

**Evaluation of the 2002  
Weekend Arts and Crafts  
Demonstration Events at  
The Victoria and Albert Museum**

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## SUMMARY

This evaluation survey aimed to obtain information about those visiting weekend arts and crafts demonstrations and establish visitors' responses to the demonstrations.

The 422 respondents to the survey were chiefly regular users of the Museum, though few were subscribing Friends. The responses suggest that the demonstrations tend to attract older visitors with 40% over the age of 54, but only 10% under the age of 25, although this imbalance may be due in part to the person within a group completing the form. Visitors were overwhelmingly white (85%). Although only 15% of the total came from a different ethnic background, this is 5% higher than the figure for this group generally recorded by research elsewhere in the Museum. Most of the demonstrations attracted a range of visitors, of varied age and ethnic background. There is no strong correlation between certain events and certain visitors, although some of the events such as that demonstrating tiaras (which took place in a very prominent location) attracted a slightly higher proportion of non-white visitors.

A substantial minority of respondents, 44%, had participated in the Museum's special activities before. Gallery tours or talks and demonstrations were the events most likely to have been attended previously. Half of the visitors had found out about the demonstrations when already in the Museum from signposts and from seeing them taking place. The other half came to the Museum with some foreknowledge that an event was happening. First time visitors were less likely to know in advance that an event was happening. The implication of this is that there may be a much larger number of potential participants unaware that the events are taking place. However, this must be considered against the fact that a number of the demonstrations evaluated appear to have been near or at capacity and greater numbers would have added to problems of visitors' hearing and seeing the demonstration. This is further confirmed by comments from some of the demonstrators themselves who have indicated that some sessions were very busy.

Even among those who had attended activities at the Museum previously, a substantial minority, 40%, found out about the demonstrations from within the Museum on the day of their visit.

Although small in number, the Museum Friends in the sample were very regular visitors to the Museum. Two-fifths were aged 65 or over. Almost two-thirds, 64%, of the Friends had previously attended at least one other event mentioned in the form. More than two-fifths had only found out about the demonstration once in the Museum.

Given the chance to comment upon the demonstrations, a minority of visitors made useful and constructive comments as to improvements that could be implemented. Chief among these were concerns about sound and light levels at places where the demonstrations occur. Other areas highlighted were the wish to see well and the need for enough chairs for everyone.

Overall, though, visitors were both appreciative and enthusiastic about the programme of demonstrations. Half of all those who remarked upon them were extremely complimentary and terms such as excellent, wonderful, good, stimulating and interesting were frequently used.

## 1. Introduction

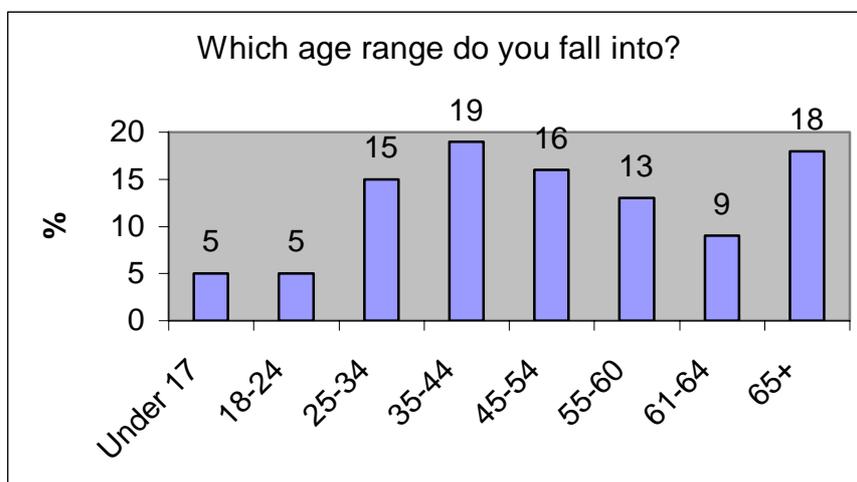
- 1.1 This report examines the information provided by a sample of visitors who participated in the V&A's weekend arts and crafts demonstrations during 2002. A wide ranging programme of events was held in a variety of locations around the Museum. A short questionnaire with eight questions was available for visitors to complete (see Appendix 1). All but one of the questions were multiple choice. As visitors were free to choose whether or not to complete a questionnaire, the sample is self-selected.
- 1.2 The report includes feedback from a total of 26 events on a variety of themes. Analysis of the results provides information about the profile of respondents, their usage of the V&A and its activities and their response to the demonstration events. A single free text question gave respondents the opportunity to make any comments they chose.

