Report on Paintings Gallery- presentation and interpretation

Full Report
(January 2003)

Prepared By The Markret Research Group (MRG), Bournemouth University,
On Behalf of
The Victoria and Albert Museum

CONTENTS OF REPORT

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)

- Over half of those surveyed had made previous visits to the V&A within the last 2 years with just over a third of those coming from the UK.

- Of those on their first visit under a fifth were international visitors and a quarter were UK residents

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

- Of those who had visited within the last year nearly a fifth had attended a lecture, event or exhibition

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

- Visitors were asked about the following themes in painting – The artists' themselves, Information about artists' training and influences, Contemporary artists' responses to historic paintings, Victorian collections, History of the V&A painting collection, Historic paintings, Historic methods of displaying paintings, Historical/political context, Social issues around artist/subject, Landscape painting, Genre painting and Techniques of painting.

- Over half of all visitors were either "interested" or "very interested" in all the themes listed.

- Themes on the "Artists themselves" proved the most popular with the vast majority of visitors being "interested" or "very interested"

- Only a fifth of those surveyed were "uninterested" or "very uninterested" in "Contemporary artists' responses to historic paintings" it being the least popular theme.

- "The history of V&A paintings" and "historic displaying methods" proved to be the most ambivalent themes with just under a quarter of visitors respectively, being neither interested nor uninterested in them.

1.4: Visitors knowledge of artistic terms (4.2.4)

- Of the fifteen artistic terms, ten were recognised and understood by over half of all those questioned.

- The terms "Progressive", "Polychrome", "Royal Academy" and "Barbizon school" were the least recognised or understood by visitors with over half responding either "Unsure" or "No" to knowledge of those terms.

- "Barbizon school" was not known by three-quarters of all visitors.

- "Old Masters", "Mythological", "Classical" and "Realism" were the most well known terms.

1.5: Use of new display and information panel (4.2.5)

- Over half of the visitors would be happy to view the new display with the information panel.

- Of those who said they would not be happy to use this system around a half said that 3 tiers of paintings would be too many and the display would be cramped. The top tier of paintings being too difficult to view, especially for school groups and those in wheelchairs.

1.6: Choice of reference system (4.2.7)

- Visitors were given the options of referencing all 3 tiered paintings to an information panel by number or by title and over half chose to reference the paintings by title. Around a fifth had no preference for either method.

1.7: Examples of labelling distantly arranged paintings (4.2.8)

- Under a fifth of all visitors gave examples of where they had seen well labelled, distantly arranged paintings.

- Just over a fifth of those suggested the National Gallery as a good example.

1.8: Information tools or providers (4.2.9)

- Leaflets were the most popular information tool, with just under two thirds of all visitors preferring to use them.

- Guided tours, Guidebooks and Audio tours were also strongly preferred by visitors as an information tool with over half of visitors choosing them.

- Less than a tenth of visitors choose "Practical workshops", "Creative activities" and "Books of labels" each. "Other" suggestions made by visitors formed only a very small proportion.

1.9: Rating aspects of the existing Galleries (4.2.10)

- The highest average "positive" rating of the galleries was for the "Layout of the Walls" with nearly three-quarters of visitors rating it so.

- The galleries had a "positive" average rating on all but one of its aspects; this was supported by two thirds of those interviewed.

- "Lighting" scored the highest average "negative" rating with around a quarter of all visitors finding lighting either "poor" or "very poor".

1.10: Expectation of seeing paintings in the V&A (4.2.11)

- A large proportion (over three quarters) of visitors had expected to see paintings at the V&A.

- Of those visitors who had visited the V&A before, only a tenth had not expected paintings.

- Of those on their first visit a quarter had not expected to find paintings at the gallery.

1.11: The likes and dislikes of visitors to the Galleries (4.2.12)

- Over half of the visitors had something to say about what they liked in the Galleries.

- Just over a fifth of those liked the Constable paintings and sketches.

- A few less said that they had enjoyed the presentation of the information and the paintings.

- A third of the visitors disliked poor lighting and reflections on the glass of the paintings

- Under a fifth said that all the missing paintings and gaps on the walls had spoilt it for them.

1.12: Demographics (4.1.1- 4.1.8)

- Only a very small proportion of visitors had no qualifications.

- Half of all visitors had a degree or higher.

- The largest percentage of visitors (a third) fell in the 45-59 years old category.

- Females predominated over males by just under a tenth.

- The largest single visitor group type was "visiting with family" at just under half of all visitors.

- A fifth of all visitors were involved in creative industries with a tenth of all respondents being specifically trained in painting.

- Just under two thirds of visitors were White British with a third describing themselves as White other.

- A third of visitors were from overseas. Of UK citizens the largest group (a fifth) came from the rest of the UK. Greater London was fractionally less.

- Well over a third of all visitors' occupations' fell into the B category for socio-economic groupings

1.13: Additional analysis (4.3.1- 4.3.6)

- It is difficult to make any clear points from the analysis of Information provision by visitor types, as so many of the visitors' fell into the "Family" category that this has skewed the results.

- Half of those visitors who were teachers or educators fell into visiting as a "Family" category.

- The majority of creative professionals visit alone.

- Creative professionals are more likely to want "Reference Books" as a source of information than non-creative visitors. They are also more likely to use Website based information than non-creative visitors.

- Visitors not in creative professions are more likely to use Audio Guides than those in Creative professions.

- Creative professionals are more likely to use Guidebooks than non-creative visitors.

- Visitors who have been to the V&A before are more likely to want to attend lectures, use reference books and use hands on interactives than first time visitors.

- There are slight differences in visitors' preference for information provision between age groups. The under 17's prefer Guidebooks and Audio Guides. The 18-34 year olds prefer Leaflets and Guided Tours. The 35-44 year olds' prefer Guided Tours, Guidebooks and Leaflets. 45-59 year olds prefer a variety of sources including Audio Tours, Guidebooks, Leaflets and Guided Tours. For over 60s' it is the Leaflet that is the most popular information source.

- There are negligible numbers of visitors who are trained in either painting, sculpture or design who are creative professional in ethnic groups other than "White British" White Irish" or "White other".

- Visitors trained in painting generally prefer either a guidebook or leaflets as their source of information on the painting galleries.

2: Introduction

2.1: The Painting Galleries

The Painting Galleries are spread over level 4 and Level 6 of the Victoria and Albert Museum.

2.2: Re- Location of Painting Galleries

The Painting Galleries are to be moved to another location within the Museum. The Paintings are to be displayed 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 pictures, their technical knowledge on terminology and their views on what information should be displayed about the paintings. 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 paintings 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 Painting Galleries should be.

- To identify how interested visitors to the Painting Galleries are in themes and narratives relating to the physical representation of paintings (4.2.3)

- To establish the level of knowledge of gallery themes extant among visitors (4.2.4)

- To investigate what information to include on labels and the most effective method of labelling paintings at and far above eye level (4.2.5 - 4.2.7))

- To identify good examples of distantly arranged paintings seen elsewhere by visitors and where they had seen these (4.2.8)

- To establish which mediums of information provision are desired by visitors to the paintings galleries (4.2.9)

- To ascertain visitors opinions on the existing Painting Galleries (4.2.10)

- To identify whether visitors expected to find paintings at the V&A Museum (4.2.11)

- To establish which aspects of the gallery were particularly liked and disliked by visitors (4.2.12 – 4.2.13)

3: Methodology

3.1: Target Population

In this case, the target population (those of interest to the research) were all visitors to the Painting Galleries on Level 4 and Level 6 of the V&A Museum.

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. 95% of all respondents completed the questionnaire by themselves. The interviewer was on hand at all times if there were any queries from visitors.

3.3: Fieldwork Timing

Fieldwork was conducted between Wednesday 30th October and Wednesday 13th November at the V&A Museum, between 11am and 5pm on a variety of days, including the weekends.

The object was to get a sample of 100 visitors who had visited the Paintings Galleries. An interviewer was employed for 2 weeks during the end of October and the beginning of November 2002 to stop and interview as many visitors to the painting galleries as possible. Interviewing occurred during the hours of 11.00am and 5.00pm. A total of 260 questionnaires were completed.

3.4: Data Collection

Data collection is the method used to administer the questionnaire. For the purposes of this research, self-completion method was adopted as more responses could be obtained in a shorter amount of time by one interviewer. Face to face methodology was also used. This involved a trained interviewer conducting personal and structured interviews with those visiting the galleries.

This combination 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.

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.

3.6: Questionnaire Design

The Questionnaire, a copy of which is appended to this report (*Appendix 6.1)* was 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 paintings galleries.

3.7: Data Analysis and Reporting

Once the data had been collected, all responses were assigned a code number for ease of computer data processing. Frequency tabulations and cross-tabulations were then produced to fulfil the information requirements of the survey.

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.

4.1: Respondent Profile (Demographics)

4.1.1: Level of education (Q14)

Table 4.1.1 shows the highest level of education achieved by respondents. 50% of visitors had achieved degree level or higher.

Table 4:1.1 (Q14) (Demographics) Respondents Educational Qualifications		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) No qualifications	11	4.2
(2) School certificate	16	6.2
(3) GCSE or equivalent	30	11.5
(4) AS/A level or equivalent	37	14.2
(5) HND/Diploma/PG Dip	25	9.6
(6) First Degree (BA/BSc)	64	24.6
(7) Masters degree (MA/MSc)	47	18.1
(8) PhD or equivalent	19	7.3
(9) Other	11	4.2
Total (Valid: Multi-Code)	260	100.0

4.1.2: Age Groups (Q15)

The following table (4.2.1) shows the age groups of respondents. Visitors in the 45-59 years are the predominant age group.

Table 4:1.2 (Q15) (Demographics) Respondent Age		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) 12-15	4	1.6
(2) 16-17	1	0.4
(3) 18-24	22	8.8
(4) 25-34	26	10.4
(5) 35-44	37	14.8
(6) 45-59	82	32.8
(7) 60-64	29	11.6
(8) 65+	49	19.6
(9) Refused	0	0.0
Total (Valid: Multi-Code)	250	100.0

4.1.3: Gender (Q15)

Table 4.1.3 shows the gender of respondents. There are more female respondents than male. It

should be noted that this is skewed as Men visiting with partners very often gave the questionnaire to their wife or partner.

Table 4:1.3 (Q16) (Demographics) Respondents Gender		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) Male	104	41.9
(2) Female	144	58.1
Total (Valid)	248	100.0

4.1.4: Visitor Type (Q17)

The following table (4.1.4) shows in which capacity visitors are visiting. It should be noted that although "Visiting with family" is the largest group at 46% visitors were not aware that they should only tick this category if their group contained children under the age of 16. Therefore it should not be assumed that there were large numbers of families with children visiting the Painting galleries.

Table 4:1.4 (Q17) (Demographics) Type of visitor		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) Visiting alone	52	20.7
(2) Visiting with family	115	45.8
(3) Visiting with friends	50	19.9
(4) Visiting with family & friends	4	1.6
(5) Part of primary school	0	0.0
(6) Part of secondary/6th form	3	1.2
(7) Part of art college group	6	2.4
(8) College/university group	5	2.0
(9) Adult education group	3	1.2
(10) Organised holiday group	0	0.0
(11) Organised group/association	6	2.4
(12) Other type of group	2	0.8
(13) Other	5	2.0
Total (Valid: Multi-Code)	251	100.0

Table 4.1.4a shows visitors by the V&A audience segmentation. "Families" at 36% are the largest audience to the painting galleries, with "Individuals" being the next largest group at 32%. Creative professionals are also of note at 23%.

Table 4.1.4a Audience segmentation		
Base: All respondents	Frequency (f)	Valid %
(1) Family	90	36
(2) School	2	1
(3) Student	9	4
(4) Creative professionals	57	23
(5) Adult & Community groups	10	4
(6) Individual	79	32
Total (Valid)	247	100

4.1.5: Artistic/creative involvement (Q18)

The following (4.1.5) table shows in what capacity respondents are involved with the arts. 23% of all visitors are involved in creative industry.

Table 4.1.5 (Q18) (Demographics) Artistic/creative involvement		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) I am artist/designer by profession	7	2.8
(2) I work in arts/design	15	6.1
(3) I am a teacher/educator	35	14.2
(4) None of these	190	76.9
Total	247	100.0

4.1.6: Training within creative art (19)

Table 4.1.6 shows how many respondents have creative/artistic training. 32% of visitors had training in one of the three disciplines mentioned.

Table 4.1.6 (Q19) (Demographics) Respondents Training		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) Sculpture	13	5.0
(2) Painting	30	12.0
(3) Design/Other art forms	39	15.0
(4) No training	178	68.4
Total	260	100.0

4.1.7: Ethnicity (Q20)

The following table shows the ethnicity of respondents. The vast majority of visitors are "White British".

