago Go to Q3
- Q2 Have you attended any lectures, or events at the V&A during the past year?
 Yes No
 If "Yes", please specify which. _____
- Q3 How interested are you in the following when studying sculpture?
- | | V
Intere
sted | Intere
sted | Neith
er | Un-
intere
sted | V
uninte
rested |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| The materials used in its' creation | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The subject matter | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The artist | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The reason for its' creation | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The period of manufacture | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Who owned it | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| The technical process of its' manufacture | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
- Q4 Do you understand what the following terms mean?
- | | Yes | No | Unsure |
|------------|--------------------------|--------------------------|--------------------------|
| Gesso | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Socle | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Patination | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Grog | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Polychromy | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Relief | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
- Q5 On your visit today have you noticed the following?
- | | Yes | No |
|-------------------------------------|-----------------------------------|-----------------------------------|
| The Lost Wax bronze casting display | <input type="checkbox"/> Go to Q6 | <input type="checkbox"/> Go to Q9 |
- Q6 Please rate the Lost Wax bronze casting display case under the following categories?
- | | V
Goo
d | Goo
d | Neit
her | Poor | V
poor |
|---------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Clarity of information | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Depth of information | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Interest to you | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Ease of reading | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Overall visual appearance | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
- Q7 If you ticked poor or very poor why was this?

- Q8 Do you have any suggestions as to how the Lost Wax bronze casting display could be improved?

- Q9 If you have seen any good examples of explaining or displaying sculptures or other kinds of fine art elsewhere please describe what it was below.

- Q10 What is the best part of the Sculpture Gallery?

- Q11 What is the worst part of the Sculpture Gallery?

- Q12 What is the highest level of educational qualification you have achieved (If overseas qualification please specify which below)?
- | | |
|-------------------------------------|--------------------------|
| No qualifications | <input type="checkbox"/> |
| School certificate | <input type="checkbox"/> |
| GCSE or equivalent | <input type="checkbox"/> |
| AS/A level or equivalent | <input type="checkbox"/> |
| HND/Diploma/PG Dip | <input type="checkbox"/> |
| First degree (BA/BSc) or equivalent | <input type="checkbox"/> |
| Masters degree (MA/MSc) | <input type="checkbox"/> |
| PhD or equivalent | <input type="checkbox"/> |
| Other (please write below) | <input type="checkbox"/> |
- please specify _____

- Q13 May we ask the age category of the visitor completing this survey?
- 12-15
 - 16-17
 - 18-24
 - 25-34
 - 35-44
 - 45-54
 - 55-59
 - 60-64
 - 65+
 - Refused

- Q14 May we ask the gender of the visitor completing this survey?
- Male
 - Female

- Q15 In what capacity are you visiting?
- Visiting alone
 - Visiting with family
 - Visiting with friends
 - Visiting with family & friends
 - Visiting as part of primary school group
 - Visiting as part of a secondary group/6th form college
 - Visiting as part of an art college group
 - Visiting as part of a college/university group (excluding art college)
 - Visiting as part of an adult education group
 - Visiting as part of an organised holiday group/tour
 - Visiting as part of a group organised by an association, society or club (specify)
 - Visiting as part of some other type of group (specify)
- please specify* _____

- Q16 I would like to ask you about your involvement with the creative industries, which phrases best apply to you?
- I am an artist/designer by profession
 - I work in an arts/design/creative/media profession
 - I am a teacher/educator
 - None of these

- Q17 Do you have any special training or education in the following? (please tick all that apply)
- | | <i>Sculpture</i> | <i>Painting</i> | <i>Design/other art forms</i> |
|--|--------------------------|--------------------------|-------------------------------|
| Do you have any special training or education in the following? (please tick all that apply) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

- Q17 Do you have any special training or education in the following? (please tick all that apply)
- _____

- Q18 To which of these groups do you consider you belong?
- White British
 - White Irish
 - White other (please specify)
 - Mixed White & Black Caribbean
 - Mixed White & Black African
 - Mixed White & Asian
 - Mixed Other (please specify)
 - Indian/British Indian
 - Pakistani/British Pakistani
 - Bangladeshi/British Bangladeshi
 - Asian other (please specify)
 - Chinese/British Chinese
 - Other Ethnic Group (please specify)
- please specify* _____

- Q19 Please state your permanent place of residence.
- Greater London
 - SouthEast/Home Counties
 - Rest of UK
 - Europe
 - North America (USA/Canada)
 - Rest of the World (please specify below)
- please specify* _____

- Q20 Please state the occupation (job title) of the main wage earner in your household. If they have retired or are not working for any reason please specify their last main job where applicable)
- _____

- Q21 Please include any other comments you may have below.
- _____

6.2: Verbatim Comments

6.2.1: Lectures, events or exhibits attended at the V&A

- Versace
- Fashion. Glass
- Italian Terracotta's
- Versace
- Guided tour with University
- Bollywood
- British Gallery & Versace
- Haute Couture
- British Gallery & Versace & Haute Couture
- Family
- Versace
- Versace

6.2.2: Reasons for ticking very poor or poor for bronze display

- Visually the stages of the process are not immediately apparent - bit more flair please
- Too awkward skipping between exhibit & information on the left!
- It might be clearer if each point is under the relevant sculptural example.
- Put written information next to the stage of manufacture
- It is set out in a V. Dull way & does not make you want to read it.
- Small writing on paper doesn't look appealing
- Because it could be a better design
- Need figures & relevant info. Facing all around case.
- It involved a lot of to-ing & fro-ing to equate the info to models.
- Sentence structure is poor-could be presented more clearly within A,B,C ...
- Needs more space & light
- Needs updating of presentation-can walk around but all info on one side.
- Text badly presented-exhibition looks dull.
- Description was difficult to follow. I had a fair idea of the process.
- Too long-winded & technical for me.
- Too much depth for most. Pure text-needs pictures. Overshadowed by others.
- More colour needed
- A bit complicated
- Not very dynamic--looks boring-perhaps as it's on one level.
- The double layered case was a little overwhelming
- Diagrams & illustrations would help. I know process-many might not!
- Looks Dowdy & dated
- Copy is too long-with so many exhibits-keep things short.
- It's hard to follow with being all around & how you get from A to C
- Much more attractive ways of visual presentation than straight narrative.
- Old
- Script next to display not with stages Cluttered & poorly lit- well sequenced.

- Out of date-boring visually poor position
- Rather 'busy' unattractive layout
- Cluttered
- Put information below each stage
- Explanation badly displayed & old fashioned; better if above/below display
- Have info below each stage
- Looks old & uninviting
- Uninviting-easily missed where placed between other cases.
- Old fashioned lack-luster presentation-needs accompanying video.
- Information given assumes knowledge I didn't have-technical terms.

6.2.3: How the Lost Wax bronze casting display could be improved

- Written info. Could be displayed in front of each stage of process.
- Larger display case with a tiered effect-Stage 1 leading up to final.
- Light within case-Bigger case-Info below each stage of process.
- It is a bit cramped-needs a larger display case
- Explanation is on Left side of display-would be better IN display case
- No
- Labeling on the display box
- Lighting within case
- Different statuettes
- It is difficult to keep moving the writing and the display
- Lighting within case
- Display is viewable 360 degrees. But is all facing in one direction people can walk around the Exhibit.
- Set it out with small parts of the Information underneath the Exhibit, explaining each part
- No
- More colour. More modern
- More modern stand & description notes by articles
- Top lighting within case. More space to walk all around-not well display
- Better to include description by the model at each stage of process. Larger sign
- Update case-remove material- to give wooden base-as other displays
- No
- Explain terms used- clarify which step explained-correspond to each step
- 360 degree information-better lighting
- Show the process in more depth
- Not-satisfied
- More colourful explanatory pictures
- Best way of communicating would be via Video/multi media-if appropriate!
- A short video would be good, showing different stages & explanations.
- A short video
- Larger case needed-not clear-get distracted by other displays
- Add technology like visual images and so.