## 2. The sample

- 2.1 The total number of completed evaluation forms from which the results presented in this report are derived is 422 responses. The number of evaluation forms per event ranges from 47 from a sculpture event (Paul Riley, May) to three for an ink painting event. (For a complete list of the events included see Appendix 2).
- 2.2 In general, the questionnaires were fully and correctly completed. The only question appearing to meet with some resistance was question six, enquiring about ethnic origin. Twenty respondents, or 5% of the total, did not answer this question.
- 2.3 In the following analysis the actual number of responses received is given in parenthesis.

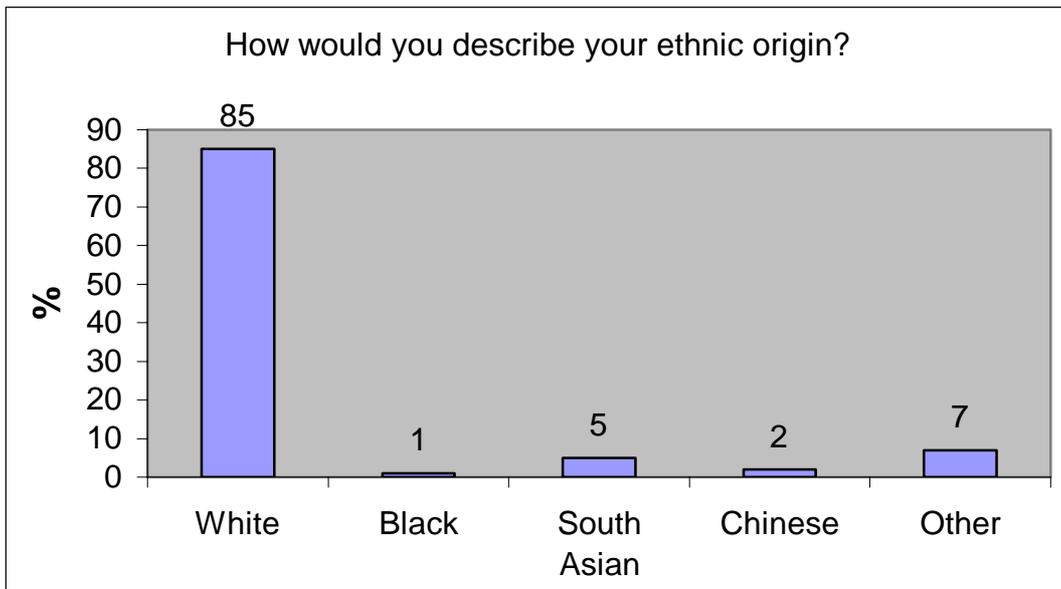
## 3. The user profile

### 3.1 Age profile of respondents



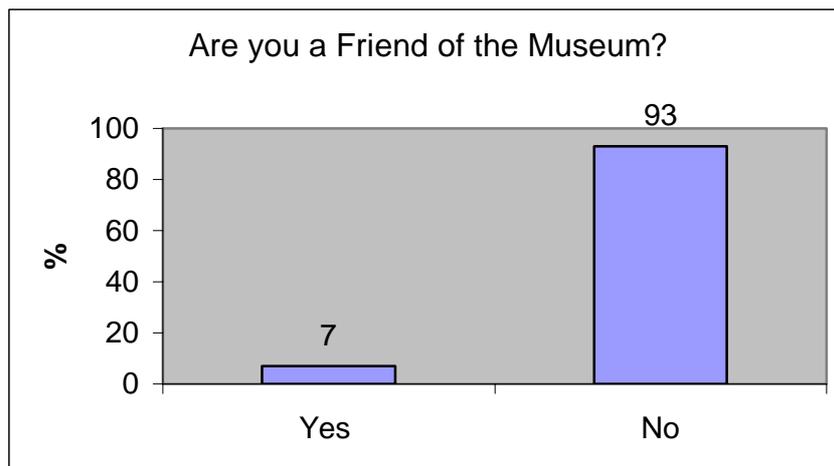
- Demonstrations at the V&A in 2002 tended to attract older visitors, with 40% of the total aged 55 years or over, and 27% over the age of 60.
- Almost a fifth, or 19%, of visitors were aged between 35 and 44 years.
- Young people under the age of 25 years are under-represented.
- The 10% of respondents under the age of 25 attended a total of 16 different types of demonstration, indicating that the interests of this group are as broad as those of older visitors.