Table 4.1.7 (Q20) (Demographics) Ethnicity		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) White British	149	60.6
(1) White Irish	11	4.5
(1) White other	77	31.3
(4) Mixed White & Black Caribbean	1	0.4
(5) Mixed White & Black African	0	0.0
(6) Mixed White & Asian	0	0.0
(7) Mixed Other	1	0.4
(8) Indian/British Indian	1	0.4
(9) Pakistani/British Pakistani	0	0.0
(10) Bangladeshi/British Bangladeshi	0	0.0
(11) Asian other	1	0.4
(12) Chinese/British Chinese	0	0.0
(13) Other Ethnic Group	5	2.0
Total	246	100.0

4.1.8: Permanent residence (Q21)

Table 4.1.8 shows where respondents reside. The majority of visitors living in the UK come from "the rest of the UK". 33% of visitors are visiting from overseas.

Table 4.1.8 (Q21) (Demographics) Residence of respondents		
Base: All respondents (260)	Frequency (ƒ)	Valid (%)
(1) Greater London	58	23.3
(2) South East/Home counties	47	18.9
(3) Rest of UK	63	25.3
(4) Europe	23	9.2
(5) North America (USA/Canada)	45	18.1
(6) Rest of the World	13	5.2
Total	249	100.0

4.1.9: Occupation (Q22)

Of the 260 people interviewed only 223 responded to the occupation question (86%). Those who responded fell into the following socio-economic groups: -

26	A – 10%
102	B – 39%
10	C – 4%
59	C1 – 23%
10	C2 – 4%
3	D – 1%
13	Retired – 5%

4.2: Frequency tables

4.2.1: Previous visits (Q1)

The following table shows that 43% of respondents were on their first visit to the V&A and 57% had visited within the last 2 years.

Table 4.2.1 (Q1)		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) No, first visit	111	43.4
(2) Yes, visited within the last year	73	28.5
(3) Yes, visited over 1 year ago	72	28.1
Total	256	100.0

A cross tab (see table 6.4.1 Appendix 6.4) between Question 1 about previous visits and Q 21 about residence, shows unsurprisingly a greater propensity for visitors who come from the Greater London Area (18%) to make repeat visits. Interestingly 10% of visitors from North America had also made repeat visits but it is impossible to tell whether they made several visits to the museum while on one vacation/visit or in fact visited the UK on more than one occasion during a two-year period.

4.2.2: Attendance at lectures/events/exhibitions (Q2)

Of those who had visited within the last year 16 % had attended lectures, events or exhibitions at the V&A. The events named by those who responded "Yes" were the Versace Exhibition (4 visited), Jazz Nights (2 visited), a NADFAS Tour (1) and the Tiara exhibition (1). Only 8 people responded to this question.

Table 4.2.2 (Q2) Attendance of lectures/events		
Base: "Yes" within 1 year @ Q1 (73)	Frequency (*f*)	Valid (%)
(1) Yes	12	16.4
(2) No	61	83.6
Total	73	100.0

4.2.3: Interest in artistic themes (Q3)

The following table (4.2.3) shows how interested visitors are in different aspects or themes of paintings and art. It can be seen that the highest average ratings are for "the artists themselves" with 94 % of visitors rating their interest as either "very interested" or "interested". "Landscape painting" was the next most interesting for visitors with 87% of visitors being "very interested" and "interested". The least popular theme was "Contemporary artists' responses to historic paintings" with 24% of visitors being either "very uninterested" or "uninterested". The "History of V&A paintings" and "Historic displaying methods" were both viewed neutrally with 29% of visitors feeling neither "interested" or "uninterested" in those themes.

Table 4.2.3 (Q3) Summary Of 5 point rating on Themes				
Summary Table	Av. Rating (1-5)	Interested (1+2)	Neutral (3)	Uninterested (4+5)
(Q3a) Artists' themselves	1.6	94.3	5.3	0.4
(Q3j) Landscape painting	1.6	87.3	11.1	1.6
(Q3i) Social issues artist/subject	1.8	84.8	9.8	5.3
(Q3f) Historic Paintings	1.9	84.8	11.5	3.7
(Q3l) Techniques of painting	2.0	78.0	14.7	7.3
(Q3k) Genre painting	2.0	72.9	23.6	3.5
(Q3h) Historical/Political context	2.1	73.9	16.0	10.1
(Q3d) Victorian collections	2.1	69.8	22.1	8.1
(Q3b) Artists' training/influence	2.2	71.8	20.2	8.0
(Q3e) History of V&A paintings	2.4	59.1	29.4	11.5
(Q3g) Historic displaying methods	2.5	54.3	29.3	16.4
(Q3c) Contemporary responses	2.7	50.2	25.8	24.0

4.2.4: Knowledge of artistic terms (Q4)

Respondents were asked if they knew what various terms meant. Table 4.2.4 shows that the majority of visitors knew what most terms meant. "Barbizon School" was the least known with 61% of visitor saying they did not know what it meant and Royal Academy was also not well known at 46%.

Table 4.2.4 (Q4) Summary of visitors knowledge of terms			
Summary Table	Yes)	No	Unsure
(Q4k) Old Masters	87.8	6.3	5.9
(Q4d) Mythological	87.5	7.7	4.8
(Q4l) Classical	87.1	4.4	8.5
(Q4a) Realism	86.6	7.5	5.9
(Q4e) Pre-Raphaelite	80.7	11.6	7.6
(Q4j) Master	74.7	11.6	13.7
(Q4m) Patron	65.1	23.0	11.9
(Q4c) Genre Painting	63.8	23.3	12.9
(Q4h) Gouache	57.4	37.3	5.3
(Q4g) Narrative Painting	56.4	29.0	14.5
(Q4i) Tempera	54.5	37.4	8.1
(Q4b) Progressive	49.8	30.9	19.3
(Q4l) Polychrome	37.2	39.8	22.9
(Q4n) Royal Academy	35.3	46.0	18.8
(Q4f) Barbizon School	23.2	60.6	16.2

A cross tab was made between those professionally linked to culture and the arts (23%) and those who were not (77%) and their knowledge of artistic terms (Q4xQ18). All cross tab tables (6.4.2a-6.4.2o) can be seen in *Appendix 6.4*. A summary of these can be seen in Table 4.2.4a below. Generally speaking those who have experience or professions linked to arts and culture have a greater knowledge of the terms than those not professionally linked.   However there is still generally a good level of knowledge amongst all types of visitors.

Table 4:2.4a "Yes" to knowledge of terms (Q4)			
Summary Table	Total	Professionals	non-professionals
(Q4a) Realism	86.6	94.6	84.9
(Q4b) Progressive	49.8	63.0	47.2
(Q4c) Genre Painting	63.8	81.5	59.2
(Q4d) Mythological	87.5	96.4	85.0
(Q4e) Pre-Raphaelite	80.7	87.5	79.0
(Q4f) Barbizon School	23.2	41.1	40.0
(Q4g) Narrative Painting	56.4	73.2	49.7
(Q4h) Gouache	57.4	82.5	49.7
(Q4i) Tempera	54.5	72.7	47.6
(Q4j) Master	74.7	81.5	73.4
(Q4k) Old Masters	87.8	91.1	87.1
(Q4l) Classical	87.1	94.4	87.3
(Q4m) Patron	65.1	72.2	62.7
(Q4n) Royal Academy	35.3	50.0	30.6
(Q4o) Polychrome	37.2	55.6	31.1

4.2.5: Use of new display and information panel (Q5)

Visitors were informed of the intended changes to the future paintings galleries and asked if they would be happy to use the new system of paintings displayed 3 tiers high and labelled at waist height on an information panel, referenced either by number or by title. Table 4.2.5 shows their response. 56% would be happy to use this system but 44% said that they would not be happy.

Table 4.2.5 (Q5) Would you be happy to use the new labels and referencing system		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) Yes	142	56.3
(2) No	110	43.7
Total	252	100.0

4.2.6: Reasons for not wanting to use the new system (Q6)

The reasons for not wanting this style of display are shown in Table 4.2.6. 47% made comments that implied 3 tiers would be too difficult to see the paintings properly i.e. they would be too high and too crowded. 19% said that they preferred to view paintings at eye level. 14% said they preferred a maximum of 2 tiers in picture hanging. 6% were more concerned about accessibility to the information panel, other visitors would obscure a view of the panel and people in wheel chairs and children may also find it difficult to see both the information panel and the paintings. The full list of reasons for not wanting to use the system can be found in Appendix 6.2.

Table 4.2.6 (Q6) Reasons for not wanting the new style of picture hanging		
Base: "No" @ Q 5 (110)	Frequency (*f*)	Valid (%)
(1) Not easy to see/view paintings too crowded	49	47.1
(2) Prefer paintings at eye level	20	19.2
(3) 2 Tiers is plenty (more is too much)	15	14.4
(4) Panel will be difficult to view	6	5.8
(5) Prefer single hanging	2	1.9
(6) Lighting and reflections maybe poor	2	1.9
(7) Other Counts (<= 2)	10	9.6
Total	104	100.0

4.2.7: Choice of reference system (Q7)

In Table 4.2.7 visitors' preference for a referencing system are recorded. 59% of visitors would prefer the paintings referenced to the information panel by painting title. 15% had no preference to either option.

Table 4.2. 7 (Q7) Type of referencing		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) Paintings referenced by number	68	26.4
(2) Paintings referenced by title	152	58.9
(3) No preference	38	14.7
Total	258	100.0

4.2.8: Examples of labelling distantly arranged paintings (Q8)

Visitors were asked to name good examples of labelling distantly arranged paintings, 18% of visitors had suggestions. Out of the 47 people who supplied an example 21% named the National Gallery as a good example of how to label distantly arranged paintings.

4.2.9: Preference of Information (Q9)

Table 4.2.9 shows how people would like to source information about the paintings. "Leaflets" proved the most popular choice, with 61% of visitors choosing them. "Guided tours" also proved popular at 57%, "Guidebooks" at 54% and "Audio guides" at 53%. The least popular choice was "Books of labels".

Table 4.2.9: (Q9) Information Source		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(2) Leaflets	147	60.5
(15) Guided tours	138	56.8
(1) Guidebooks	132	54.3
(11) Audio guides	128	52.7
(14) Lectures	65	26.7
(3) Website	62	25.5
(9) Reference books	57	23.5
(5) Computer interactives	50	20.6
(4) Digital information points	42	17.3
(6) Hands on interactives	36	14.8
(10) Trails	35	14.4
(12) Demonstration events	33	13.6
(13) Practical Workshops	23	9.5
(7) Creative activities	19	7.8
(16) Other	15	6.2
(8) Books of labels	11	4.5
Total	243	100.0

Of the suggestions for "Other" sources of information of the 14 who volunteered suggestions 6 wanted labels and information on the walls near the paintings. The full list of suggestions can be found in Appendix 6.2.3

4.2.10: Rating aspects of the existing Galleries (Q10)

Visitors were asked to rate the existing galleries on various points. The following table shows that 68% of visitors gave an overall rating of "good" for the existing galleries on "provision of information" and a higher number of visitors (70%) gave an overall rating of "good" for the layout of the walls. The "lighting" of the galleries scores the highest "poor" rating overall at 26%.

Table 4.2.10 Q(10)Summary of rating on aspects of existing galleries				
Summary Table	Av. Rating (1-5)	Good (1+2)	Neutral (3)	Poor (4+5)
(Q10b) Provision of Information	2.3	68.2	22.6	9.2
(Q10c) Layout in the walls	2.3	70.4	20.2	9.5
(Q10e) Room theme & concept	2.3	65.4	26.6	8.0
(Q10d) Layout of gallery	2.4	65.5	24.4	10.1
(Q10a) Lighting	2.5	61.7	12.5	25.8

4.2.11: Expectation to see paintings in V&A (Q11)

All visitors were asked if they had expected to see paintings at the V&A and 80% said "Yes".

Table 4: 11 (Q11) Did you expect to see paintings at the V&A		
Base: All respondents (260)	Frequency (*f*)	Valid (%)
(1) Yes	189	80.4
(2) No	46	19.6
Total	235	100.0

4.2.12: Visitors likes of the Galleries (Q12)

Visitors were asked for what they most liked about the galleries and the most popular comment was the Constable paintings and sketches (21%). However, the overall presentation and information was also well liked by the visitors at 16%.

Table 4.2.12: (Q12) What did you particularly like about the galleries		
Base: All @ Q 12 (153)	Frequency (*f*)	Valid (%)
(1) The Constable paintings/sketches	32	20.9
(5) The good presentation of info and paintings	24	15.7
(6) The paintings themselves	22	14.4
(2) The peace and quiet	21	13.7
(4) The Variety and range of paintings	18	11.8
(3) The space	10	6.5
(8) Rodin	8	5.2
(10) All good nothing stands out	5	3.3
(7) The staff	4	2.6
(11) Quality and skill of artists	4	2.6
(9) Turner	3	2.0
(12) Other	2	1.3
Total	153	100.0

4.2.13: Visitors dislikes of the Galleries (Q13)

Visitors were also asked what they disliked about the galleries. The most common comment was directed at the lack of paintings, and the gaps that had been left by their absence. Poor lighting and reflections on the glass obscuring a good view of the paintings were also frequently commented on. People also thought that the rooms were gloomy and drab and shabby with wall colours not the best for displaying paintings.