- Break item C into smaller parts. Use headers to highlight imp info. Outline
- Description adjacent to model
- More colour, add more interest
- Brighten up a bit
- Display the various stages on different levels.
- Brighten up the area
- Clearer labels-Clearer examples of how they're made-More prominent position
- To be made more of a feature
- NO
- No
- Not really
- More information & illustration-looks disorganised. Video of process.
- No
- Spaced further apart
- Explanation with model-not separate
- Perhaps breaking copy up into smaller portions-right next to stages.
- Closer integration of text & models, More space.
- Video loop running -covering the process
- Put another step in between A-B
- As above
- Explain Socle & what is Grog?
- Explain 'Socle' & Grog
- No
- Perhaps larger & some visual other method
- Have the commentary below each piece, so you don't have to cross-reference.
- Bigger
- Explain ALL pieces/not such a high Box/more inviting
- Better display & lighting-description against model
- Revolving display stands
- Large case, better descriptions
- Put script inside display. Use Larger CASE
- New case-better lighting. Less cluttered area around case
- Separate out 'steps' with related info
- No
- Bigger case & lighting within. Display in a more open area.
- display to flow from left to right-captions
- Captions under the figures--explaining them as you go along.
- Bigger/brighter display-interactive
- Low key video to assist
- Would help if text were slightly larger-would encourage people to read it!
- Some people may like more detailed information into the process.
- cases & the numbering examples of items-demand a lot of time-densely pack
- Explain each step of the process in point form-Step C was long/complicated
- Place explanations of each step (A-H) under each letter.
- Graphics a bit DRY-models are good-whole display needs to be more prominent

6.2.4 Reasons for ticking very poor or poor for Terracotta display

- It is not in a good place to see it
- Would like to know more on content
- Signs in cases appear to be micro-dot, dimly lit
- Text too small, case needs to be bigger
- History of item - how it came to the V&A
- Not enough info on techniques of working day
- Font is too small/close for reading. White light reflects poorly in case
- Small writing
- Bit 'samey'
- Not particularly interested in art
- No
- Too much in one case-too much to take in

6.2.5 How the Terracotta Techniques display could be improved

- Found it interesting
- Small individual spotlights
- If it was in plain area
- Show how they did them
- Would like to know more on content
- Knowing story behind painting, inspiration of the artists
- More of it, more info, more space
- Larger print, better lighting, perhaps video demo
- Lighting fine, prefer items to be in case
- More space
- More info on stories behind mythical characters
- More prominent position - too easy to miss
- List vocabulary terms together, list preparation steps as bullet points
- Spacing
- More text describing the content, quick info at a glance
- More space between sculptures, gets too confusing
- Turn the campoispe
- Include more demos of stages of work and materials
- Bigger display cases
- Could benefit from a larger display case-less cluttered
- No!
- A separate section (models) show the production method-e.g. why don't they crack
- Number beside exhibition & written information
- Joining pictures about the process
- No
- 'Header' labels on the top silver bit- to know what you are looking at.
- Have light coming from below text maybe.
- More space between & around objects. display quite crowded
- No

- Larger models. Locate centrally in room so visitors can walk by normally.
- More display levels
- Slightly larger area for each item & turning mechanism for a few/to view
- No
- Interactive facilities to attract all ages in particular youngsters.
- No
- More spacing between items-they run together a bit.
- More detail
- Writing small ad a bit OTT for non-artists-but fabulous for artists
- More natural light
- A lot of text here
- The objects could be displayed differently-so easier to see
- Not so many in one place
- No
- More examples
- No. Excellent display
- display items at much differing heights-i.e. Some on taller pedestals.

6.2.6 Good examples of well displayed and explained sculptures

- As per 8. To be able to view each step at the same time as reading.
- Audio aids
- Below the example put A, B, C, D etc.
- Borghese Rome
- British museum
- British museum
- Can't think of anything at the moment
- Chatsworth house, Derbyshire
- Coin making-Birmingham Museum & Art Gallery
- Dorsay station
- Drawn from the well, but needs more explaining next to wells.
- Fakes/copy area very good, liked tapestries/textiles area
- Galleria Borghese Rome
- Have not been around all sculptures yet
- Italy 1400-1500 e.g. Riccio statuettes. Art in the making at national gallery
- Italy Room sculptures carved by Michaelangelo 1450-1500 in Florence
- Jude laws face
- Less ambient illumination, less cluttered, Attraction to the Exhibits
- Louvre
- Louvre Paris
- Michaelangelo wax model
- Milne museum, Bayeux tapestry museum
- Modern mixtures of earthenware, clay i9s useful
- More context in terms of the areas of the Room
- Musee D'Orsay, bronze casting showed step by step examples
- Myrtle Beach So. Carolina-Sculptures & in Gardens
- National gallery

- National Gallery & Ashmoleum Oxford
- National gallery
- 8 Nos
- No, this is the best-more seats to look or draw
- Not yet
- Not really-have seen some good Web pages
- Not yet!
- Only just arrived
- Paris D' Orsay & Louvre
- Scilia Museum-Palermo + others in Italy
- Showing some clay samples & it's explanation
- Swiss Gallery generally-not as cluttered
- Tate
- Tate Britain-all varied & interesting
- Tate Modern
- Tate modern & Tate Britain
- Tate was excellent
- Tate was excellent
- Terracotta info sheets very informative
- The Medieval Treasury in V&A is very well presented
- Today is 1st visit
- Uffizie in Florence-display Pre-renaissance next to post- see improvements
- Using developed images - computers.
- Vatican museum-similar setup but on a grander scale
- Villa Borghese -Rome
- Washington dc
- Yes- in Italy with above suggestion.

6.2.7 Best part of the Sculpture Gallery

- 16th century
- 1st wing
- Accessibility of objects-cases of curiosity
- Airy ness-light on marble in main hall
- 9 All very interesting
- Ancient period
- Architectural pieces
- Architecture
- Artists pre work-clay & terracotta
- Artists sketch models
- Bermuni's, Neptune & triton
- Breadth of the collection
- British gallery
- bronze casting/biblical art
- Cameo's

- Canova
- Canova
- Canova sculpture
- Canova sculpture & reclining woman
- Carving in mother of pearl
- casting a bronze statuette
- casting a bronze statuette
- Chancel chapel
- Christ on the cross-wooden on the wall
- Colour & lighting
- Columned entrance. Rape of Proserpina. Susanna & the elders
- Combination of larger examples & smaller ones encased-good balance.
- Contents
- David
- display of sculptures- easy to view from all angles
- Diversity
- Diversity, number of sculptures
- Drawn from the well
- Drawn from the well
- Drawn from the well Felicity Powell 2002
- Everywhere
- Examples
- Exhibition of Felicity Powell, well heads
- Exhibits on walls
- Felicity Powell displays
- Fireplaces
- First part
- Greek wall
- Greek/ roman gods etc from that era
- High ceiling & natural light in main hall
- High ceiling & natural light in main hall-not so good on mezzanine floor
- High ceiling and light
- High ceiling-not too crowded
- How it was set out.
- How sculptures were made
- I believe that all of the parts of sculpture are good.
- I don't know
- I find the small sculptures detail, interesting.
- I like the incredible realistic expressions on the sculptured busts.
- I like the larger pieces
- I liked it all a lot
- Interested in ivory items
- Italian
- Italian bronze
- Italy room-history
- It's variety
- Ivories
- Ivory