### 3.2 Ethnicity



- The proportion of white visitors in the sample, 85%, is roughly comparable with the population for England and Wales as a whole (87%, source: 2001 Census).
- 15% of respondents had a non-white ethnic origin.
- The largest single group within the 'other' category were those from Japan, who accounted for nine responses, or 2% of the total. A similar number did not give details of their origin. The remainder were from Australia (2, presumably native Australians), South America (2), the Arab world (1), the Pacific Islands (1), East African Asian (1) and two who described their ethnic origin as 'mixed' and 'pale amber'.

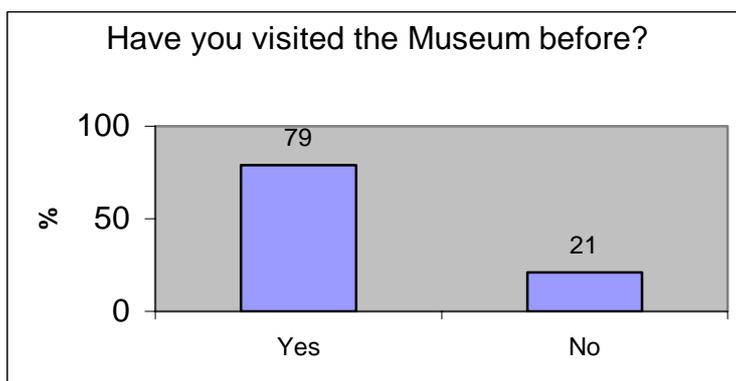
### 3.3 Museum Friends



- Museum Friends represented only 7% of all respondents to the evaluation survey.

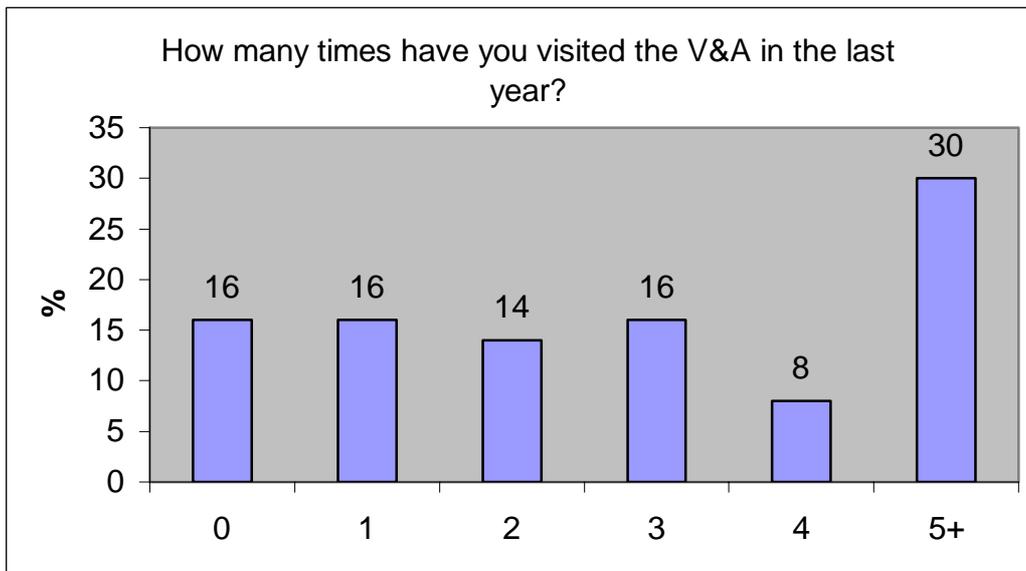
## 4 Usage of the Museum and its programmes