Table 4.2.13: (Q13) What did you particularly dislike about the galleries		
Base: All @ Q 13 (114)	Frequency (*f*)	Valid (%)
(1) The missing paintings/gaps on the walls	18	15.8
(2) Poor lighting and reflections on paintings	34	29.8
(3) Dull drab and gloomy walls and rooms	17	14.9
(4) Cluttered/cramped displays	14	12.3
(5) Poor labelling	4	3.5
(6) Hard to find the galleries	9	7.9
(7) Too warm	5	4.4
(8) Too long/big/far	3	2.6
(9) Nothing	5	4.4
(10) Other	5	4.4
Total	114	100.0

4.3: Additional Analysis

4.3.1: Visitors types desire for different information provision (Q9xQ17)

Table 4.3.1 Shows in what form different visiting groups would like information displayed.

Table 4.3.1	Guide Books		Leaflets		Website		Digital Information points		Computer Interactives		Hands on Interactives	
	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%
Alone	26	21	27	19	6	10	6	15	3	6	4	12
Family	66	53	67	48	37	62	17	43	30	61	20	59
Friends	16	13	24	17	7	12	10	25	9	18	4	12
Family/friends	1	1	4	3	0	0	1	3	0	0	0	0
Primary school	0	0	0	0	0	0	0	0	0	0	0	0
Secondary/6thform	3	2	3	2	3	5	1	3	2	4	3	9
Art College	1	1	3	2	2	3	1	3	1	2	1	3
College/Uni.	3	2	4	3	3	5	2	5	3	6	0	0
Adult Education	2	2	2	1	1	2	1	3	1	2	1	3
Organised Holiday	0	0	0	0	0	0	0	0	0	0	0	0
Association grp.	3	2	3	2	0	0	0	0	0	0	0	0
Other grp.	4	1	4	1	1	0	1	3	0	0	1	0
Total	125	100	141	100	60	100	40	100	49	100	34	100

Table 4.3.1	Creative Activities		Books of Labels		Reference Books		Trails		Audio Guides		Demonstration Events	
	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%
Alone	3	16	0	0	11	20	2	6	20	16	6	18
Family	9	47	5	50	20	36	19	54	66	52	16	49
Friends	4	21	4	40	11	20	6	17	22	18	6	18
Family/friends	0	0	1	10	2	4	1	3	3	2	0	0
Primary school	0	0	0	0	0	0	0	0	0	0	0	0
Secondary/6thform	2	11	0	0	2	4	2	6	3	2	2	6
Art College	0	0	0	0	3	6	1	3	1	1	1	3
College/Uni.	0	0	0	0	4	7	2	6	3	2	0	0
Adult Education	0	0	0	0	0	0	0	0	2	2	1	3
Organised Holiday	0	0	0	0	0	0	0	0	0	0	0	0
Association grp	0	0	0	0	1	2	1	3	2	2	0	0
Other grp	1	0	0	0	1	0	1	0	4	1	1	3
Total	19	100	10.0	100	55	100	35	100	126	100.0	33	100.0

Table 4.3.1	Practical Workshops		Lectures		Guided Tours		Other		Total	
	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%
Alone	3	13	13	20	24	18	5	36	48	20
Family	10	44	32	50	69	51	5	3	110	47
Friends	4	17	10	16	24	18	3	21	46	20
Family/friends	0	0	1	2	2	2	0	0	4	2
Primary school	0	0	0	0	0	0	0	0	0	0
Secondary/6thform	2	9	1	2	3	2	0	0	3	1
Art College	1	4	0	0	2	2	0	0	4	2
College/Uni.	2	9	3	5	3	2	0	0	5	2
Adult Education	0	0	1	2	3	2	0	0	3	1
Organised Holiday	0	0	0	0	0	0	0	0	0	0
Association grp	0	0	1	2	2	2	0	0	5	2
Other grp	1	0	2	0	3	1	1	0	7	1
Total	23	100	64	100	135	100	14	100	235	100

4.3.2 Visitor type by creative and non-creative practitioners (Q17xQ18)

Table 4.3.2 shows the cross-reference between the different visiting groups and those involved with the creative industries. It is interesting to note that creative practitioners seem predominantly to visit alone. Although interesting to see that Teachers and Educators predominantly visit as a family group (54%).

Table 4.3.2	I am an artist/designer by profession		I work in an arts/design/creative profession		I am a teacher/educator		None of these		Total	
	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%
Alone	3	43	8	57	6	17	34	18	51	21
Family	1	14	3	21	19	54	90	47	113	46
Friends	2	29	2	14	6	17	38	20	48	20
Family/friends	0	0	0	0	1	3	3	2	4	2
Primary school group.	0	0	0	0	0	0	0	0	0	0
Secondary/6thform	0	0	0	0	1	3	2	1	3	1
Art College group	0	0	1	7	1	3	4	2	6	2
College/Uni. group	0	0	0	0	0	0	5	3	5	2
Adult Education group	0	0	0	0	0	0	3	2	3	1
Organised Holiday group	0	0	0	0	0	0	0	0	0	0
Association/society group	1	14	0	0	0	0	5	3	6	2
Other group	0	0	0	0	1	0	6	1	7	1
Total	7	100	14	100	35	100	190	100	246	100

4.3.2: Information provision by creative and non-creative professionals (Q17xQ18)

The following table (4.3.2) shows how creative practitioners and non-creative practitioners would like the information presented.   It is interesting to see that creative practitioners are more interested in Website based information than non-creative practitioners and perhaps unsurprisingly less interested in hands on Interactives than non practitioners, as one might assume they already have hands on experience with many aspects of Art.

Table 4.3.2	Creative Member		Non Creative		Total	
Information type	frequency	Valid %	frequency	Valid %	frequency	Valid %
Guide Books	35	64	91	51	126	54
Leaflets	30	55	112	63	142	61
Website	18	33	43	24	61	26
Digital Information points	9	16	31	17	40	17
Computer Interactives	12	22	37	21	49	21
Hands on Interactives	5	9	29	16	34	15
Creative Activities	6	11	13	7	19	8
Books of Labels	3	5	7	4	10	4
Reference Books	18	33	37	21	55	24
Trails	9	16	26	15	35	15
Audio Guides	23	42	102	57	125	53
Demonstration Events	10	18	23	13	33	14
Practical Workshops	7	13	15	8	22	9
Lectures	18	33	46	26	64	27
Guided Tours	30	55	103	58	133	57
Other	1	2	13	7	14	6
Total	55	100	179	100	234	100

4.3.3: Visitors desire for information provision by first visit or previous visits (Q1xQ9)

Table 4.3.3 shows the difference between information provision desired by first time visitors and visitors who have visited within the last year and over a year ago.

Table 4.3.3	Have you ever visited the V&A before?							
Type of information provision	No, first visit		Yes , visited within the last year		Yes, visited more than one year ago		Total	
	frequency	%	frequency	%	frequency	%	frequency	%
Guide Books	58	57	33	49	38	55	129	54
Leaflets	60	59	44	65	41	59	145	61
Website	24	24	14	21	22	32	60	25
Digital Information points	20	20	16	24	6	9	42	18
Computer Interactives	23	23	12	18	15	22	50	21
Hands on Interactives	11	11	13	19	12	17	36	15
Creative Activities	7	7	7	10	5	7	19	8
Books of Labels	2	2	5	7	4	6	11	5
Reference Books	17	17	23	34	16	23	56	23
Trails	15	15	10	15	9	13	34	14
Audio Guides	56	55	30	44	40	58	126	53
Demonstration Events	12	12	13	19	8	12	33	14
Practical Workshops	7	7	7	10	9	13	23	10
Lectures	19	19	21	31	25	36	65	27
Guided Tours	57	56	36	53	43	62	136	57
Other	9	9	4	6	2	3	15	6
Total	102	100	68	100	69	100	239	100

Table 4.3.3a shows even more clearly the difference between first time visitors and previous visitors. There is very little difference between the two types of visitors' desire for different Information provision. The exceptions are Reference Books and Lectures. Those who have visited before have a greater desire for those two forms of information provision than those who have never visited before.

Table 4.3.3a	First Visit		Previous Visit		Total	
Information provision	frequency	%	frequency	%	frequency	%
Guide Books	58	57	71	52	129	54
Leaflets	60	59	85	62	145	61
Website	24	24	36	26	60	25
Digital Information points	20	20	22	16	42	18
Computer Interactives	23	23	27	20	50	21
Hands on Interactives	11	11	25	18	36	15
Creative Activities	7	7	12	9	19	8
Books of Labels	2	2	9	7	11	5
Reference Books	17	17	39	28	56	23
Trails	15	15	19	14	34	14
Audio Guides	56	55	70	51	126	53
Demonstration Events	12	12	21	15	33	14
Practical Workshops	7	7	16	12	23	10
Lectures	19	19	46	34	65	27
Guided Tours	57	56	79	58	136	57
Other	9	9	6	4	15	6
Total	102	100	137	100	239	100

4.3.4: Visitors desire for information provision by age (Q9xQ15)

Table 4.3.4	May we ask the age category of the visitor...																
	12-15		16-17		18-24		25-34		35-44		45-59		60-64		65+		Total	
Information provision	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%	(f)	%
Guide Books	4	100	1	100	13	59	12	48	19	51	47	58	14	50	22	50	132	55
Leaflets	3	75	0	0	15	68	21	84	19	51	47	58	17	61	25	57	147	61
Website	3	75	0	0	10	45	8	32	10	27	22	27	5	18	4	9	62	26
Digital Info points	1	25	0	0	6	27	11	44	5	14	12	15	3	11	3	7	41	17
Computer Interactives	2	50	0	0	8	36	7	28	6	16	20	25	1	4	6	14	50	21
Hands on Interactives	2	50	0	0	4	18	4	16	4	11	13	16	4	14	5	11	36	15
Creative Activities	2	50	0	0	3	14	5	20	3	8	5	6	0	0	1	2	19	8
Books of Labels	1	25	0	0	2	9	0	0	2	5	4	5	1	4	1	2	11	5
Reference Books	2	50	0.0	0	11	50	4	16	6	16	14	17	8	29	12	27	57	24
Trails	2	50	0.0	0	5	23	6	24	8	22	11	14	1	4	2	5	35	14
Audio Guides	4	100	1.0	100	10	45	14	56	17	46	49	60	13	46	19	43	127	52
Demonstration Events	2	50	0.0	0	4	18	6	24	6	16	10	12	2	7	3	7	33	14
Practical Workshops	3	75	0.0	0	4	18	2	8	3	8	9	11	1	4	1	2	23	10
Lectures	2	50	0.0	0	7	32	7	28	7	19	20	25	7	25	15	34	65	27
Guided Tours	3	75	1.0	100	14	64	15	60	20	54	47	58	13	46	25	57	138	57
Other	0	0	0.0	0	0	0	1	4	3	8	4	5	1	4	6	14	15	6
Total	4	100	1.0	100	22	100	25	100	37	100	81	100	28	100	44	100	242	100

It can be seen that in the first two age groups Guidebooks and Audio guides are the most popular form of information provision. In the 18-24 and 25-34 age it is Leaflets and Guided Tours. In the 35-44 age it is Guided Tours, Guidebooks and Leaflets. In the 45-59 age it is Audio Tours, Guidebooks, Leaflets and Guided Tours. For 60-64 year olds it is Leaflets and for the 65+ it is Leaflets and Guided Tours.

4.3.5: Creative professionals with training by ethnicity (Q18xQ19xQ20)

The following 3 tables (4.3.5a-c) show how visitors of different ethnicity have training in sculpture, painting and design and who are also involved professionally in creative industries. The fourth table (4.3.5d) is a summary of all those who have training in one of the three disciplines.

There are very few visitors trained within the creative industries who have an ethnicity other than White. It should be noted that the majority of visitors to the Paintings Galleries are of White origin.

Training in Sculpture Table 4.3.5a	To which of these groups do you consider you belong									
Creative Involvement	White British		White Irish		White other (please specify)		Asian other (please specify)		Total	
	frequency	%	frequency	%	frequency	%	frequency	%	frequency	%
I am an artist/designer by profession	1	33	0	0	0	0	0	0	1	8
I work in an arts/design/creative profession	1	33	0	0	4	50	0	0	5	38
I am a teacher/educator	0	0	1	100	1	13	1	100	3	23
None of these	1	33	0	0	3	38	0	0	4	31
	3	100	1	100	8	100	1	100	13	100

Training in Painting Table 4.3.5b	To which of these groups do you consider you belong									
Creative Involvement	White British		White Irish		White other (please specify)		Other Ethnic Group (please specify)		Total	
	frequency	%	frequency	%	frequency	%	frequency	%	frequency	%
I am an artist/designer by profession	2	14	0	0	0	0	0	0	2	7
I work in an arts/design/creative profession	2	14	0	0	2	18	0	0	4	14
I am a teacher/educator	1	7	3	100	3	27	1	100	8	28
None of these	9	64	0	0	6	55	0	0	15	52
	14	100	3	100	11	100	1	100	29	100

Training in Design Table 4.3.5c	To which of these groups do you consider you belong									
Creative Involvement	White British		White Irish		White other (please specify)		Indian/British Indian		Total	
	frequency	%	frequency	%	frequency	%	frequency	%	frequency	%
I am an artist/designer by profession	1	6	0	0	1	6	0	0	2	5
I work in an arts/design/creative profession	4	22	0	0	3	17	1	100	8	21
I am a teacher/educator	4	22	2	100	2	11	0	0	8	21
None of these	9	50	0	0	12	67	0	0	21	54
	18	100	2	100	18	100	1	100	39	100

All with Sculpture/Painting & Design training Table 4.3.5d	I would like to ask you about your involve...									
Ethnicity	I am an artist/designer by profession		I work in an arts/design/creative profession		I am a teacher/educator		None of these		Total	
	frequency	%	frequency	%	frequency	%	frequency	%	frequency	%
White British	4	67	8	53	14	40	121	64	147	60
White Irish	0	0	0	0	6	17	5	3	11	5
White other (please specify)	2	33	6	40	12	34	57	30	77	32
Mixed White & Black Caribbean	0	0	0	0	0	0	1	1	1	0
Mixed Other (please specify)	0	0	0	0	0	0	1	1	1	0
Indian/British Indian	0	0	1	7	0	0	0	0	1	0
Asian other (please specify)	0	0	0	0	1	3	0	0	1	0
Other Ethnic Group (please specify)	0	0	0	0	2	6	3	2	5	2
	6	100	15	100	35	100	188	100	244	100

4.3.6: Choice of information provision by those who have training in painting (Q9xQ19)

Table 4.3.6 shows how those trained in painting would like information presented. The guidebook (62%) and leaflets (59%) are the most popular sources of information for those trained in painting. Guided tours are also fairly popular (52%). There is little difference between the average visitor and those trained in painting except that in general a leaflet is the more popular medium for communicating information for the average visitor.