- Ivory & bone displays
- Ivory miniature
- Ivory pieces
- Just arrived
- Large marble sculptures in main room
- Large sculptures
- Large sculptures-Neptune, triton & rape of Prosperina
- Larger works
- Layout of the display-one can move around as fast/slow as one wishes.
- Light & space-not crowded
- Light, building
- Light, high ceilings
- Lighting brilliant, effect on white marble neo classical
- Like the larger 'angel' wall sculptures
- Looking around
- Love the grand ceiling/size of gallery-good balance of big/small objects.
- Loved it all
- Lovely high ceilings
- Main hall
- Main gallery-containing terracotta displays
- Main hall
- Main hall
- Main halls. Light
- Main halls-ceilings & light
- Marble limestone & alabaster
- Marble
- Marble sculptures
- Marble statues, inscriptions
- Marble, alabaster, terracotta & limewood sculptures/ cases of curio's
- Marbles
- Medieval section
- Milo of croton
- Model examples for large scale works
- More modernish pieces
- Narcissus
- Natural light & variety of sculptures
- Neptune & triton
- Northern sculpture & Italian sculpture
- Openness, space between exhibits, silence
- Overall impression
- Pearl carvings & old anatomical bronzes
- Pluto et al & Neptune et al
- Possibly Canova, but haven't seen all
- Powder flask
- Quiet, easy to get around
- Really interested in busts & burial effigies
- Red display cases
- Renaissance art

- Renaissance bronzes
- Roodloft
- Roodloft from the Netherlands cathedral
- Sculpted archway
- Sculpture & architecture
- Sculpture area with terracotta in.
- Set up of large pieces and small cases - gives a very organised feel
- Small displays
- Small terracotta heads & figures-so quick & alive
- Small terracotta figurines
- Space and light really helps viewing
- Stone sculpture
- Story behind roodloft of Saint Sohan
- Terracotta display
- Terracotta display
- Terracotta materials & techniques
- Terracotta and bronzes
- That big fire place-near terracotta case.
- The gallery containing 'drawn from the well'
- The Italian
- The sculptures. Good variety
- The angels on the wall
- The arch, Triton & Neptune
- The assortment, very impressive
- The bronze casting display
- The bronzes
- The casting display - looking at process.
- The detail that it shows on the sculptures
- The extensive collection here
- The fireplaces
- The Florentine Tomb
- The ivories
- The ivories are well displayed
- The large alters along the walls
- The large statues & the way they are presented
- The last supper
- The layout of displays
- The light
- The lighting & small exhibits-easy to walk around/see up close-individually
- The main hall
- The middle section
- The monuments
- The mosaics
- The portrait busts always interest my students & I like it all.
- The range of exhibits
- The range of high quality work
- The rape of Prosperina
- The rape of Prosperina

- The sculptures
- The variety & realism of the busts.
- The variety displayed
- The windows/fireplaces/alter pieces etc
- Trojan column
- Variety of figures & materials
- Variety of forms with explanations
- Variety of pieces on display
- Variety of styles/artists
- Variety of subject matter
- Vaulted ceilings
- Venetian sculptures of relief
- Volume
- Wax bronze casting
- Well light display. cases
- White marble sculptures were gorgeous
- Whole entrance way into section 2
- Wonderful displays-favorite was the rape of Prosperina

6.2.8 Worst part of the Sculpture Gallery

- All very good
- All very impressive
- Almost too much to look at
- artifacts of sculptures
- Because many items are so small-it can be overwhelming.
- Because of somber colours-can seem uninviting-initially
- Bit of a problem figuring out which info, was for which sculpture.
- Church marbles
- Clear display cases-larger SQ. rather than small rectangular.
- Copies
- Difficult to get wheelchair around at times
- Don't know
- don't know
- don't know
- Don't know
- Funeral pieces
- Generally rather cluttered-more space needed.
- glass cases
- Haven't seen all but possibly Canova
- Hearing Dr Who music. Historical significance of some works not immediate
- Heavy wall pieces
- Hercules
- How the text is laid out-it's boring to look at.
- I almost walked by it-because they are small & of terracotta not marble.
- I don't dislike anything
- I feel the modern sculptures should be grouped together.

- Information often in too small print. display bit lack luster.
- Italian bits & bobs
- It's all very good
- It's hard to get excited about coins & emblems
- Just arrived
- Lack of history of the artists
- Lack of information on how they were made and why.
- Larger area-more displays if possible
- layout
- layout is uninteresting
- Lighting
- lighting & colour scheme
- lighting & space
- Lighting for the Sculptures on the lower parts of the display cases.
- Lighting is poor
- Lighting, Regimented layout
- Lighting/needs more space
- 3 Not applicable
- No bad parts
- no charge
- No seats
- No. of displays are almost overwhelming
- Noise from art design area on 1st floor
- noise pollution
- Noise pollution for other exhibitions
- Noises from 'contemporary' area
- 9 None
- Not a lot of natural light-Lighting is quite harsh
- Not being able to touch display items
- Not being able to touch them.
- Not enough benches to sit and contemplate
- Not enough explanation on meanings
- Not enough seats
- Not having enough time to see things in depth-left this exhibit to last!
- Not inviting. Lacking in colour
- Not touching
- 3 Nothing
- Old cases displaying too many items with little info.
- Orientation
- Perhaps some cases are too cluttered
- Plaster cast- Trojans column, gallery room is too full/crowded
- Poor light on a very dull day. Echo noise from other Gallery.
- Probably the Lost wax bronze casting!
- Rewind -some noise pollution
- sculptural effigy of a boy
- Sculpture & Carving
- Similarity of compositions-this may reflect the time/historical range.
- Small, overcrowded displays

- Some areas are hard to read
- Some noise Contemporary show next door
- Some noise from 'Rewind' Exhibit next door
- Some noise pollution from contemporary Gallery
- Some noises from Rewind
- Some of the display cases are too cluttered
- Sometimes difficult to match info. on cards on the wall with sculptures.
- That the story behind pictures is not available
- The bittiness of having things out of context- not much you can do about it!
- The claustrophobic design of the room-set up of cases/exhibits.
- The emptiness-lack of visitors!
- The far end displays
- The Layout
- The Lighting
- The Marble
- The sculptures
- The way how they are laid out-lack of identity
- Too busy on occasions
- Too many sculptures for the space
- Too many small pieces-not enough notes on them
- too much to see & it all looks similar
- Very bad lighting-it's hard to see the Sculptures
- very modern
- When everything is packed into a little space.
- When the description doesn't tell you the reasoning behind the work/means.
- where light is less

6.2.9: Other qualifications

- Student
- BA- Architecture
- University of Notre Dame-Indiana
- High School & some College
- Lifeguard NVQ qualification
- Antique dealer
- BA Graphics design
- professional qualification
- we are French- am guide/teacher
- Law qualification
- Also post doctorate
- College
- Us high school diploma
- USA graduate
- High school
- No
- History of art
- 3rd year of undergraduate studies

- Foundation art & design BTEC
- Associate degree
- Still completing BA
- College USA
- Part finished masters
- 8th school year
- BSA typing. Clait computers

6.2.10: Visitor type (Q15)

- Camberwell College
- Disabled group

6.2.11: Special training in design or other art forms (Q17)

- MA Ceramic design
- Arts college Summer courses
- Mural painting, weaponry systems
- Previously attended Art school
- Product design-Architecture
- GNVQ in Art & Design
- Life painting & ceramics
- Silver Smithing
- Relief & 3 D carving & sculpture
- Minor in Art
- Art student
- Silversmithing. Design & Painting
- Design Architect
- Both BA & MA in fine Art
- Graphic design
- Graphic Design
- All diploma
- Interior design
- Set design & theatre (practical)
- Fashion design
- Stained glass
- Art history
- Family history of art
- University Europa
- Hobby ceramics
- Musician
- As a hobby I teach art
- Computer technology
- General interest GCSE
- Course at arts institute
- Art, watercolours/oils tutorage
- Watercolour

- Painting/drawing, computer graphics and animation, video game design
- Music
- Lecturer
- Degree level ancient statues(archaeology)
- WEA courses in art
- WEA courses
- Art minor/taken courses in painting/drawing/design
- Graphic design (printing-it)
- General tutored through visiting Gallery
- Photography
- Photography
- College courses
- Oil painting, life drawing & figure sculpture
- Flora design
- Water colour
- A level & college & private tuition
- Watercolour lessons
- A level & courses
- Art teacher
- Arts teacher
- Foundation art & design student
- Computer design
- Architecture
- Very interested