### 4.1 Have you visited the Museum before?



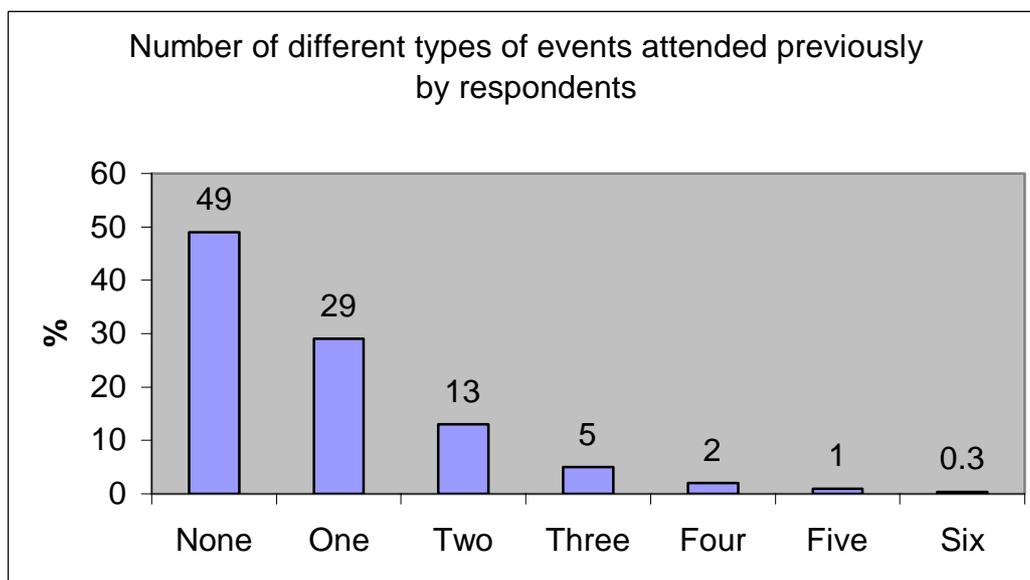
- From the total sample of respondents, 79% (334) indicated that they had visited the Museum previously.

#### 4.2 How many times have you visited in the last year?



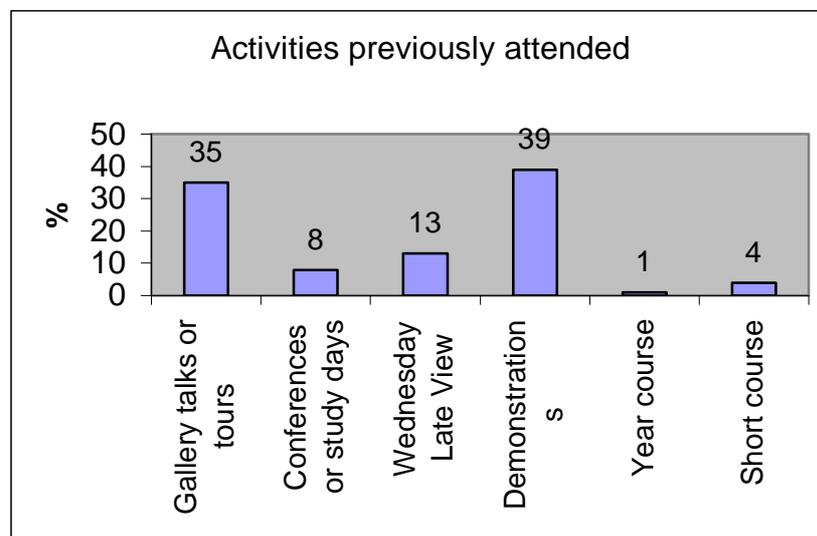
- Of those who had visited before (334), 16% had not done so within the last year. However, the majority of those responding to the questionnaire were regular visitors to the Museum, more than half having visited at least three times within the last year. Almost a third had visited frequently, at least five times in the last year.
- It is possible that the repeat visiting pattern indicated here is artificially high as some respondents may have misread the question and may have put down the total number of visits made to the V&A without confining it to the last year. Presumably repeat visiting figures collected elsewhere within the Museum would either confirm the validity of these figures, or suggest a margin of error.