Cross-reference between desired information type and trained painters				
Table 4.3.6	Training in painting		Total @ Q9	
Information provision	frequency	%	frequency	%
Guide Books	18	62	111	43
Leaflets	17	59	147	57
Website	8	28	62	24
Digital Information points	7	24	42	16
Computer Interactives	8	28	50	19
Hands on Interactives	5	17	36	14
Creative Activities	1	3	19	7
Books of Labels	1	3	11	4
Reference Books	10	34	57	22
Trails	3	10	35	13
Audio Guides	13	45	128	49
Demonstration Events	3	10	33	13
Practical Workshops	7	24	23	9
Lectures	10	34	65	25
Guided Tours	15	52	138	53
Other	1	3	15	6
Total	29	N/A	N/A	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

- There is a high level of interest in all artistic themes. Information and interest on the "artists themselves" is the most obvious preference, but visitors have a broad range of interests. Perhaps themes with the highest neutral responses and uninterested responses can be dropped from future displays.

- As so much information is interesting to visitors, perhaps the information panels could be designed so that information display can be interchangeable or rotational in what they display.

5.2: Knowledge of artistic terms

- There is a very high level of understanding of terms from all visitor types, whether they are artistic or not. However, some of the less well-known terms would need to be defined for laymen, it may be prudent to allow definitions for all terms anyway, particularly as the museum is an education/study tool for many schools and colleges.

5.3: Display and information panel

- The majority of visitors would be happy to use the new system however; those opposing the plan are also quite large in their number. Consideration for the disabled and small children will be needed in their ability to see both the information panel and the top row of paintings.

- Many people do still prefer paintings displayed at eye level on only one or two tiers. Over crowding of the gallery may mean that the new information panels would be obscured from time to time.

- Care should be taken when finalising the height and position of the information panel that the lights do not glare on the text making them difficult to read.

5.4: Choice of referencing

- Referencing by painting title was the preferred method for over half of all visitors. So would therefore be the most logical system to manufacture.

5.5: Information providers

- The majority of visitors prefer leaflets, this is a more cost effective way of distributing

information as it is easier to update and amend than Guide books or Audio tours and can be done in house.

- Audio tours are a more peaceful option for passing on information within the galleries than guided tours and are very popular with visitors, particularly when they are not too pricey.

- Guidebooks are always popular as they act as a souvenir of a visit and can be used as a reference tool later on.

- The more expensive computer interactives, and digital information points were not popular enough to warrant spending money if the budget for information provision is limited

5.6: Ratings of existing galleries

- Fairly positive feedback considering all the missing paintings and confusion over where the more famous Constable Paintings were on display.

- Lighting was a big issue, with reflections on many paintings making viewing difficult. This would need to be reviewed before displaying paintings in the new gallery

- Wall layout scored quite positively reinforcing the fact that many visitors are not that keen on 3 tiered displays.

5.7: Expectations of seeing paintings

- As the vast majority of people did expect to see paintings, there is not a great urgency to promote this. However, quite a few people found it difficult to find the paintings even though they knew they were there, perhaps more advertising on where the new galleries are to be located needs careful attention.

6: Appendices

6.1 Survey Questionnaire

Victoria & Albert Museum

Paintings 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 ❏ Go to Q2
last year

Yes, visited more than ❏ Go to Q3
one year ago

Q2 Have you attended any lectures or events at the V&A over the last year?

Yes ❏ No ❏

If 'Yes', please specify which. _____

Q3 How interested are you in the following themes?

	V interested	Interested	Neither	Uninterested	V uninterested
The artists' themselves	❏	❏	❏	❏	❏
Information about artists' training and influences	❏	❏	❏	❏	❏
Contemporary artists' responses to historic paintings	❏	❏	❏	❏	❏
Victorian collections	❏	❏	❏	❏	❏
History of the V&A's painting collection	❏	❏	❏	❏	❏
Historic paintings	❏	❏	❏	❏	❏
Historic methods of displaying paintings	❏	❏	❏	❏	❏
Historical/ political context	❏	❏	❏	❏	❏
Social issues around artist/subject	❏	❏	❏	❏	❏
Landscape painting	❏	❏	❏	❏	❏
Genre painting	❏	❏	❏	❏	❏
Techniques of painting	❏	❏	❏	❏	❏

Q4 Do you know what the following terms mean?

	Yes	No	Unsure
Realism/ist	❏	❏	❏
Progressive	❏	❏	❏
Genre Painting	❏	❏	❏
Mythological	❏	❏	❏
Pre-Raphaelite	❏	❏	❏
Barbizon School	❏	❏	❏
Narrative Painting	❏	❏	❏
Gouache	❏	❏	❏
Tempera	❏	❏	❏
Master	❏	❏	❏
Old Masters	❏	❏	❏
Classical	❏	❏	❏
Patron	❏	❏	❏
Royal Academy (in terms of it in C19th not present gallery)	❏	❏	❏
Polychrome	❏	❏	❏

Q5 Paintings in the new Gallery at the V&A are to be hung in rows, up to three tiers high, and labelled on a waist high panel in front of the display using a reference system. Would you be happy to use this system?

Yes ❏

No ❏

Q6 If "No," please state why you are not happy?

_____

Q7 The paintings are to be referenced to the waist high panel in front of the display using one of the following. Which of the following would you prefer to use?

All paintings referenced by number ❏

All paintings referenced by title ❏

No preference ❏

Q8 If you have seen any good examples of labelling distantly arranged paintings elsewhere, please describe what and where it was.

_____

Q9 Which of these would you like to use in helping you understand the paintings? (please tick all that apply)

Guide Books ❑

Leaflets ❑

Website ❑

Digital Information points ❑

Computer Interactives ❑

Hands on Interactives ❑

Creative Activities ❑

Books of Labels ❑

Reference Books ❑

Trails ❑

Audio Guides ❑

Demonstration Events ❑

Practical Workshops ❑

Lectures ❑

Guided Tours ❑

Other ❑

please specify

Q10 How would you rate the existing painting galleries on the following?

	V good	Good	Neither	Poor	V Poor
Lighting	❑	❑	❑	❑	❑
Provision of information	❑	❑	❑	❑	❑
Layout on the walls	❑	❑	❑	❑	❑
Layout of gallery	❑	❑	❑	❑	❑
Room theme & concept	❑	❑	❑	❑	❑

Q11 Did you expect to see Paintings at the V&A?

Yes ❑ No ❑

Q12 Please tell us what you particularly liked or enjoyed about the existing Paintings Galleries.

_____

Q13 Please tell us what you particularly disliked about the Paintings Galleries.

_____

Q14 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

_____

Q15 May we ask the age category of the visitor completing this survey?

12-15 ❑

16-17 ❑

18-24 ❑

25-34 ❑

35-44 ❑

45-59 ❑

60-64 ❑

65+ ❑

Refused ❑

Q16 May we ask the gender of the visitor completing this survey?

Male ❑

Female ❑

Q17 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) ❑

Other ❑

please specify

_____

Q18 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 profession ❑

I am a teacher/educator ❑

None of these ❑

Q19 Do you have any special training or education in the following?

Sculpture ❑

Painting ❑

Design/Other art forms ❑

*If 'Yes' please specify
level or specific area of
interest.* _____

_____   _____

Q20   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   _____

Q21   Please state your permanent place of residence.
   Greater London   ❑
   South East/Home counties   ❑
   Rest of UK   ❑
   Europe   ❑
   North America (USA/Canada)   ❑
   Rest of the World (please specify below)   ❑
   please specify   _____

Q22   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.

Q23   Please include any other comments you may have
   below.

6.2: Verbatim Comments

6.2.1: Reason for not liking the new style of painting displays and information (Q6)

- Easier to read about a painting I'm interested in by the painting
- Because it becomes a kind of theme park
- Overwhelming
- Over saturation - too much to take in
- People gather in front of labels - need more displays
- Very confusing and distracting
- Because you would have to bend down to see them
- Reflections a problem with light
- Better lighting
- Difficult to view smaller paintings in detail
- Prefer eye level
- Would be unable to view in detail
- Too crowded, too high
- Like to view at eye level, 1 painting at a time
- Should be eye level, get away from Victorian idea
- Eye level, difficult if 3 high - you get distortion
- Too much in a small place. Unable to appreciate paintings properly
- Prefer 1 painting, 1 info panel
- As a small person, view would be upward and out of balance
- Would like to be able to stand in front of each painting
- Very hard to see subject matter
- Need to be at a lower level
- Prefer historic approach but realise its a space issue
- Too many paintings on 1 wall. Lack of space
- Eye level descriptions to the side
- Confusing to look at, crowded, must be hung carefully if this method is
- Prefer 2 tiers high
- It would detract from the experience
- 2 tiers max
- Cannot clearly see paintings when it is that high
- Depends on height of top tier, some people not tall enough to see
- Depends if it's just picture title/painter. Easier to see info next to t
- Would not be able to see top paintings closely
- Prefer single lines/rows, much easier to appreciate
- It would be too high
- No more than 2 tiers please
- Would be difficult to see top details
- I like to see paintings at eye level. Pictures are important items-not l
- More difficult for school visits
- Would like to see in place before judging
- You cannot STUDY the painting-except. Large one OK
- Eye level
- 2 tiers may be fine--but 3 is one too much!

- Struggle to see higher paintings
- May not be able to see uppermost paintings
- Too many together
- Short person, bad neck
- Difficult to see and look at paintings especially landscapes
- Some sort of revolving display e.g. alternate 1st and 3rd tiers
- Picture display ok but bending to read labels annoying
- Better at eye level to appreciate
- Harder to digest and see properly
- You can't look at them properly
- I'm not a tall person
- Would make close examination of paintings difficult
- Viewing not as easy
- 2 or 3 tier with most at floor level with low seat
- You cannot see them all
- 2 rows is enough
- Better in 2 tiers
- Too dense, can be overwhelming
- Eye level if space permits
- Too high to view properly
- Would be difficult to view
- Have poor eyesight - paintings on 3rd tier would be too high
- Viewing spoilt when placed too high
- Would be too far away for smaller works
- Only 2 tier or eye level
- Prefer at eye level
- Distracting
- More difficult to see
- I'm in a wheelchair
- I am in a wheelchair - 3rd row too high
- Won't be easy to look at each painting
- Eye level display satisfactory
- Unable to concentrate on 1 at a time
- Highest painting will not be accessible for viewing
- Looking down does not help neckache
- Need 1 level for easy viewing
- Would be out of focus
- Difficult to see if small
- Observer would be too far from paintings - maybe 2 tiers
- To high, lighting obstructs viewing
- Does not enable us to see individual works
- Pictures on top row difficult to see, lighting glares
- Can't see top row
- Too many paintings, too concentrated
- Better tiered than archived
- Prefer eye level
- Would get neck strain looking up at top tier
- If it waist high & you wear bi focals you have to crick your neck.