6.2.12: Ethnicity (Q18)

- 1 African
- 30 Americans
- 1 Anglo-Burmese
- 4 Australian
- 1 Australian-Greek Background
- 1 Austrian
- 1 Belgian
- 2 Canadian
- 1 Chilean
- 1 Czech Republic
- 1 Dutch
- 9 French
- 5 German
- 1 Greek & Turkish
- 1 Hispanic - Mex/American
- 2 Irish/Italian
- 6 Italian
- 3 Japanese
- 1 Kazakhstan
- 1 Mexican

- 3 New Zealand
- 2 Polish
- 2 Russian
- 3 South African
- 1 South Korean
- 3 Spanish
- 1 Swiss
- 1 USA/German
- 1 White British/Australian
- 1 White Spanish
- 1 White/Arab

6.2.13: Place of permanent residence in the rest of the world (Q21)

- Asia
- 4 Australia
- British- Chinese
- China
- E. Asia-S. Korean
- 2 Hong Kong
- 3 Japan
- 2 New Zealand
- 1 Russia
- 1 S. Korean
- 2 SA
- 1 Singapore
- 1 South Africa

6.2.14: Occupations (Q22)

- Academic -B
- 2 Accountant -B
- Admin Manager - B
- 3 Administration - B
- Air Traffic Controller - B
- Antique Dealer – C2
- Applications Specialist - B
- Architect - B
- Artist-Painter – C1
- Assistant Arts Officer – B
- Attorney - A
- 2 Auditor - B
- Author - B
- 2 Bankers – B
- 2 Bankers - A
- Bar Tender - D

- Beautician – C2
- BT Engineer – C2
- 3 Builders - D
- Builders Merchant Manager - B
- Business Economist - A
- 2 Business Owner -B
- CAD Technician & Architect - B
- 2 Carers - D
- 2 Chemical Engineer Manager - B
- City Clinic Worker - D
- Civil Engineer - B
- 5 Civil Servant - B
- Co Director - A
- Communications – C
- Computer programmer - B
- 4 Computer persons – C2
- 4 Consultants - B
- Contractor - B
- Corporate Sales Exec-Audi/VW – C1
- Creative Director - A
- Credit Risk Manager - B
- Curator/Art Historian - B
- Data Analyst/Desktop Publishing - B
- Data Processing -B
- 2 Dental Surgeon - A
- Designer - B
- Director - A
- Doctor - B
- 2 Educator - B
- Electrician – C2
- 12 Engineers – C1
- English Teacher - B
- Farmer - B
- Finance Director - B
- Fitter & Turner - B
- Foster Carer - D
- Graduate BA – C1
- Croupier - D
- Hairdresser – C2
- Head Of RS Dept -B
- Human Resources Assistant – C1
- Industrial Engineer/Consultant - A
- Infrastructure Director - A
- Insurance Co. Manager - B
- Insurance Consultant - A
- Invoice Clerk – C1
- IT – C1
- 2 Journalist - B

- 3 Lawyers - A
- 2 Lecturer - B
- Library Technician – C1
- Local Government Clerical Officer - C
- Management Consultant - A
- Manager - B
- Manager-Rolls Royce - B
- Marketer - B
- Marketing Exec. - B
- Marketing Manager - B
- Mechanical Engineer - B
- Medical GP - B
- Merchant – C1
- Microbiologist - A
- 2 Nurses - B
- 1 Nursery Nurse – C1
- Office/Marketing Manager - B
- Opera Singer - A
- Operation Supervisor – C1
- Police Dept –C1
- President Of Corporation - A
- Procurement - B
- 2 Production Manager - B
- 2 Professor - A
- Property Investor - A
- Property Manager - B
- Proprietor - B
- Publishing Manager - B
- Purchaser - B
- Quality Control Engineer - B
- Railway Employee -D
- Research Assistant - B
- Research Analyst - B
- Research Scientist - B
- Researcher – C1
- Administrator – C1
- 4 Sales Exec - B
- 2 Self Employed – C1
- Senior Engineer -A
- Social Tutor – C1
- Software Developer - B
- Soldier - D
- 2 Solicitor -A
- Space Engineer - A
- Stockbroker -A
- Stone Mason & Carver – C2
- 14 Student –C1
- Support Worker-Assisted Living House - D

- Surveyor - B
- Systems Analyst - B
- 13 Teacher -B
- Technical Training Manager-Electricity Supply - B
- Tourism Hcp - B
- Tourist Manager - B
- Training Consultant Director -A
- Translation Teacher - B
- Accountant -B
- Unit Manager -B
- Librarian - B
- Urban Development Manager - B
- Video Game Design - B
- Waiter - D
- Warehouseman - D
- Web Application Specialist - B
- Writer – C1

6.2.15: Any other comments (Q 21)

- Really liked Exhibition-lots of work reflecting different Centuries.
- Very educational-more displays like Lost Wax- Extend to how other plaster casts were made. Favourite Museum
- Excellent that its free
- Good sculptures with lots of details.
- Very busy at times-re institute nominal entrance fee to help finances/restrict visitors.
- Law student
- Main gallery v. Well lit.
- Just right
- Student
- Make it more interesting
- To dim in many parts of the Gallery.
- Too spaced out-Hard to find some areas of the Gallery.
- A lack of seating in Gallery-Make maps & signs CLEARER!!
- Is it possible to have descriptions you have on each article & at eye level.
- V&A is an excellent Museum-it's a shame people do not know about it.
- Feels like an old hospital-no Life!
- Many pieces are inaccessible-have to lean over displays to get close enough to study/enjoy.
- Very interesting
- Very interesting-so much to see in 1 day!--need a week.
- Have survey forms printed in German, French etc..
- Info to be available in French, German translation & Survey forms!
- Nil
- Impressive collections. Thoroughly enjoyed guided tour

- The display itself is very 'busy'-the casting display is hidden amongst examples.
- Contemporary space exhibition is too noisy!!
- Exquisite artwork!
- Sculpture is a tactile art-let some kids squeeze clay/feel some of figures-not precious ones!
- It's great that Government can offer all this free of charge-pleasure to come here.
- Its a bit cramped
- A great and special place. Keep up excellent work. Thanks
- The museum is lovely. Would be nice to have more detail on each piece
- Friendly helpful staff
- Always enjoy the V&A for its variety
- This place is big
- Terracotta exhibit would benefit from a more obvious position within the gallery
- Glad to see you now have entrance for wheelchairs
- More in depth info sheets
- Nice place you have got here, I'll be coming back
- Very enjoyable
- More seats/benches
- Sorry no time to finish off.
- Longer opening hours
- V&A is brilliant!
- I used to work at V&A 1956-70. I love the collections!
- Sculpture gallery has a traditional atmosphere-could be changed to suit youngsters.
- Add evening hours
- It is a great museum-thank you.
- Do not see relevance of questions 18-20.
- Disappointment that the Gallery closed at 5.45pm.
- Thoroughly enjoyed the exhibition & doing survey.
- Am enjoying visit
- N/A
- This survey focused my attention on art-I would have passed by!- Now more aware of exhibits.
- No
- Wonderful visit
- Very nice exhibition. Space-excellent layout. Ceiling of room 41 needs damp-proofing!
- General interest in museum
- I visit insufficient!
- Cafe badly managed-lacked correct staffing-overpriced.
- Very good so far
- A beautiful museum
- A superficial tour of the V&A- impresses me with the quality & layout of items on show.
- Art is very personal & it's difficult to comment on such personal topics.