#### 4.3 Attendance at previous events



- Respondents were asked to indicate which Museum events they had attended previously from a list of six options. From among those who had visited the Museum at least once before, 49% (161) had never been to an event prior to participating in the survey. Almost a third had been to one event, with smaller numbers attending greater numbers of events. A single respondent claimed to have participated in all six kinds of event in the past.
- Of the 58 respondents not of white ethnic origin, 79% (46) were repeat visitors to the Museum (this exactly reflects the level of repeat visiting among the sample as a whole) and of these, 59% (27) had been to an event previously and 22% (10) had been to more than one event in the past.

#### 4.4 The nature of activities previously attended

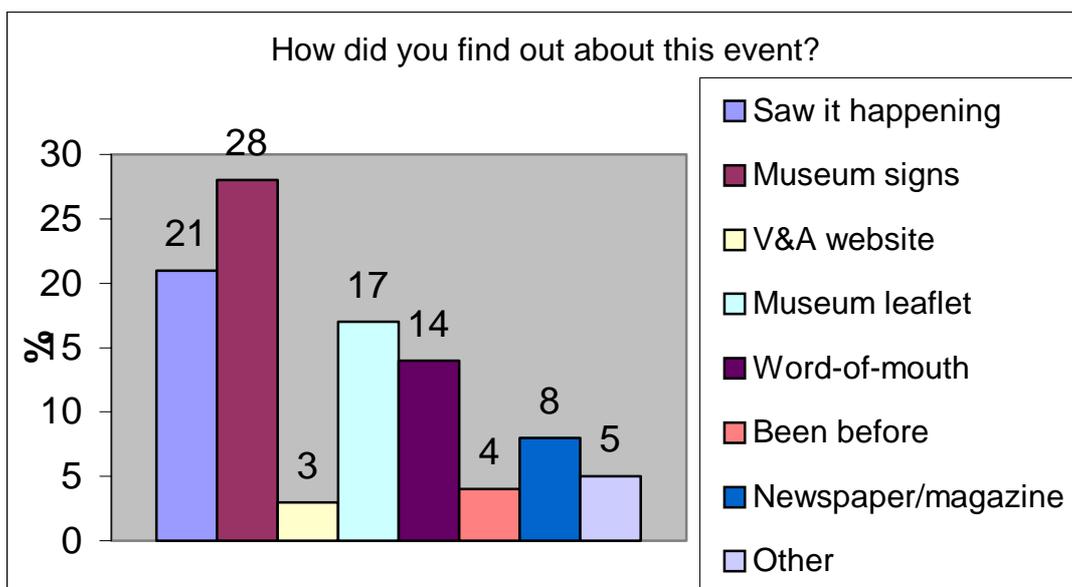


- The responses given by repeat visitors who had previously attended an activity shows that two types of event account for almost three-quarters of all attendances: gallery tours or talks and demonstrations.

## 5 Finding out about the demonstrations

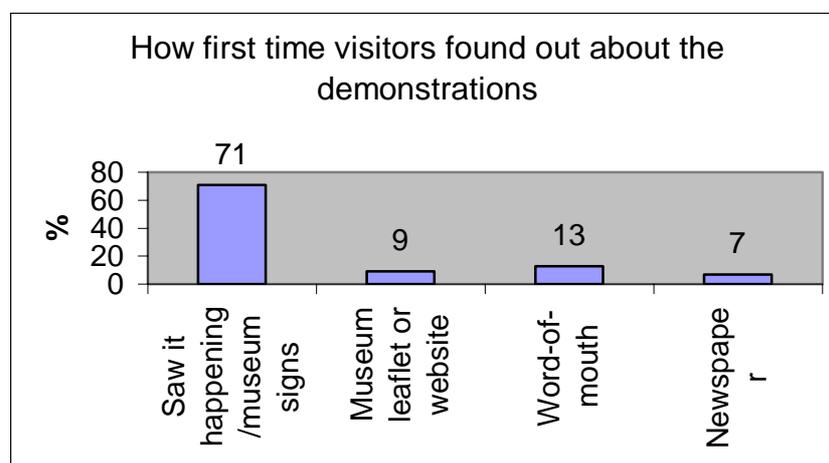
### 5.1 How did visitors discover the demonstration events?