- Paintings up to 3 tiers maybe to high to see properly
- Single tier less distracting eye-level clearly optimal
- I am only 5 ft tall
- Not tall enough
- I like to look at paintings at Eye level
- If like ' waist level' labeling of the 'Canon' show - TERRIBLE!
- Using Bi- focals is difficult
- Each person has their best height/distance to view-best done at eye-level.
- It's not ideal for viewing-but it does create space for more Art.
- Yes--but careful of glass to positions of seating
- Can you scrutinise closely in detail-when 3 tiers high??
- Can't see them properly
- Single hanging is often preferable

6.2.1: Good examples of distantly arranged paintings (Q8)

- Need diagram with realistic sizes/positions of pictures
- National gallery
- National gallery
- NY Met
- British galleries audio handsets
- Tate Britain - informative, precise labeling of pictures
- Should be at eye level
- Jequemet A Notre museum Paris
- Tate modern, Tate Britain
- Tate modern, Tate Britain
- Modern art LA California
- Louvre Paris
- Louvre, Prado
- National gallery 1900 section
- National gallery
- Labeling uniformly good
- Smithsonian, Renwick gallery uses labeled diagram on the wall
- The Academy - is without criticism
- Yes-Can't recall where!
- Metropolitan Museum NY
- Humbering-but descriptions must be close-to be useful.
- Dulerch art gallery
- National gallery
- Clear writing next to picture
- National gallery - far better displayed at eye level
- National gallery presentation
- Have numbered visual guide
- Amsterdam van Gough, USA Salvador collection
- Labeling used at Tate modern
- Tate modern
- Lowry @ Manchester

- Small layout of paintings allows immediate recognition
- Dali embankment
- Dali embankment
- Art museum in Bruges
- Courtauld in Somerset house
- Painting referenced by number are easiest to match
- Label should be in logical position
- British galleries Pre Raphelite
- National gallery
- National gallery at eye level
- National Gallery
- Barbican. Too many small diagrams/labels

6.2.3: Other suggestion for Information provision (Q9)

- 2 a/v rooms running showing layout, highlights, history etc
- Info panel in room where paintings are exhibited
- Info next to paintings
- Sit and look
- CD ROM of painting stock
- Leaflet for each section of gallery
- Brief descriptions/explanations on wall by painting
- Signs
- Info near paintings
- Audio in foreign language
- Printed info on walls
- Just to wander
- Audio/text in foreign language
- Labels

6.2.4: What was liked about the galleries (Q12)

- Quietness
- Enjoyed random themes, didn't expect to see so many different ones
- All good, nothing stands out
- The hidden low key old world ambience
- Variety
- Versace
- The Versace exhibition
- Quality of portraits
- Quality
- Landseer paintings
- Obscure pictures, jumbled display
- Views out of windows, peaceful atmosphere
- Quiet
- Compact display had special interest in viewing constable

- Uncluttered, peaceful
- Lots of space
- Very atmospheric and peaceful
- Sculptures, Rodin, quietness
- Overall good presentation
- Rodin, constables, quiet, lack of crowds
- Constable oil sketches not available elsewhere
- Old classicals, peace, view
- Rodin sculptures
- Constable sketches
- The master
- The paintings
- Rodin sculpture, constables earlier work
- They are spacious
- Landscapes
- Liked use of preparatory work - sketch books etc
- Lack of people
- Turner
- Watercolours, constables
- Watercolours
- Quietness, spaciousness
- All paintings at eye level
- Nothing
- The variety
- Levels of lighting/absence of reflection
- Not so many paintings at eye level, space, calm
- All antiques have special room
- Constable sketches
- Sketchbook work of constable
- Turner, info on constable
- Number of constables, Rodin a plus
- Eye level exhibits, quiet, seating, able to ponder
- Eye level info and paintings
- Lots of room
- To see some early constables and turners
- Constables on floor e
- Comparison of constables to other artists of similar style
- Constable section
- Historical context provided, artist information
- Constable paintings amazing here
- Presentation and historical context of the paintings
- Quiet and uncrowded, could spend time
- The paintings themselves
- Space
- Collection of constable sketches
- Paintings
- Paintings
- Layout

- Constables paintings
- Enjoyed because it was unexpected
- Seeing paintings by well known artists
- The constables
- Spacious, quiet
- Enjoyed Constables sketchbook & info on him
- Constable gallery allows room for study
- Many of pictures themselves
- Quiet-Roomy
- The paintings themselves
- Arrangement of artists as they relate to each other was good.
- All types
- Broad coverage of 19th C artists
- Space
- Lighting
- Able to see paintings without getting sore neck
- Sculpture, info on constables life
- Rodin
- Museum guides Pat and David
- Comparing works by one artist i.e. sketches to paintings
- Constable
- Constable
- Contemporary setting
- Range of artists
- The surprise element
- British artists
- Tranquil
- Info, variety of paintings and artists
- Variety
- Spacious, relaxing, seating to view at length
- Insights into Victorian world view
- Level 6
- Enjoyed it all
- Watercolours
- Labeling very good
- Friendly helpful stewards
- Friendly helpful wardens
- Helpful informative warden
- Curating themed
- Grouping of type and artist development
- Constables works
- Constable sketches, classical landscapes
- Variety
- Rodin sculptures
- Rosetti the daydream
- Thematic arrangement
- Looking for particular paintings
- Beautiful light, windows, peaceful surroundings

- Variety or artists and their works
- Order
- Liked variety
- Variety
- Variety
- Info at eye level
- The miniatures
- Everything
- Popular artists
- Well spaced out with details easy to read
- Commentaries about paintings
- Selection
- Quiet
- Could see what they were meant to be
- Fond of constable and Burnes Jones
- Variety/explanation info on walls
- Some great works
- Classical paintings by skilled artists
- Works by skilled artists
- Theme/artists related
- Rodin
- Rodin a real plus
- Galleries well laid out
- Wasn't expecting constables
- Constable paintings
- To see a few artists in a fresh light
- Historical details
- Seeing history
- Watercolours
- The Paintings
- The vaccility in different rooms
- Early Watercolours/ Constables
- Not too crowded
- Constable- lighting is very important-with his Sky/cloud & Sun.
- Quality of each Artist
- I appreciate the simplicity of the rooms-ornate paintings need plain contrast
- Nothing fantastic-except finding the Rosetti piece I like...
- Lady in Green dress Painting-it's like exploring an old House-Quiet-no Kids
- Uncluttered wall space, good floor space-quiet & calm.
- Rich in content & beauty
- The Paintings
- John Constable
- Constable

6.2.5: What was disliked about the galleries (Q13)

- Quite a few dreary Victorian paintings
- A lot of paintings missing for restoration
- Nothing
- Light reflects off glass on paintings
- Too long
- Too claustrophobic
- Liked it all
- Seedy looking. Number of gaps
- Light reflections on paintings glass, difficult to see paintings
- Condition of walls, lack of clear signing
- Bad quality pictures badly preserved, jumbled display
- Lighting
- Lighting on pictures made them difficult to see detail
- Difficult to find
- Hard to find
- Hard to find
- Missing paintings
- A bit drab
- Bit low key
- Gaps
- Too many paintings on 1 wall - cluttered
- Hard to find Henry Cole wing
- A little somber
- Nearly impossible to study paintings above eye level due to light/position
- Reflections on paintings
- Those not on display
- For national collection, disappointed - not many there
- Disappointed only 13 on display - claim to have national collection
- Inaccessibility, poor directions, dearth of seating
- Difficult to find way to specific areas
- Not enough contemporary art displays/paintings
- Hung wrong, have to bend to read labels
- Problem of lighting
- Labels - some too low
- A bit dark, walls grubby
- Missing paintings
- Very warm
- Very warm and airless
- Some lighting and display in case of small pictures
- Hard to find
- Too hot
- Too big an area
- Feels a bit off the beaten track, hard to find
- Order/layout
- The modes method of display
- Poor lighting

- Over ornate frames distract from subject
- Colour scheme e.g. walls, carpets
- Getting here confusing. Dreary paint colour on walls doesn't show off paint
- Lighting on some paintings made it difficult to see
- Too dark, no finished examples of constables work
- Dificult to find lifts
- Insufficient paintings/artists-why not exchange with Courtaulds or Tate.
- Somewhat gloomy 'dated' feel to them.
- Reflective glass-too few constables-no Wright of Derby
- Dull background
- Thought there would be more constables on display.
- Glase or glass coverings
- Labeling looked temporary--not professional
- Noisy ventilation
- Some are dull
- Lighting
- Lighting, areas/signs very dark
- Nothing
- 6 floors to reach constable paintings
- Sometimes too dark
- A lot were missing
- Reflections on paintings
- General decor of gallery
- Blank spaces
- Would be helpful to have them in date/history context
- Mustiness
- The 3rd row
- Lighting sometimes a problem
- Lighting
- Lights shining on paintings
- Level of paintings
- Too small, 3rd row hard to see
- Dark walls & paintwork
- Some pictures not of great interest to me
- Nothing
- Lighting a bit poor
- 3 tiers on 4th floor
- Smell
- Worn out, too many missing works not replaced
- Some were poorly lit
- Lighting
- Some background walls grubby
- Too many squashed into small space
- Nothing
- Lighting poor by constable watercolours
- Lighting
- Very warm
- Seems disjointed. Lighting could be improved

- Lighting
- A bit dark
- Poor lighting
- Dreadful lighting, poor installation
- Lighting on 3rd floor made it difficult to see paintings
- Too warm
- Light shines on some objects
- Empty spaces - pictures gone
- Floor 4 somewhat muddled
- Look very drab
- Maybe colour of walls- is this is the best colour to show off the paintings
- Some too high up & lighting deflection
- The floor & the walls
- Some galleries need refurbishing
- The grey walls/floors. The lighting. Empty spaces
- Those missing pictures
- Social commentary on label
- Lots of pieces missing-seemed disorganised/lack of info
- Lighting
- Too many glass cabinets with pottery

6.2.6: Other kinds of qualifications (Q14)

- Pgce
- Teachers certificate
- French aggregation
- Acib
- Nurse
- Cert ed.
- Foreign school
- Teaching certificate
- Nurse
- School of music & a poet.
- Md
- MBA
- To complete American BA this semester

6.2.7: In what capacity are you visiting (Q17)

- With partner
- Benson society
- Bristol museum magpies
- Visiting print room
- Visiting all museums as a hobby

6.2.8: Special training in design or other art forms (Q19)

- Fashion design
- Stained glass design and fabrication
- Studied art at school
- Film making
- Cese course
- Semi professional artist
- Painting/drawing in all media
- Teach art
- Adult education
- 2 photography
- Life drawing
- Undergraduate degree in design
- History of art
- Pad
- History of arts degree
- Good
- Some instruction in water colour painting
- Welded sculpture
- Advertising
- Engineer
- Just completed a level art
- Costume
- Evening life classes
- Jewelry
- Needlework
- Modeling
- Art history
- Watercolours, drawings
- Engineering drawing
- Textile design
- Basic education
- Professional web designer
- A level art. Currently doing an OU degree history of art
- Formal training in drawing/painting +marketing & design
- BA & MA

6.2.9: What is your ethnicity (Q20)

- 36 American
- 5 Australia
- 2 Brazilian
- 3 Canadian
- 3 Danish
- 2 Dutch
- 3 European

- 2 French
- 1 French Canadian
- 4 German
- 3 Israel
- 5 Italian
- 1 Korean
- 1 New Zealander
- 1 Polish
- 1 Scottish
- 1 Swiss

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

- Barbados
- Australia
- Australian
- Australia
- Israel
- Australia
- South America
- Australia
- Israel
- Israel
- Korean
- US citizen -temp. Living London
- US Citizen-studying in UK for a year

6.2.11: Occupations (Q22)

- Academic - B
- 6 x Accountant - B
- Advertising exec - C1
- 2 x Airline worker - C2
- Animation dept head - C1
- 2 x Antiques dealer - C2
- Architect - B
- 2 x Art historian - C1
- Assistant professor - A
- Asst. Exec Director of care - B
- Attorney - A
- Auctioneer - B
- Author - B
- 3 x Banker - B
- 2 x Barrister - A
- Building contractor - B
- Building official - B
- Bus engineer - C2
- Business consultant - B

- Business exec - B
- Business manager - A
- Business proprietor - B
- Charity director - B
- Charity worker - C2
- Chartered accountant - B
- Chemical engineer - C1
- 3 x Civil engineer - B
- 9 x Civil servant - C
- Clerk - C1
- Clerk/data processor - C1
- Co director computer software - A
- Co. Director - A
- College professor - A
- Community support worker - C1
- Company director - A
- Company secretary - C1
- Computer analyst - B
- Computer systems Architect - B
- Conference interpreter - C1
- Consultant surgeon - A
- Corporate banking - B
- Corporate banking director - A
- Dairy Farmer - B
- Dairy worker - C2
- Director of Corporate Affairs - A
- Dirigent
- Doctor - A
- Driving instructor - C1
- 2 x Economist - B
- Educator - C1
- Electronics engineer - C1
- 6 x Engineer - C1
- Engineering consultant - B
- Engineering manager - B
- Entrepreneur - B
- Financier - A
- Health visitor - B
- 2 x Insurance broker - B
- International service engineer manager - B
- Internet training manager - A
- Investment advisor - B
- Investment Consultant - B
- It assistant - C1
- It consultant - C1
- Jewelry designer - C1
- Job advisor - C
- Journalist - C1