- I really enjoyed the terracotta display-pointed out through doing the survey-thank you.
- Dutch arch. Information/surveys in other European languages.
- Very well laid out museum and free!
- Nil
- More seats, everything else is excellent-the best. Folding chairs very good!
- Very enjoyable
- Very enjoyable visit, will be back again.

6.3: Survey Frequency Tabulations

6.3.1: Visits to V&A (Q1)

Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) No, first visit	161	61.9	64.4
(2) Yes, visited within the last year	58	22.3	23.2
(3) Yes, visited more than one year ago	50	19.2	20.0
Total (Valid: Multi-Code)	269	103.5	107.6
(0) Missing Values	2	0.8	N/A
Total (Base)	271	104.2	N/A

6.3.2: Attendance of Lectures/Events/Exhibitions (Q2)

Base: Yes visited within year (58)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	14	24.1	24.1
(2) No	44	75.9	75.9
Total (Valid)	58	100.0	100.0
(0) Missing Values	0	0.0	N/A
Total (Base)	58	100.0	N/A

6.3.3: Interest in sculpture themes (Q3)

Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Very interested	56	20.7	22.2
(2) Interested	143	52.8	56.7
(3) Neither	40	14.8	15.9
(4) Un-interested	10	3.7	4.0
(5) Very uninterested	3	1.1	1.2
Total (Valid)	252	93.0	100.0
(0) Missing Values	19	7.0	N/A
Total (Base)	271	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.1
(1&2) Top Two Boxes	199	73.4	79.0
(3) Middle Box	40	14.8	15.9
(4&5) Bottom Two Boxes	13	4.8	5.2

Table 6.3.3b (Q3) The subject matter			
Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Very interested	112	41.3	45.5
(2) Interested	106	39.1	43.1
(3) Neither	17	6.3	6.9
(4) Un-interested	10	3.7	4.1
(5) Very uninterested	1	0.4	0.4
Total (Valid)	246	90.8	100.0
(0) Missing Values	25	9.2	N/A
Total (Base)	271	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.7
(1&2) Top Two Boxes	218	80.4	88.6
(3) Middle Box	17	6.3	6.9
(4&5) Bottom Two Boxes	11	4.1	4.5

Table 6.3.3c (Q3) The artist			
Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Very interested	76	28.0	30.2
(2) Interested	120	44.3	47.6
(3) Neither	34	12.5	13.5
(4) Un-interested	20	7.4	7.9
(5) Very uninterested	2	0.7	0.8
Total (Valid)	252	93.0	100.0
(0) Missing Values	19	7.0	N/A
Total (Base)	271	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.0
(1&2) Top Two Boxes	196	72.3	77.8
(3) Middle Box	34	12.5	13.5
(4&5) Bottom Two Boxes	22	8.1	8.7

Table 6.3.3d (Q3) The reason for its' creation			
Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Very interested	78	28.8	31.2
(2) Interested	113	41.7	45.2
(3) Neither	42	15.5	16.8
(4) Un-interested	14	5.2	5.6
(5) Very uninterested	3	1.1	1.2
Total (Valid)	250	92.3	100.0
(0) Missing Values	21	7.7	N/A
Total (Base)	271	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.0
(1&2) Top Two Boxes	191	70.5	76.4
(3) Middle Box	42	15.5	16.8
(4&5) Bottom Two Boxes	17	6.3	6.8

Table 6.3.3e (Q3) The period of manufacture			
Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Very interested	73	26.9	28.7
(2) Interested	125	46.1	49.2
(3) Neither	47	17.3	18.5
(4) Un-interested	7	2.6	2.8
(5) Very uninterested	2	0.7	0.8
Total (Valid)	254	93.7	100.0
(0) Missing Values	17	6.3	N/A
Total (Base)	271	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.0
(1&2) Top Two Boxes	198	73.1	78.0
(3) Middle Box	47	17.3	18.5
(4&5) Bottom Two Boxes	9	3.3	3.5

Table 6.3.3f (Q3) Who owned it			
Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Very interested	19	7.0	7.8
(2) Interested	80	29.5	32.7
(3) Neither	81	29.9	33.1
(4) Un-interested	46	17.0	18.8
(5) Very uninterested	19	7.0	7.8
Total (Valid)	245	90.4	100.0
(0) Missing Values	26	9.6	N/A
Total (Base)	271	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.9
(1&2) Top Two Boxes	99	36.5	40.4
(3) Middle Box	81	29.9	33.1
(4&5) Bottom Two Boxes	65	24.0	26.5

Table 6.3.3g (Q3) The technical process of its' manufacture			
Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Very interested	56	20.7	22.5
(2) Interested	105	38.7	42.2
(3) Neither	56	20.7	22.5
(4) Un-interested	25	9.2	10.0
(5) Very uninterested	7	2.6	2.8
Total (Valid)	249	91.9	100.0
(0) Missing Values	22	8.1	N/A
Total (Base)	271	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.3
(1&2) Top Two Boxes	161	59.4	64.7
(3) Middle Box	56	20.7	22.5
(4&5) Bottom Two Boxes	32	11.8	12.9

6.3.4: Knowledge of sculpture terms (Q4)

Table 6.3.4a Gesso (Q4)			
Base: All respondents (271)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	82	30.3	36.6
(2) No	121	44.6	54.0
(3) Unsure	21	7.7	9.4
Total (Valid)	224	82.7	100.0
(0) Missing Values	47	17.3	N/A
Total (Base)	271	100.0	N/A

Table 6.3.4b Socle (Q4)			
Base: All respondents (271)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	36	13.3	17.0
(2) No	158	58.3	74.5
(3) Unsure	18	6.6	8.5
Total (Valid)	212	78.2	100.0
(0) Missing Values	59	21.8	N/A
Total (Base)	271	100.0	N/A

Table 6.3.4c Patination (Q4)			
Base: All respondents (271)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	104	38.4	46.0
(2) No	103	38.0	45.6
(3) Unsure	19	7.0	8.4
Total (Valid)	226	83.4	100.0
(0) Missing Values	45	16.6	N/A
Total (Base)	271	100.0	N/A

Table 6.3.4d Grog (Q4)			
Base: All respondents (271)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	47	17.3	21.6
(2) No	144	53.1	66.1
(3) Unsure	27	10.0	12.4
Total (Valid)	218	80.4	100.0
(0) Missing Values	53	19.6	N/A
Total (Base)	271	100.0	N/A

Table 6.3.4e Polychromy (Q4)			
Base: All respondents (271)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	116	42.8	50.7
(2) No	92	33.9	40.2
(3) Unsure	21	7.7	9.2
Total (Valid)	229	84.5	100.0
(0) Missing Values	42	15.5	N/A
Total (Base)	271	100.0	N/A

Table 6.3.4f Relief (Q4)			
Base: All respondents (271)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	192	70.8	77.7
(2) No	42	15.5	17.0
(3) Unsure	13	4.8	5.3
Total (Valid)	247	91.1	100.0
(0) Missing Values	24	8.9	N/A
Total (Base)	271	100.0	N/A

6.3.4: Have you noticed the displays? (Q5)

Table 6.3.4a Have you seen the Terracotta Techniques case (Q5)			
Base: All respondents @ Q5 (151)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	121	80.1	81.2
(2) No	28	18.5	18.8
Total (Valid)	149	98.7	100.0
(0) Missing Values	2	1.3	N/A
Total (Base)	151	100.0	N/A

Table 6.3.4b Have you seen the Lost Wax bronze casting display case (Q5)			
Base: All respondents @ Q5 (120)	Frequency (f)	Base (%)	Valid (%)
(1) Yes	105	87.5	87.5
(2) No	15	12.5	12.5
Total (Valid)	120	100.0	100.0
(0) Missing Values	0	0.0	N/A
Total (Base)	120	100.0	N/A

6.3.5: Please rate aspects of the displays (6)