- Asked how they had found out about the event they attended, 411 respondents provided information, choosing from a selection of eight options. Thirty-one respondents gave more than one source. Among this group, no two or more sources occur more frequently than others. In total, 447 options were given. The results are as follows:



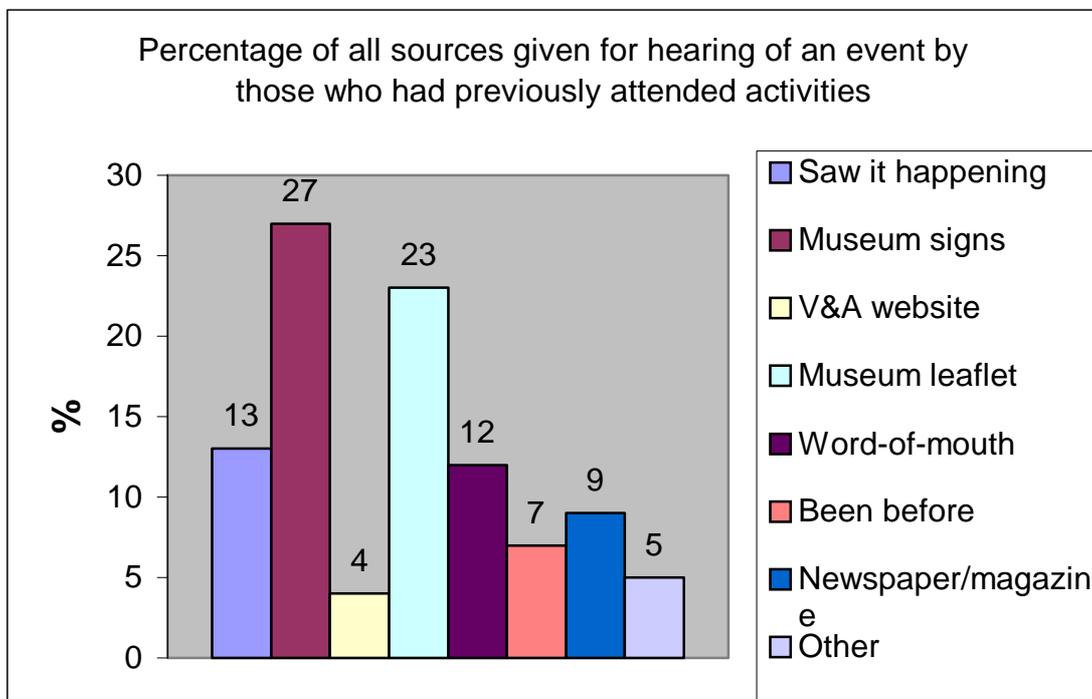
- Almost half of the respondents discovered the demonstrations either by witnessing them taking place, or seeing signs in the Museum. It therefore may be suggested that half of all participants had not planned in advance to visit a demonstration, but were there by chance.
- The other half had come to the Museum with some foreknowledge of the demonstration.
- 20% had come in response to the Museum's publicity, either in the form of the Museum's leaflet or the V&A website.
- 45% found out about the demonstrations from Museum signs and the Museum's leaflet, which are clearly the two most effective mechanisms presently used for disseminating information about them.
- 14% came as a result of word-of-mouth recommendation, a potent and inexpensive form of publicity.
- Of those who had seen details in a newspaper or magazine, most had picked the information up from a specialist magazine. The London Potters magazine was mentioned 12 times and the Ceramic Review four times. The only newspapers mentioned were the Observer, the Times, the Telegraph and the Leatherhead Advertiser, which were each mentioned once. One person made reference to the radio.