- Jury officer - C1
- Key account manager - A
- Learning support assistant - C1
- 4 x Lecturer - B
- Librarian - C1
- Magazine editor - C1
- Management consultant - B
- 2 x Manager - B
- Market researcher - C1
- 2 x Medical practitioner - B
- Medical secretary - C1
- Money broker - B
- 2 x Nurse - C1
- OAP
- Occupational health manager - B
- Office Admin - C1
- Owner small business - B
- Paramedic - C1
- Park Ranger - D
- Patent agent - C1
- Pensioner
- Personnel manager - B
- Pharmacist - B
- 2 x Physician - B
- Picture restorer - C2
- Poet & pianist - C1
- Police superintendent - A
- Political analyst - C1
- 2 x Postman - D
- Practice manager - B
- Process engineer - C1
- 5 x Professor - A
- Property manager - B
- RAF Officer - C1
- Refrigeration - C1
- Research chemist - B
- Research scientist - B
- 2 x Researcher - C1
- 11 x Retired
- Retired airline captain - B
- Retired art educator - C1
- Retired chairman - A
- Retired company secretary - C1
- Retired lawyer - B
- Retired managing director - A
- Retired process manager - B
- Retired schoolteacher - C1
- 2 x Retired teacher - C1

- 2 x Sales manager - B
- Sales professional - C1
- 2 x Scientist - B
- Secretary - C1
- 2 x Senior company executive - B
- Service engineer - C1
- 3 x Shop owner - B
- Social Security - C1
- Social worker - C1
- Software development manager - B
- Software engineer - B
- 6 x Solicitor - B
- Stockbroker - B
- Structural engineer - B
- 4 x Student - C1
- Surgeon - A
- Systems programmer - B
- 15 x Teacher - B
- Technical assistant - C1
- Technical instructor - C1
- Technical writer - C1
- Training consultant - B
- 2 x University lecturer - B
- University professor - A
- 2 x Vending manager - B
- Water engineer - C1
- 2 x Wood machinist - C2

6.2.12: Verbatim comments (Q 23)

- Would love to see more Pre Raphelite paintings. Maybe some Waterhouse paintings, more Rosettis
- Didn't expect to see paintings at all
- Ambience of European painting gallery wonderful for contemplation. Don't let that go
- A wonderful exhibition
- Gallery is not well sign posted
- Enjoyed all exhibitions, they were very unique. Air conditioning would be good idea
- Its a bit stuffy
- Prefer labeling adjacent to works. Didactic panels in each area would help
- Lighting in all galleries is terrible.
- We love the V&A
- I enjoy the V&A very much, hope it will become bigger and better
- Top floor of obscure wing difficult to find
- Despite trying to follow map, still had to ask directions to gallery
- Hope new gallery will be easier to find than this building

- Maps could be made easier to read
- Loved the constable
- Will see new rooms next year
- Not 3 high please
- More at eye level with name of artist first
- Galler difficult to find
- Could be more directional signs
- Labeling/lighting very poor in new British galleries
- Did not realise this exhibition existed. Loved the Rodin. Could be more widely advertised
- Looking forward to seeing new gallery
- Too quick a visit
- Advertise when paintings away on loan or restoration
- Look forward to new gallery. This a bit inaccessible
- Very pleasant day
- Computer generated info screens excellent for young visitors. Especially enjoyed the quiz
- Paintings/descriptions should be at eye level
- Free entrance an excellent idea for all museums
- Questions 5-7 not clear for foreigners
- Disappointed to find constable sketch the Haywain not here.
- Very helpful info desk people
- Only looked at Constable/Raphael sections
- Show more of everything
- Always enjoy visits to V&A. Shop excellent. Should charge entry to help maintain exhibits
- The wing building needs updating
- A fine museum
- What you have done with the artifact displays is astounding. Keep up the great work
- Wonderful museum
- Directions a bit confusing.
- Disappointingly few paintings, particularly of English artists.
- Overall the V&A is a treasure
- Art should be shown as a step to next generation-e.g. how 12c influenced 13c etc.
- Believe in more pictures being hung but not like Victorian galleries, small pictures at eye level.
- Eye level if at all possible
- Very disappointed - stained glass galleries all empty
- Very well organised museum, easy to follow
- CD ROM of the collection
- Enjoyable exhibition
- A fascinating place to visit
- Q22 - why main wage earner feels quite discriminatory
- V&A fascinating, idiosyncratic and in some ways, disturbing
- Hope for better display in new gallery
- More single seating for detailed viewing

- 7 hours well spent, must come again
- If Worcester art gallery had not mentioned your print room, would not have come. Need more publicity
- Liked Rome panorama
- Enjoyed Rodin and Rome panorama
- Barely readable names on some pictures, no supplementary panels
- Enjoy V&A very much
- We enjoy this museum
- Enjoyed Rodins
- Nice and quiet
- Directions a little confusing but a fabulous museum
- This form too long and intrusive
- Always very enjoyable
- Too many questions
- Staff very helpful and friendly
- Great open spaces. Highchair and microwave in restaurant be useful
- Delighted to hear you are moving paintings.
- V&A very good, one of the better museums
- Very much enjoyed visit
- What is to happen to Roman panorama? Some labels out of place
- Liked the Rodin panorama
- French audio guide a must
- Enjoyed day at V&A
- Quick visit before a meeting-just wanted to see British artists
- Some rooms in general-hard to find/locate
- Poor lighting off main room
- Please sort out labeling in canon gallery-put above photos-or duplicate them...
- Enjoyed overall-will come back for a whole day
- The V&A is my favourite museum!
- Don't change for it's sake. Much is good & fresh to newcomers.
- Overall impressive building.
- Impressive range of paintings & sculptures .

6.3: Survey Frequency Tabulations

6.3.1: Visits to V&A (Q1)

Table 4:1.2 (Q1) Visits to V&A			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(1) No, first visit	111	42.7	44.4
(2) Yes, visited within the last year	73	28.1	29.2
(3) Yes, visited more than one year ago	72	27.7	28.8
Total (Valid: Multi-Code)	256	98.5	102.4
(0) Missing Values	4	1.5	N/A
Total (Base)	260	100.0	N/A

6.3.2: Attendance of Lectures (Q2)

Table 4:2.2 (Q2) Attendance of lectures/events			
Base: "Yes" within 1 yr @ Q1 (73)	Frequency (*f*)	Total (%)	Valid (%)
(1) Yes	12	4.6	16.4
(2) No	61	23.5	83.6
Total (Valid)	73	28.1	100.0
(0) Missing Values	187	71.9	N/A
Total (Base)	260	100.0	N/A

6.3.3: Interest in themes (Q3)

Table 4: 3a (Q3) The artists' themselves			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	108	41.5	43.7
(2) Interested	125	48.1	50.6
(3) Neither	13	5.0	5.3
(4) Uninterested	1	0.4	0.4
(5) Very uninterested	0	0.0	0.0
Total (Valid)	247	95.0	100.0
(0) Missing Values	13	5.0	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.6
(1&2) Top Two Boxes	233	89.6	94.3
(3) Middle Box	13	5.0	5.3
(4&5) Bottom Two Boxes	1	0.4	0.4

Table 4: 3b (Q3) Information about artists' training and influences			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	48	18.5	20.2
(2) Interested	123	47.3	51.7
(3) Neither	48	18.5	20.2
(4) Uninterested	18	6.9	7.6

(5) Very uninterested	1	0.4	**0.4**
Total (Valid)	**238**	**91.5**	**100.0**
(0) Missing Values	22	8.5	N/A
Total (Base)	**260**	**100.0**	**N/A**
Average Rating (1-5)	**N/A**	**N/A**	**2.2**
(1&2) Top Two Boxes	171	65.8	**71.8**
(3) Middle Box	48	18.5	**20.2**
(4&5) Bottom Two Boxes	19	7.3	**8.0**

Table 4: 3c (Q3) Contemporary artists' responses to historic paintings			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	37	14.2	**15.9**
(2) Interested	80	30.8	**34.3**
(3) Neither	60	23.1	**25.8**
(4) Uninterested	39	15.0	**16.7**
(5) Very uninterested	17	6.5	**7.3**
Total (Valid)	**233**	**89.6**	**100.0**
(0) Missing Values	27	10.4	N/A
Total (Base)	**260**	**100.0**	**N/A**
Average Rating (1-5)	**N/A**	**N/A**	**2.7**
(1&2) Top Two Boxes	117	45.0	**50.2**
(3) Middle Box	60	23.1	**25.8**
(4&5) Bottom Two Boxes	56	21.5	**24.0**

Table 4: 3d (Q3) Victorian collections			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	58	22.3	**24.7**
(2) Interested	106	40.8	**45.1**
(3) Neither	52	20.0	**22.1**
(4) Uninterested	16	6.2	**6.8**
(5) Very uninterested	3	1.2	**1.3**
Total (Valid)	**235**	**90.4**	**100.0**
(0) Missing Values	25	9.6	N/A
Total (Base)	**260**	**100.0**	**N/A**
Average Rating (1-5)	**N/A**	**N/A**	**2.1**
(1&2) Top Two Boxes	164	63.1	**69.8**
(3) Middle Box	52	20.0	**22.1**
(4&5) Bottom Two Boxes	19	7.3	**8.1**

Table 4: 3e (Q3) History of the V&A paintings collection			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	35	13.5	**14.9**
(2) Interested	104	40.0	**44.3**

(3) Neither	69	26.5	**29.4**
(4) Uninterested	23	8.8	**9.8**
(5) Very uninterested	4	1.5	**1.7**
Total (Valid)	**235**	**90.4**	100.0
(0) Missing Values	25	9.6	N/A
Total (Base)	**260**	100.0	N/A
Average Rating (1-5)	**N/A**	**N/A**	2.4
(1&2) Top Two Boxes	139	53.5	**59.1**
(3) Middle Box	69	26.5	**29.4**
(4&5) Bottom Two Boxes	27	10.4	**11.5**

Table 4: 3f (Q3) Historic paintings			
Base: All respondents (260)	**Frequency (f)**	**Total (%)**	**Valid (%)**
(1) Very Interested	75	28.8	**30.9**
(2) Interested	131	50.4	**53.9**
(3) Neither	28	10.8	**11.5**
(4) Uninterested	8	3.1	**3.3**
(5) Very uninterested	1	0.4	**0.4**
Total (Valid)	**243**	**93.5**	100.0
(0) Missing Values	17	6.5	N/A
Total (Base)	**260**	100.0	N/A
Average Rating (1-5)	**N/A**	**N/A**	1.9
(1&2) Top Two Boxes	206	79.2	**84.8**
(3) Middle Box	28	10.8	**11.5**
(4&5) Bottom Two Boxes	9	3.5	**3.7**

Table 4: 3g (Q3) Historic methods of displaying paintings			
Base: All respondents (260)	**Frequency (f)**	**Total (%)**	**Valid (%)**
(1) Very Interested	36	13.8	**15.5**
(2) Interested	90	34.6	**38.8**
(3) Neither	68	26.2	**29.3**
(4) Uninterested	29	11.2	**12.5**
(5) Very uninterested	9	3.5	**3.9**
Total (Valid)	**232**	**89.2**	100.0
(0) Missing Values	28	10.8	N/A
Total (Base)	**260**	100.0	N/A
Average Rating (1-5)	**N/A**	**N/A**	2.5
(1&2) Top Two Boxes	126	48.5	**54.3**
(3) Middle Box	68	26.2	**29.3**
(4&5) Bottom Two Boxes	38	14.6	**16.4**

Table 4: 3h (Q3) Historic/Political context			
Base: All respondents (260)	**Frequency (f)**	**Total (%)**	**Valid (%)**

(1) Very Interested	80	30.8	33.6
(2) Interested	96	36.9	40.3
(3) Neither	38	14.6	16.0
(4) Uninterested	16	6.2	6.7
(5) Very uninterested	8	3.1	3.4
Total (Valid)	238	91.5	100.0
(0) Missing Values	22	8.5	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.1
(1&2) Top Two Boxes	176	67.7	73.9
(3) Middle Box	38	14.6	16.0
(4&5) Bottom Two Boxes	24	9.2	10.1

Table 4: 3i (Q3) Social issues around the artist/subject			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	101	38.8	41.4
(2) Interested	106	40.8	43.4
(3) Neither	24	9.2	9.8
(4) Uninterested	11	4.2	4.5
(5) Very uninterested	2	0.8	0.8
Total (Valid)	244	93.8	100.0
(0) Missing Values	16	6.2	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.8
(1&2) Top Two Boxes	207	79.6	84.8
(3) Middle Box	24	9.2	9.8
(4&5) Bottom Two Boxes	13	5.0	5.3

Table 4: 3j (Q3) Landscape painting			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	134	51.5	53.2
(2) Interested	86	33.1	34.1
(3) Neither	28	10.8	11.1
(4) Uninterested	3	1.2	1.2
(5) Very uninterested	1	0.4	0.4
Total (Valid)	252	96.9	100.0
(0) Missing Values	8	3.1	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	1.6
(1&2) Top Two Boxes	220	84.6	87.3
(3) Middle Box	28	10.8	11.1
(4&5) Bottom Two Boxes	4	1.5	1.6

Table 4: 3k (Q3) Genre painting			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	60	23.1	26.2
(2) Interested	107	41.2	46.7
(3) Neither	54	20.8	23.6
(4) Uninterested	7	2.7	3.1
(5) Very uninterested	1	0.4	0.4
Total (Valid)	229	88.1	100.0
(0) Missing Values	31	11.9	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.0
(1&2) Top Two Boxes	167	64.2	72.9
(3) Middle Box	54	20.8	23.6
(4&5) Bottom Two Boxes	8	3.1	3.5