Table 6.3.5a (Q6) Clarity of information - Terracotta			
Base: All respondents (151)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	55	36.4	47.4
(2) Good	61	40.4	52.6
(3) Neither	0	0.0	0.0
(4) Poor	0	0.0	0.0
(5) Very poor	0	0.0	0.0
Total (Valid)	116	76.8	100.0
(0) Missing Values	35	23.2	N/A
Total (Base)	151	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.5
(1&2) Top Two Boxes	116	76.8	100.0
(3) Middle Box	0	0.0	0.0
(4&5) Bottom Two Boxes	0	0.0	0.0

Table 6.3.5i (Q6) Clarity of information - bronze			
Base: All respondents (120)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	23	19.2	22.5
(2) Good	52	43.3	51.0
(3) Neither	12	10.0	11.8
(4) Poor	14	11.7	13.7
(5) Very poor	1	0.8	1.0
Total (Valid)	102	85.0	100.0
(0) Missing Values	18	15.0	N/A
Total (Base)	120	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.2
(1&2) Top Two Boxes	75	62.5	73.5
(3) Middle Box	12	10.0	11.8
(4&5) Bottom Two Boxes	15	12.5	14.7

Table 6.3.5b (Q6) Depth of information - Terracotta			
Base: All respondents (151)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	45	29.8	40.2
(2) Good	59	39.1	52.7
(3) Neither	5	3.3	4.5
(4) Poor	3	2.0	2.7
(5) Very poor	0	0.0	0.0
Total (Valid)	112	74.2	100.0
(0) Missing Values	39	25.8	N/A
Total (Base)	151	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.7
(1&2) Top Two Boxes	104	68.9	92.9
(3) Middle Box	5	3.3	4.5
(4&5) Bottom Two Boxes	3	2.0	2.7

Table 6.3.5ii (Q6) Depth of information - bronze			
Base: All respondents (120)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	24	20.0	24.5
(2) Good	55	45.8	56.1
(3) Neither	14	11.7	14.3
(4) Poor	5	4.2	5.1
(5) Very poor	0	0.0	0.0
Total (Valid)	98	81.7	100.0
(0) Missing Values	22	18.3	N/A
Total (Base)	120	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.0
(1&2) Top Two Boxes	79	65.8	80.6
(3) Middle Box	14	11.7	14.3
(4&5) Bottom Two Boxes	5	4.2	5.1

Table 6.3.5c (Q6) Interest to you - Terracotta			
Base: All respondents (151)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	31	20.5	27.0
(2) Good	62	41.1	53.9
(3) Neither	19	12.6	16.5
(4) Poor	3	2.0	2.6
(5) Very poor	0	0.0	0.0
Total (Valid)	115	76.2	100.0
(0) Missing Values	36	23.8	N/A
Total (Base)	151	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.9
(1&2) Top Two Boxes	93	61.6	80.9
(3) Middle Box	19	12.6	16.5
(4&5) Bottom Two Boxes	3	2.0	2.6

Table 6.3.5iii (Q6) Interest to you - bronze			
Base: All respondents (120)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	27	22.5	26.5
(2) Good	49	40.8	48.0
(3) Neither	20	16.7	19.6
(4) Poor	4	3.3	3.9
(5) Very poor	2	1.7	2.0
Total (Valid)	102	85.0	100.0
(0) Missing Values	18	15.0	N/A
Total (Base)	120	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.1
(1&2) Top Two Boxes	76	63.3	74.5
(3) Middle Box	20	16.7	19.6
(4&5) Bottom Two Boxes	6	5.0	5.9

Table 6.3.5d (Q6) Ease of reading - Terracotta			
Base: All respondents (151)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	35	23.2	31.0
(2) Good	67	44.4	59.3
(3) Neither	6	4.0	5.3
(4) Poor	4	2.6	3.5
(5) Very poor	1	0.7	0.9
Total (Valid)	113	74.8	100.0
(0) Missing Values	38	25.2	N/A
Total (Base)	151	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.8
(1&2) Top Two Boxes	102	67.5	90.3
(3) Middle Box	6	4.0	5.3
(4&5) Bottom Two Boxes	5	3.3	4.4

Table 6.3.5iv (Q6) Ease of reading - bronze			
Base: All respondents (120)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	20	16.7	20.0
(2) Good	41	34.2	41.0
(3) Neither	12	10.0	12.0
(4) Poor	23	19.2	23.0
(5) Very poor	4	3.3	4.0
Total (Valid)	100	83.3	100.0
(0) Missing Values	20	16.7	N/A
Total (Base)	120	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.5
(1&2) Top Two Boxes	61	50.8	61.0
(3) Middle Box	12	10.0	12.0
(4&5) Bottom Two Boxes	27	22.5	27.0

Table 6.3.5e (Q6) Overall visual appearance - Terracotta			
Base: All respondents (151)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	47	31.1	41.6
(2) Good	56	37.1	49.6
(3) Neither	7	4.6	6.2
(4) Poor	2	1.3	1.8
(5) Very poor	1	0.7	0.9
Total (Valid)	113	74.8	100.0
(0) Missing Values	38	25.2	N/A
Total (Base)	151	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.7
(1&2) Top Two Boxes	103	68.2	91.2
(3) Middle Box	7	4.6	6.2
(4&5) Bottom Two Boxes	3	2.0	2.7

Table 6.3.5v (Q6) Overall visual appearance - bronze			
Base: All respondents (120)	Frequency (f)	Total (%)	Valid (%)
(1) Very good	18	15.0	18.4
(2) Good	36	30.0	36.7
(3) Neither	18	15.0	18.4
(4) Poor	21	17.5	21.4
(5) Very poor	5	4.2	5.1
Total (Valid)	98	81.7	100.0
(0) Missing Values	22	18.3	N/A
Total (Base)	120	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.6
(1&2) Top Two Boxes	54	45.0	55.1
(3) Middle Box	18	15.0	18.4
(4&5) Bottom Two Boxes	26	21.7	26.5

6.3.6: Reasons for poor ratings on the bronze display (Q7)

Table 6.3.6 (Q6) Reasons for poor ratings on the bronze display			
Base: Poor & V poor @ Q6 (79)	Frequency (f)	Percentage (%)	Valid (%)
(1) Difficult and complicated explanation	9	11.4	25.0
(2) Cluttered	3	3.8	8.3
(3) Place diagrams & illustrations next to each stage	9	11.4	25.0
(4) Dull, Dowdy, Boring	6	7.6	16.7
(5) Needs to be more attractive/colourful	3	3.8	8.3
(6) Info could be read from all sides of the case	2	2.5	5.6
(7) Writing is poor, too wordy, or small	2	2.5	5.6
(8) Other Counts (<= 2)	2	2.5	5.6
Total (Valid: open-ended)	36	45.6	100.0
(0) Missing Values	43	54.4	N/A
Total (Base)	79	100.0	N/A

6.3.7: Suggestions for improving displays (Q8)

Table 6.3.7a (Q8) Suggestions for improving the bronze display			
Base: All respondents	Frequency (f)	Percentage (%)	Valid (%)
(1) Put in a video of the process	8	6.7	11.3
(2) Arrange info around all 4 sides of case	3	2.5	4.2
(3) Place diagrams & illustrations next to each stage	26	21.7	36.6
(4) Bigger better display with better lighting	15	12.5	21.1
(5) Needs to be more attractive/colourful	3	2.5	4.2
(6) Needs more explanation e.g. prog & Socle	3	2.5	4.2
(8) Other Counts (<= 2)	13	10.8	18.3
Total (Valid: open-ended)	71	59.2	100.0
(0) Missing Values	49	40.8	N/A
Total (Base)	120	100.0	N/A

Table 6.3.7b (Q8) Suggestions for improving the Terracotta display			
Base: All respondents	Frequency (f)	Percentage (%)	Valid (%)
(1) Larger display case is needed	3	2.0	6.5
(2) Better lighting	3	2.0	6.5
(3) More space between the items	9	6.0	19.6
(4) More information and demos within the case	13	8.6	28.3
(5) Larger print needed	2	1.3	4.3
(8) Other Counts (<= 2)	16	10.6	34.8
Total (Valid: open-ended)	46	30.5	100.0
(0) Missing Values	105	69.5	N/A
Total (Base)	151	100.0	N/A