Table 4: 3l (Q3) Techniques of painting			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very Interested	77	29.6	31.4
(2) Interested	114	43.8	46.5
(3) Neither	36	13.8	14.7
(4) Uninterested	15	5.8	6.1
(5) Very uninterested	3	1.2	1.2
Total (Valid)	245	94.2	100.0
(0) Missing Values	15	5.8	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.0
(1&2) Top Two Boxes	191	73.5	78.0
(3) Middle Box	36	13.8	14.7
(4&5) Bottom Two Boxes	18	6.9	7.3

6.3.4: Knowledge of terms (Q4)

Table 4:4a Realism/ist (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	220	84.6	86.6
(2) No	19	7.3	7.5
(3) Unsure	15	5.8	5.9
Total (Valid)	254	97.7	100.0
(0) Missing Values	6	2.3	N/A
Total (Base)	260	100.0	N/A

Table 4:4b Progressive (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	121	46.5	49.8
(2) No	75	28.8	30.9
(3) Unsure	47	18.1	19.3
Total (Valid)	243	93.5	100.0
(0) Missing Values	17	6.5	N/A
Total (Base)	260	100.0	N/A

Table 4:4c Genre painting (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	153	58.8	63.8
(2) No	56	21.5	23.3
(3) Unsure	31	11.9	12.9
Total (Valid)	240	92.3	100.0
(0) Missing Values	20	7.7	N/A
Total (Base)	260	100.0	N/A

Table 4:4d Mythological (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	217	83.5	87.5
(2) No	19	7.3	7.7
(3) Unsure	12	4.6	4.8
Total (Valid)	248	95.4	100.0
(0) Missing Values	12	4.6	N/A
Total (Base)	260	100.0	N/A

Table 4:4e Pre-Raphaelite (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	201	77.3	80.7
(2) No	29	11.2	11.6
(3) Unsure	19	7.3	7.6
Total (Valid)	249	95.8	100.0
(0) Missing Values	11	4.2	N/A
Total (Base)	260	100.0	N/A

Table 4:4f Barbizon School (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	56	21.5	23.2
(2) No	146	56.2	60.6
(3) Unsure	39	15.0	16.2
Total (Valid)	241	92.7	100.0
(0) Missing Values	19	7.3	N/A
Total (Base)	260	100.0	N/A

Table 4:4g Narrative painting (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	136	52.3	56.4
(2) No	70	26.9	29.0
(3) Unsure	35	13.5	14.5
Total (Valid)	241	92.7	100.0
(0) Missing Values	19	7.3	N/A
Total (Base)	260	100.0	N/A

Table 4:4h Gouache (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	140	53.8	57.4
(2) No	91	35.0	37.3
(3) Unsure	13	5.0	5.3
Total (Valid)	244	93.8	100.0
(0) Missing Values	16	6.2	N/A
Total (Base)	260	100.0	N/A

Table 4:4i Tempera (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	128	49.2	54.5
(2) No	88	33.8	37.4
(3) Unsure	19	7.3	8.1
Total (Valid)	235	90.4	100.0
(0) Missing Values	25	9.6	N/A
Total (Base)	260	100.0	N/A

Table 4:4j Master (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	180	69.2	74.7
(2) No	28	10.8	11.6
(3) Unsure	33	12.7	13.7
Total (Valid)	241	92.7	100.0
(0) Missing Values	19	7.3	N/A
Total (Base)	260	100.0	N/A

Table 4:4k Old Masters (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	223	85.8	87.8
(2) No	16	6.2	6.3
(3) Unsure	15	5.8	5.9
Total (Valid)	254	97.7	100.0
(0) Missing Values	6	2.3	N/A
Total (Base)	260	100.0	N/A

Table 4:4l Classical (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	216	83.1	87.1
(2) No	11	4.2	4.4
(3) Unsure	21	8.1	8.5
Total (Valid)	248	95.4	100.0
(0) Missing Values	12	4.6	N/A
Total (Base)	260	100.0	N/A

Table 4:4m Patron (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	153	58.8	65.1
(2) No	54	20.8	23.0
(3) Unsure	28	10.8	11.9
Total (Valid)	235	90.4	100.0
(0) Missing Values	25	9.6	N/A
Total (Base)	260	100.0	N/A

Table 4:4n Royal Academy C19th (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	79	30.4	35.3
(2) No	103	39.6	46.0
(3) Unsure	42	16.2	18.8
Total (Valid)	224	86.2	100.0
(0) Missing Values	36	13.8	N/A
Total (Base)	260	100.0	N/A

Table 4:4o Polychrome (Q4)			
Base: All Respondents (260)	Frequency (*f*)	Base (%)	Valid (%)
(1) Yes	86	33.1	37.2
(2) No	92	35.4	39.8
(3) Unsure	53	20.4	22.9
Total (Valid)	231	88.8	100.0
(0) Missing Values	29	11.2	N/A
Total (Base)	260	100.0	N/A

Table 4.4 Summary "Yes" to knowledge of terms (Q4)			
Summary Table	Total	professionals	non-professionals
(Q4a) Realism	86.6	94.6	84.9
(Q4b) Progressive	49.8	63.0	47.2
(Q4c) Genre Painting	63.8	81.5	59.2
(Q4d) Mythological	87.5	96.4	85.0
(Q4e) Pre-Raphaelite	80.7	87.5	79.0
(Q4f) Barbizon School	23.2	41.1	40.0
(Q4g) Narrative Painting	56.4	73.2	49.7
(Q4h) Gouache	57.4	82.5	49.7
(Q4i) Tempera	54.5	72.7	47.6
(Q4j) Master	74.7	81.5	73.4
(Q4k) Old Masters	87.8	91.1	87.1
(Q4l) Classical	87.1	94.4	87.3
(Q4m) Patron	65.1	72.2	62.7
(Q4n) Royal Academy	35.3	50.0	30.6
(Q4o) Polychrome	37.2	55.6	31.1

6.3.5: Would you be happy to use this system (Q5)

Table 4:2.5 (Q5) Would you be happy to use the new labels and referencing system			
Base: All respondents (260)	Frequency (f)	Total (%)	Valid (%)
(1) Yes	142	54.6	56.3
(2) No	110	42.3	43.7
Total (Valid)	252	96.9	100.0
(0) Missing Values	8	3.1	N/A
Total (Base)	260	100.0	N/A

6.3.6: Which form of referencing would you prefer (Q7)

Table 4: 7 (Q7) Type of referencing			
Base: All respondents (260)	Frequency (f)	Percentage (%)	Valid (%)
(1) Paintings referenced by number	68	26.2	26.4
(2) Paintings referenced by title	152	58.5	58.9
(3) No preference	38	14.6	14.7
Total (Valid: Multi-Code)	258	99.2	100.0
(0) Missing Values	2	0.8	N/A
Total (Base)	260	100.0	N/A

6.3.7: Which information media (9)

Table 4.2.9: (Q9) Information Source			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(2) Leaflets	147	56.5	60.5
(15) Guided tours	138	53.1	56.8
(1) Guidebooks	132	50.8	54.3
(11) Audio guides	128	49.2	52.7
(14) Lectures	65	25.0	26.7
(3) Website	62	23.8	25.5
(9) Reference books	57	21.9	23.5
(5) Computer interactives	50	19.2	20.6
(4) Digital information points	42	16.2	17.3
(6) Hands on interactives	36	13.8	14.8
(10) Trails	35	13.5	14.4
(12) Demonstration events	33	12.7	13.6
(13) Practical Workshops	23	8.8	9.5
(7) Creative activities	19	7.3	7.8
(16) Other	15	5.8	6.2
(8) Books of labels	11	4.2	4.5
Total (Valid: Multi-Code)	243	93.5	100.0
(0) Missing Values	17	6.5	N/A
Total (Base)	260	100.0	N/A

6.3.8: How would you rate these aspects of the galleries (Q10)

Table 4: 10 (Q10) Lighting			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Very good	28	10.8	11.3
(2) Good	125	48.1	50.4
(3) Neither	31	11.9	12.5
(4) Poor	61	23.5	24.6
(5) Very poor	3	1.2	1.2
Total (Valid)	248	95.4	100.0
(0) Missing Values	12	4.6	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.5
(1&2) Top Two Boxes	153	58.8	61.7
(3) Middle Box	31	11.9	12.5
(4&5) Bottom Two Boxes	64	24.6	25.8

Table 4: 10 (Q10) Provision of Information			
Base: All respondents (260)	Frequency (ƒ)	Total (%)	Valid (%)
(1) Very good	20	7.7	8.4
(2) Good	143	55.0	59.8
(3) Neither	54	20.8	22.6
(4) Poor	18	6.9	7.5
(5) Very poor	4	1.5	1.7
Total (Valid)	239	91.9	100.0
(0) Missing Values	21	8.1	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.3
(1&2) Top Two Boxes	163	62.7	68.2
(3) Middle Box	54	20.8	22.6
(4&5) Bottom Two Boxes	22	8.5	9.2

Table 4:10 (Q10) Layout on the walls			
Base: All respondents (260)	Frequency (ƒ)	Total (%)	Valid (%)
(1) Very good	30	11.5	12.3
(2) Good	141	54.2	58.0
(3) Neither	49	18.8	20.2
(4) Poor	19	7.3	7.8
(5) Very poor	4	1.5	1.6
Total (Valid)	243	93.5	100.0
(0) Missing Values	17	6.5	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.3
(1&2) Top Two Boxes	171	65.8	70.4
(3) Middle Box	49	18.8	20.2
(4&5) Bottom Two Boxes	23	8.8	9.5

Table 4:10 (Q10) Layout of gallery			
Base: All respondents (260)	Frequency (ƒ)	Total (%)	Valid (%)
(1) Very good	19	7.3	8.0
(2) Good	137	52.7	57.6
(3) Neither	58	22.3	24.4
(4) Poor	18	6.9	7.6
(5) Very poor	6	2.3	2.5
Total (Valid)	238	91.5	100.0
(0) Missing Values	22	8.5	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.4
(1&2) Top Two Boxes	156	60.0	65.5
(3) Middle Box	58	22.3	24.4
(4&5) Bottom Two Boxes	24	9.2	10.1

Table 4:10 (Q10) Room theme & concept			
Base: All respondents (260)	Frequency (ƒ)	Total (%)	Valid (%)
(1) Very good	27	10.4	11.4
(2) Good	128	49.2	54.0
(3) Neither	63	24.2	26.6
(4) Poor	15	5.8	6.3
(5) Very poor	4	1.5	1.7
Total (Valid)	237	91.2	100.0
(0) Missing Values	23	8.8	N/A
Total (Base)	260	100.0	N/A
Average Rating (1-5)	N/A	N/A	2.3
(1&2) Top Two Boxes	155	59.6	65.4
(3) Middle Box	63	24.2	26.6
(4&5) Bottom Two Boxes	19	7.3	8.0

6.3.9: Did you expect to see Paintings at the V&A (Q11)?

Table 4: 11 (Q11) Did you expect to see paintings at the V&A			
Base: All respondents (260)	Frequency (ƒ)	Total (%)	Valid (%)
(1) Yes	189	72.7	80.4
(2) No	46	17.7	19.6
Total (Valid)	235	90.4	100.0
(0) Missing Values	25	9.6	N/A
Total (Base)	260	100.0	N/A

6.3.10: Level of Education (Q14)

Table 4:1.1 (Q14) (Demographics) Respondents Educational Qualifications			
Base: All respondents (260)	Frequency (ƒ)	Percentage (%)	Valid (%)
(1) No qualifications	11	4.2	4.2
(2) School certificate	16	6.2	6.2
(3) GCSE or equivalent	30	11.5	11.5
(4) AS/A level or equivalent	37	14.2	14.2
(5) HND/Diploma/PG Dip	25	9.6	9.6
(6) First Degree (BA/BSc)	64	24.6	24.6
(7) Masters degree (MA/MSc)	47	18.1	18.1
(8) PhD or equivalent	19	7.3	7.3
(9) Other	11	4.2	4.2
Total (Valid: Multi-Code)	260	100.0	100.0
(0) Missing Values	0	0.0	N/A
Total (Base)	260	100.0	N/A

6.3.11: Age Groups (Q15)

Table 4:1.2 (Q15) (Demographics) Respondent Age			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(1) 12-15	4	1.5	1.6
(2) 16-17	1	0.4	0.4
(3) 18-24	22	8.5	8.8
(4) 25-34	26	10.0	10.4
(5) 35-44	37	14.2	14.8
(6) 45-59	82	31.5	32.8
(7) 60-64	29	11.2	11.6
(8) 65+	49	18.8	19.6
(9) Refused	0	0.0	0.0
Total (Valid: Multi-Code)	250	96.2	100.0
(0) Missing Values	10	3.8	N/A
Total (Base)	260	100.0	N/A

6.3.12: Gender (Q16)

Table 4:1.3 (Q16) (Demographics) Respondents Gender			
Base: All respondents (260)	Frequency (*f*)	Total (%)	Valid (%)
(1) Male	104	40.0	41.9
(2) Female	144	55.4	58.1
Total (Valid)	248	95.4	100.0
(0) Missing Values	12	4.6	N/A
Total (Base)	260	100.0	N/A

6.3.13: In what capacity are you visiting (Q17)?

Table 4:1.4 (Q17) (Demographics) Type of visitor			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(1) Visiting alone	52	20.0	20.7
(2) Visiting with family	115	44.2	45.8
(3) Visiting with friends	50	19.2	19.9
(4) Visiting with family & friends	4	1.5	1.6
(5) Part of primary school	0	0.0	0.0
(6) Part of secondary/6th form	3	1.2	1.2
(7) Part of art college group	6	2.3	2.4
(8) College/university group	5	1.9	2.0
(9) Adult education group	3	1.2	1.2
(10) Organised holiday group	0	0.0	0.0
(11) Organised group/association	6	2.3	2.4
(12) Other type of group	2	0.8	0.8
(13) Other	5	1.9	2.0
Total (Valid: Multi-Code)	251	96.5	100.0
(0) Missing Values	9	3.5	N/A
Total (Base)	260	100.0	N/A

6.3.14: What is your involvement with the creative industries (Q18)?

Table 4:1.5 (Q18) (Demographics) Artistic/creative involvement			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(1) I am artist/designer by profession	7	2.7	2.8
(2) I work in arts/design	15	5.8	6.1
(3) I am a teacher/educator	35	13.5	14.2
(4) None of these	190	73.1	76.9
Total (Valid: Multi-Code)	247	95.0	100.0
(0) Missing Values	13	5.0	N/A
Total (Base)	260	100.0	N/A

6.3.15: What training/education do you have (Q19)

Table 4:1.6 (Q19) (Demographics) Respondents Training			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(1) Sculpture	13	5.0	7.3
(2) Painting	30	11.5	16.9
(3) Design/Other art forms	39	15.0	21.9
Total (Valid: Multi-Code)	82	31.5	46.1
(0) Missing Values	178	68.5	N/A
Total (Base)	260	100.0	N/A

6.3.16: Ethnicity (Q20)

Table 4:1.7 (Q20) (Demographics) Ethnicity			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(1) White British	149	57.3	60.6
(1) White Irish	11	4.2	4.5
(1) White other	77	29.6	31.3
(4) Mixed White & Black Caribbean	1	0.4	0.4
(5) Mixed White & Black African	0	0.0	0.0
(6) Mixed White & Asian	0	0.0	0.0
(7) Mixed Other	1	0.4	0.4
(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	1	0.4	0.4
(12) Chinese/British Chinese	0	0.0	0.0
(13) Other Ethnic Group	5	1.9	2.0
Total (Valid: Multi-Code)	246	94.6	100.0
(0) Missing Values	14	5.4	N/A
Total (Base)	260	100.0	N/A

6.3.17: Permanent residence (Q21)

Table 4:1.8 (Q21) (Demographics) Residence of respondents			
Base: All respondents (260)	Frequency (*f*)	Percentage (%)	Valid (%)
(1) Greater London	58	22.3	23.3
(2) South East/Home counties	47	18.1	18.9
(3) Rest of UK	63	24.2	25.3
(4) Europe	23	8.8	9.2
(5) North America (USA/Canada)	45	17.3	18.1
(6) Rest of the World	13	5.0	5.2
Total (Valid: Multi-Code)	249	95.8	100.0
(0) Missing Values	11	4.2	N/A
Total (Base)	260	100.0	N/A

6.4: Cross Tabulations

6.4.1: Propensity to visit by location of permanent residence

Table 6.4.1 (Q1xQ21) Propensity to visit by residence																
Cross-Tabulation	Total (260)		Missing (11)		Greater London		SE Home Counties		Rest of UK		Europe		N America		Rest of World	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) No, first visit	111	43.4	4	1.6	13	5.1	17	6.6	35	13.7	17	6.6	18	7.0	7	2.7
(2) Yes, within last year	73	28.5	4	1.6	30	11.7	14	5.5	11	4.3	1	0.4	9	3.5	4	1.6
(3) Yes, over a year ago	72	28.1	3	1.2	15	5.9	15	5.9	15	5.9	5	2.0	17	6.6	2	0.8
Total (Valid)	256	100.0	11	4.3	58	22.7	46	18.0	61	23.8	23	9.0	44	17.2	13	5.1
(0) Missing Values	4	N/A	0	N/A	0	N/A	1	N/A	2	N/A	0	N/A	1	N/A	0	N/A
Total (Base)	260	N/A	11	N/A	58	N/A	47	N/A	63	N/A	23	N/A	45	N/A	13	N/A

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

Table 6.4.2c (Q4) Realism								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	220	86.6	10	76.9	53	94.6	157	84.9
(2) No	19	7.5	2	15.4	0	0.0	17	9.2
(5) Unsure	15	5.9	1	7.7	3	5.4	11	5.9
Total (Valid)	254	100.0	13	100.0	56	100.0	185	100.0
(0) Missing Values	6	N/A	0	N/A	1	N/A	5	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A
Table 6.4.2b (Q4) Progressive								

Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	121	49.8	4	30.8	34	63.0	83	47.2
(2) No	75	30.9	7	53.8	11	20.4	57	32.4
(5) Unsure	47	19.3	2	15.4	9	16.7	36	20.5
Total (Valid)	243	100.0	13	100.0	54	100.0	176	100.0
(0) Missing Values	17	N/A	0	N/A	3	N/A	14	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2c (Q4) Genre Painting								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	153	63.8	6	50.0	44	81.5	103	59.2
(2) No	56	23.3	6	50.0	1	1.9	49	28.2
(5) Unsure	31	12.9	0	0.0	9	16.7	22	12.6
Total (Valid)	240	100.0	12	100.0	54	100.0	174	100.0
(0) Missing Values	20	N/A	1	N/A	3	N/A	16	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2d (Q4) Mythological								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	217	87.5	10	83.3	54	96.4	153	85.0
(2) No	19	7.7	0	0.0	1	1.8	18	10.0
(5) Unsure	12	4.8	2	16.7	1	1.8	9	5.0
Total (Valid)	248	100.0	12	100.0	56	100.0	180	100.0
(0) Missing Values	12	N/A	1	N/A	1	N/A	10	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2e (Q4) Pre-Rahaelite								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	201	80.7	9	75.0	49	87.5	143	79.0
(2) No	29	11.6	1	8.3	4	7.1	24	13.3
(5) Unsure	19	7.6	2	16.7	3	5.4	14	7.7
Total (Valid)	249	100.0	12	100.0	56	100.0	181	100.0
(0) Missing Values	11	N/A	1	N/A	1	N/A	9	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2f (Q4) Barbizon School								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	56	23.2	19	12.7	23	41.1	14	40.0
(2) No	146	60.6	112	74.7	21	37.5	13	37.1
(5) Unsure	39	16.2	19	12.7	12	21.4	8	22.9
Total (Valid)	241	100.0	150	100.0	56	100.0	35	100.0
(0) Missing Values	19	N/A	-137	N/A	1	N/A	155	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2g (Q4) Narrative Painting								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	136	56.4	8	80.0	41	73.2	87	49.7
(2) No	70	29.0	1	10.0	6	10.7	63	36.0
(5) Unsure	35	14.5	1	10.0	9	16.1	25	14.3
Total (Valid)	241	100.0	10	100.0	56	100.0	175	100.0
(0) Missing Values	19	N/A	3	N/A	1	N/A	15	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A
Table 6.4.2h (Q4) Gouache								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	140	57.4	6	50.0	47	82.5	87	49.7
(2) No	91	37.3	5	41.7	10	17.5	76	43.4
(5) Unsure	13	5.3	1	8.3	0	0.0	12	6.9
Total (Valid)	244	100.0	12	100.0	57	100.0	175	100.0
(0) Missing Values	16	N/A	1	N/A	0	N/A	15	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2i (Q4) Tempera								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	*f*	Valid %	*f*	Valid %	*f*	Valid %	*f*	Valid %
(1) Yes	128	54.5	8	66.7	40	72.7	80	47.6
(2) No	88	37.4	2	16.7	13	23.6	73	43.5
(5) Unsure	19	8.1	2	16.7	2	3.6	15	8.9
Total (Valid)	235	100.0	12	100.0	55	100.0	168	100.0
(0) Missing Values	25	N/A	1	N/A	2	N/A	22	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2j (Q4) Master								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %
(1) Yes	180	74.7	6	60.0	44	81.5	130	73.4
(2) No	28	11.6	3	30.0	0	0.0	25	14.1
(5) Unsure	33	13.7	1	10.0	10	18.5	22	12.4
Total (Valid)	241	100.0	10	100.0	54	100.0	177	100.0
(0) Missing Values	19	N/A	3	N/A	3	N/A	13	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2k (Q4) Old Masters								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %
(1) Yes	223	87.8	10	83.3	51	91.1	162	87.1
(2) No	16	6.3	1	8.3	0	0.0	15	8.1
(5) Unsure	15	5.9	1	8.3	5	8.9	9	4.8
Total (Valid)	254	100.0	12	100.0	56	100.0	186	100.0
(0) Missing Values	6	N/A	1	N/A	1	N/A	4	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2l (Q4) Classical								
Cross-Tabulation	Total (260)		Missing (13)		Professional (57)		Non-Prof.(190)	
Base: All respondents 260	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %
(1) Yes	216	87.1	7	53.8	51	94.4	158	87.3
(2) No	11	4.4	2	15.4	1	1.9	8	4.4
(5) Unsure	21	8.5	4	30.8	2	3.7	15	8.3
Total (Valid)	248	100.0	13	100.0	54	100.0	181	100.0
(0) Missing Values	12	N/A	0	N/A	3	N/A	9	N/A
Total (Base)	260	N/A	13	N/A	57	N/A	190	N/A

Table 6.4.2m (Q4) Patron								
Cross-Tabulation	**Total (260)**		**Missing (13)**		**Professional (57)**		**Non-Prof.(190)**	
Base: All respondents 260	*f*	**Valid %**	*f*	**Valid %**	*f*	**Valid %**	*f*	**Valid %**
(1) Yes	153	65.1	8	66.7	39	72.2	106	62.7
(2) No	54	23.0	4	33.3	7	13.0	43	25.4
(5) Unsure	28	11.9	0	0.0	8	14.8	20	11.8
Total (Valid)	**235**	**100.0**	**12**	**100.0**	**54**	**100.0**	**169**	**100.0**
(0) Missing Values	25	N/A	1	N/A	3	N/A	21	N/A
Total (Base)	**260**	**N/A**	**13**	**N/A**	**57**	**N/A**	**190**	**N/A**

Table 6.4.2n (Q4) Royal Academy								
Cross-Tabulation	**Total (260)**		**Missing (13)**		**Professional (57)**		**Non-Prof.(190)**	
Base: All respondents 260	*f*	**Valid %**	*f*	**Valid %**	*f*	**Valid %**	*f*	**Valid %**
(1) Yes	79	35.3	3	30.0	27	50.0	49	30.6
(2) No	103	46.0	4	40.0	17	31.5	82	51.3
(5) Unsure	42	18.8	3	30.0	10	18.5	29	18.1
Total (Valid)	**224**	**100.0**	**10**	**100.0**	**54**	**100.0**	**160**	**100.0**
(0) Missing Values	36	N/A	3	N/A	3	N/A	30	N/A
Total (Base)	**260**	**N/A**	**13**	**N/A**	**57**	**N/A**	**190**	**N/A**

Table 6.4.2o (Q4) Polychrome								
Cross-Tabulation	**Total (260)**		**Missing (13)**		**Professional (57)**		**Non-Prof.(190)**	
Base: All respondents 260	*f*	**Valid %**	*f*	**Valid %**	*f*	**Valid %**	*f*	**Valid %**
(1) Yes	86	37.2	4	40.0	30	55.6	52	31.1
(2) No	92	39.8	4	40.0	11	20.4	77	46.1
(5) Unsure	53	22.9	2	20.0	13	24.1	38	22.8
Total (Valid)	**231**	**100.0**	**10**	**100.0**	**54**	**100.0**	**167**	**100.0**
(0) Missing Values	29	N/A	3	N/A	3	N/A	23	N/A
Total (Base)	**260**	**N/A**	**13**	**N/A**	**57**	**N/A**	**190**	**N/A**

Table 4.2.4b: Cross Tab - Gesso								
Cross-Tabulation	Total (271)		Missing (23)		Professionals (68)		Non professionals (180)	
Base: All @ Q4xQ16 (271)	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %	ƒ	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

6.4.3: Expectation of seeing paintings versus previous visit

Table 6.4.3: Cross Tab - Expectations of paintings versus previous visit								
Cross-Tabulation	Total (260)		Missing (4)		Visited No (111)		Visited Yes (145)	
Base: All @ Q1xQ11 (260)	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %	ƒ	Valid %
(1) Yes (expected)	189	80.4	4	100.0	70	72.2	115	85.8
(2) No (expected)	46	19.6	0	0.0	27	27.8	19	14.2
Total (Valid: Rating)	235	100.0	4	100.0	97	100.0	134	100.0
(0) Missing Values	25	N/A	0	N/A	14	N/A	11	N/A
Total (Base)	260	N/A	4	N/A	111	N/A	145	N/A