6.3.8: Best part of the Sculpture Gallery (10)

Table 6.3.8 (Q10) Best parts of the Sculpture Gallery			
Base: All respondents	Frequency (f)	Percentage (%)	Valid (%)
(1) Interested in everything	11	4.1	5.9
(2) Architecture	4	1.5	2.2
(3) Artists sketches & pre sculpture work	3	1.1	1.6
(4) Sculptures	4	1.5	2.2
(5) Breadth and range of the collection	19	7.0	10.3
(6) Canova	5	1.8	2.7
(7) bronze statues	6	2.2	3.2
(8) Colour and lighting	10	3.7	5.4
(9) Drawn from well	5	1.8	2.7
(10) Fireplace	4	1.5	2.2
(11) The first part	2	0.7	1.1
(12) Greek related displays	2	0.7	1.1
(13) Space and the high ceilings	10	3.7	5.4
(14) The way everything is set out and displayed	4	1.5	2.2
(15) The Ivories	7	2.6	3.8
(16) Italian related displays	5	1.8	2.7
(17) Large sculptures	13	4.8	7.0
(18) Main Hall	7	2.6	3.8
(19) Neptune and Triton	4	1.5	2.2
(20) Renaissance	2	0.7	1.1
(21) Roodloft	4	1.5	2.2
(22) Prosperina	5	1.8	2.7
(23) Terracottas	8	3.0	4.3
(8) Other Counts (<= 2)	41	15.1	22.2
Total (Valid: open-ended)	185	68.3	100.0
(0) Missing Values	86	31.7	N/A
Total (Base)	271	100.0	N/A

6.3.9: Worst part of the Sculpture Gallery? (11)

Table 6.3.9: (Q11) Worst parts of the Sculpture Gallery			
Base: All respondents	Frequency (f)	Percentage (%)	Valid (%)
(1) No bad bits, only good	20	7.4	16.9
(2) Don't know	9	3.3	7.6
(3) Poor lighting	13	4.8	11.0
(4) So many small items cluttered and overcrowded	13	4.8	11.0
(5) Layout	3	1.1	2.5
(6) Info and labelling is difficult to read or find	13	4.8	11.0
(7) Noise from other exhibits (Rewind)	9	3.3	7.6
(8) Not being able to touch sculptures etc	3	1.1	2.5
(9) Not enough seating	3	1.1	2.5
(10) Other Counts (<= 2)	32	11.8	27.1
Total (Valid: open-ended)	118	43.5	100.0
(0) Missing Values	153	56.5	N/A
Total (Base)	271	100.0	N/A

6.3.10: Level of Education (Q12)

Table 6.3.10 (Q12) (Demographics) Respondents Educational Qualifications			
Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) No qualifications	6	2.2	2.2
(2) School certificate	15	5.5	5.5
(3) GCSE or equivalent	31	11.4	11.4
(4) AS/A level or equivalent	34	12.5	12.5
(5) HND/Diploma/PG Dip	28	10.3	10.3
(6) First Degree (BA/BSc)	90	33.2	33.2
(7) Masters degree (MA/MSc)	33	12.2	12.2
(8) PhD or equivalent	16	5.9	5.9
(9) Other	25	9.2	9.2
Total (Valid: Multi-Code)	271	100.0	100.0
(0) Missing Values	0	0.0	N/A
Total (Base)	271	100.0	N/A

6.3.11: Age Groups (Q13)

Table 6.3.11 (Q13) (Demographics) Respondent Age			
Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) 12-15	2	0.7	0.8
(2) 16-17	16	5.9	6.3
(3) 18-24	48	17.7	19.0
(4) 25-34	52	19.2	20.6
(5) 35-44	37	13.7	14.6
(6) 45-59	58	21.4	22.9
(7) 60-64	24	8.9	9.5
(8) 65+	16	5.9	6.3
(9) Refused	0	0.0	0.0
Total (Valid: Multi-Code)	253	93.4	100.0
(0) Missing Values	18	6.6	N/A
Total (Base)	271	100.0	N/A

6.3.12: Gender (Q14)

Table 6.3.12 (Q14) (Demographics) Respondents Gender			
Base: All respondents (271)	Frequency (f)	Total (%)	Valid (%)
(1) Male	110	40.6	43.7
(2) Female	142	52.4	56.3
Total (Valid)	252	93.0	100.0
(0) Missing Values	19	7.0	N/A
Total (Base)	271	100.0	N/A

6.3.13: Visitor type (Q15)?

Table 6.3.13: (Q15) Type of visitor			
Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) Visiting alone	70	25.8	26.6
(2) Visiting with family	84	31.0	31.9
(3) Visiting with friends	67	24.7	25.5
(4) Visiting with family & friends	6	2.2	2.3
(5) Part of primary school	0	0.0	0.0
(6) Part of secondary/6th form	11	4.1	4.2
(7) Part of art college group	12	4.4	4.6
(8) College/university group	3	1.1	1.1
(9) Adult education group	2	0.7	0.8
(10) Organised holiday group	0	0.0	0.0
(11) Organised group/association	6	2.2	2.3
(12) Other type of group	2	0.7	0.8
Total (Valid: Multi-Code)	263	97.0	100.0
(0) Missing Values	8	3.0	N/A
Total (Base)	271	100.0	N/A

6.3.14: Involvement with the creative industries (Q16)?

Table 6.3.14: (Q16) (Demographics) Artistic/creative involvement			
Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) I am artist/designer by profession	11	4.1	4.3
(2) I work in arts/design	37	13.7	14.6
(3) I am a teacher/educator	25	9.2	9.9
(4) None of these	180	66.4	71.1
Total (Valid: Multi-Code)	253	93.4	100.0
(0) Missing Values	18	6.6	N/A
Total (Base)	271	100.0	N/A

6.3.15: Creative/artistic training or education (Q17)

Table 6.3.15 (Q19) (Demographics) Respondents Training			
Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) Sculpture	20	7.4	12.5
(2) Painting	37	13.7	23.1
(3) Design/Other art forms	54	19.9	33.8
Total (Valid: Multi-Code)	111	41.0	69.4
(0) Missing Values	160	59.0	N/A
Total (Base)	271	100.0	N/A

6.3.16: Ethnicity (Q18)

Table 6.3.16: (Q18) (Demographics) Ethnicity			
Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) White British	122	45.0	51.0
(1) White Irish	6	2.2	2.5
(1) White other	87	32.1	36.4
(4) Mixed White & Black Caribbean	1	0.4	0.4
(5) Mixed White & Black African	1	0.4	0.4
(6) Mixed White & Asian	1	0.4	0.4
(7) Mixed Other	2	0.7	0.8
(8) Indian/British Indian	1	0.4	0.4
(9) Pakistani/British Pakistani	0	0.0	0.0
(10) Bangladeshi/British Bangladeshi	0	0.0	0.0
(11) Asian other	2	0.7	0.8
(12) Chinese/British Chinese	7	2.6	2.9
(13) Other Ethnic Group	9	3.3	3.8
Total (Valid: Multi-Code)	239	88.2	100.0
(0) Missing Values	32	11.8	N/A
Total (Base)	271	100.0	N/A

6.3.17: Permanent residence (Q19)

Table 6.3.17 (Q19) Residence of respondents			
Base: All respondents (271)	Frequency (f)	Percentage (%)	Valid (%)
(1) Greater London	52	19.2	21.2
(2) South East/Home counties	31	11.4	12.7
(3) Rest of UK	63	23.2	25.7
(4) Europe	39	14.4	15.9
(5) North America (USA/Canada)	39	14.4	15.9
(6) Rest of the World	21	7.7	8.6
Total (Valid: Multi-Code)	245	90.4	100.0
(0) Missing Values	26	9.6	N/A
Total (Base)	271	100.0	N/A

6.4: Cross Tabulations

6.4.1: Propensity for interest in themes by professionals and non professionals

Table 6.4.1a: Cross Tab - The materials used in its creation								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q3xQ16 (271)	f	Valid %	f	Valid %	f	Valid %	f	Valid %
(1) Very interested	56	22.2	5	25.0	13	20.3	38	22.6
(2) Interested	143	56.7	11	55.0	40	62.5	92	54.8
(3) Neither	40	15.9	3	15.0	8	12.5	29	17.3
(4) Un-interested	10	4.0	1	5.0	2	3.1	7	4.2
(5) Very uninterested	3	1.2	0	0.0	1	1.6	2	1.2
Total (Valid: Rating)	252	100.0	20	100.0	64	100.0	168	100.0
(0) Missing Values	19	N/A	3	N/A	4	N/A	12	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.1b: Cross Tab - The subject matter								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All @ Q3xQ16 (271)								
(1) Very interested	112	45.5	6	35.3	41	64.1	65	39.4
(2) Interested	106	43.1	7	41.2	20	31.3	79	47.9
(3) Neither	17	6.9	1	5.9	3	4.7	13	7.9
(4) Un-interested	10	4.1	3	17.6	0	0.0	7	4.2
(5) Very uninterested	1	0.4	0	0.0	0	0.0	1	0.6
Total (Valid: Rating)	246	100.0	17	100.0	64	100.0	165	100.0
(0) Missing Values	25	N/A	6	N/A	4	N/A	15	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.1c: Cross Tab - The artist								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All @ Q3xQ16 (271)								
(1) Very interested	76	30.2	3	15.0	23	35.4	50	29.9
(2) Interested	120	47.6	10	50.0	29	44.6	81	48.5
(3) Neither	34	13.5	3	15.0	10	15.4	21	12.6
(4) Un-interested	20	7.9	4	20.0	1	1.5	15	9.0
(5) Very uninterested	2	0.8	0	0.0	2	3.1	0	0.0
Total (Valid: Rating)	252	100.0	20	100.0	65	100.0	167	100.0
(0) Missing Values	19	N/A	3	N/A	3	N/A	13	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All @ Q3xQ16 (271)								
(1) Very interested	78	31.2	5	26.3	21	32.8	52	31.1
(2) Interested	113	45.2	10	52.6	28	43.8	75	44.9
(3) Neither	42	16.8	2	10.5	10	15.6	30	18.0
(4) Un-interested	14	5.6	2	10.5	4	6.3	8	4.8
(5) Very uninterested	3	1.2	0	0.0	1	1.6	2	1.2
Total (Valid: Rating)	250	100.0	19	100.0	64	100.0	167	100.0
(0) Missing Values	21	N/A	4	N/A	4	N/A	13	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All @ Q3xQ16 (271)								
(1) Very interested	73	28.7	8	42.1	18	27.3	47	27.8
(2) Interested	125	49.2	4	21.1	34	51.5	87	51.5
(3) Neither	47	18.5	5	26.3	12	18.2	30	17.8
(4) Un-interested	7	2.8	2	10.5	1	1.5	4	2.4
(5) Very uninterested	2	0.8	0	0.0	1	1.5	1	0.6
Total (Valid: Rating)	254	100.0	19	100.0	66	100.0	169	100.0
(0) Missing Values	17	N/A	4	N/A	2	N/A	11	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.1f: Cross Tab - Who owned it								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All @ Q3xQ16 (271)								
(1) Very interested	19	7.8	1	5.3	3	4.8	15	9.1
(2) Interested	80	32.7	7	36.8	12	19.4	61	37.2
(3) Neither	81	33.1	3	15.8	24	38.7	54	32.9
(4) Un-interested	46	18.8	6	31.6	16	25.8	24	14.6
(5) Very uninterested	19	7.8	2	10.5	7	11.3	10	6.1
Total (Valid: Rating)	245	100.0	19	100.0	62	100.0	164	100.0
(0) Missing Values	26	N/A	4	N/A	6	N/A	16	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.1g: Cross Tab - Technical process of its manufacture								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All @ Q3xQ16 (271)								
(1) Very interested	56	22.5	7	36.8	20	31.3	29	17.5
(2) Interested	105	42.2	7	36.8	24	37.5	74	44.6
(3) Neither	56	22.5	4	21.1	13	20.3	39	23.5
(4) Un-interested	25	10.0	1	5.3	6	9.4	18	10.8
(5) Very uninterested	7	2.8	0	0.0	1	1.6	6	3.6
Total (Valid: Rating)	249	100.0	19	100.0	64	100.0	166	100.0
(0) Missing Values	22	N/A	4	N/A	4	N/A	14	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

6.4.2: Propensity for knowledge of artistic terms if involved in artistic/creative professions

Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q4xQ16 (271)	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %
(1) Yes	82	36.6	9	47.4	26	45.6	47	31.8
(2) No	121	54.0	7	36.8	26	45.6	88	59.5
(2) Unsure	21	9.4	3	15.8	5	8.8	13	8.8
Total (Valid: Rating)	224	100.0	19	100.0	57	100.0	148	100.0
(0) Missing Values	47	N/A	4	N/A	11	N/A	32	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q4xQ16 (271)	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %
(1) Yes	36	17.0	5	27.8	12	22.2	19	13.6
(2) No	158	74.5	10	55.6	36	66.7	112	80.0
(2) Unsure	18	8.5	3	16.7	6	11.1	9	6.4
Total (Valid: Rating)	212	100.0	18	100.0	54	100.0	140	100.0
(0) Missing Values	59	N/A	5	N/A	14	N/A	40	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.2.c: Cross Tab - Patination								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q4xQ16 (271)	f	Valid %	f	Valid %	f	Valid %	f	Valid %
(1) Yes	104	46.0	9	56.3	33	56.9	62	40.8
(2) No	103	45.6	6	37.5	19	32.8	78	51.3
(2) Unsure	19	8.4	1	6.3	6	10.3	12	7.9
Total (Valid: Rating)	226	100.0	16	100.0	58	100.0	152	100.0
(0) Missing Values	45	N/A	7	N/A	10	N/A	28	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.2.d: Cross Tab - Grog								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q4xQ16 (271)	f	Valid %	f	Valid %	f	Valid %	f	Valid %
(1) Yes	47	21.6	2	11.8	18	32.1	27	18.6
(2) No	144	66.1	12	70.6	32	57.1	100	69.0
(2) Unsure	27	12.4	3	17.6	6	10.7	18	12.4
Total (Valid: Rating)	218	100.0	17	100.0	56	100.0	145	100.0
(0) Missing Values	53	N/A	6	N/A	12	N/A	35	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.2.e: Cross Tab - Polychromy								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q4xQ16 (271)	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %
(1) Yes	116	50.7	9	47.4	39	66.1	68	45.0
(2) No	92	40.2	9	47.4	14	23.7	69	45.7
(2) Unsure	21	9.2	1	5.3	6	10.2	14	9.3
Total (Valid: Rating)	229	100.0	19	100.0	59	100.0	151	100.0
(0) Missing Values	42	N/A	4	N/A	9	N/A	29	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A

Table 6.4.2.f: Cross Tab - Relief								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q4xQ16 (271)	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %	<i>f</i>	Valid %
(1) Yes	192	77.7	13	68.4	58	87.9	121	74.7
(2) No	42	17.0	3	15.8	6	9.1	33	20.4
(2) Unsure	13	5.3	3	15.8	2	3.0	8	4.9
Total (Valid: Rating)	247	100.0	19	100.0	66	100.0	162	100.0
(0) Missing Values	24	N/A	4	N/A	2	N/A	18	N/A
Total (Base)	271	N/A	23	N/A	68	N/A	180	N/A