## 5.2 How did first time Museum visitors discover the demonstration events?



- Comparing this chart with the previous one, where 49% discovered the demonstrations when already at the Museum, it is apparent that 71% of first time visitors found them once in the Museum and were thus less likely to know of the demonstrations in advance.
- There is no obvious difference between how individual age groups found out about the demonstrations.
- The 13 respondents who mentioned having seen the event on the V&A website belonged to five different age categories so, again, there is no correlation. However, most of those who found out about the event from the V&A website were not of white ethnic origin (62% or 8 respondents). With such a small sample, nothing can reliably be read into this, but it is interesting, as this group represent only 15% of the total sample.

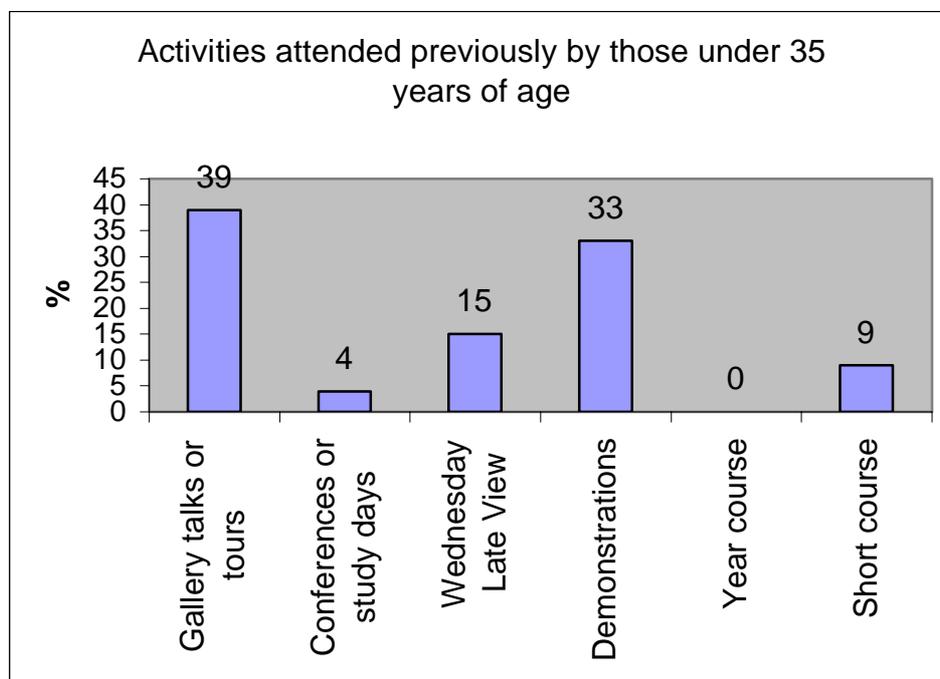
## 6 How did visitors to previous events find out about this one?



- The number of sources given for finding out about the demonstration event was 212, provided by the 180 respondents who had previously attended an activity.
- 40% of those who had attended previous events found out about this event by chance, they either saw it happening, or saw Museum signs to it.
- 27% found out about the event from either the Museum's leaflet or from the V&A website and 60% had some foreknowledge prior to their visit.
- In summary, this chart indicates that if visitors have been to an event before, they are more likely to have found out about other events taking place when they next plan a visit to the Museum. To do this, they are most likely to have used a Museum leaflet. This suggests that keeping in touch with those who have participated in events in the past with news of other activities may encourage them to re-visit. Circulating to

email addresses may be a simple and inexpensive mechanism to achieve this.

## 7 Use of activities by younger visitors



- ❑ Among the under 35-year age group (which represents 25% of all respondents), 39% had attended activities at the Museum on a previous occasion. (This figure is 56% among the over 54 age group).
- ❑ 41% of those who had attended previous activities had attended more than one type of activity. (This figure is 40% among the over 54 age group).
- ❑ Two respondents, both in the 18-24 age category, claimed to have attended five different types of activity in the past.
- ❑ Gallery talks or tours and demonstrations accounted for almost three-quarters of the activities in which the under 35s had participated.

## 8 The Museum Friends profile

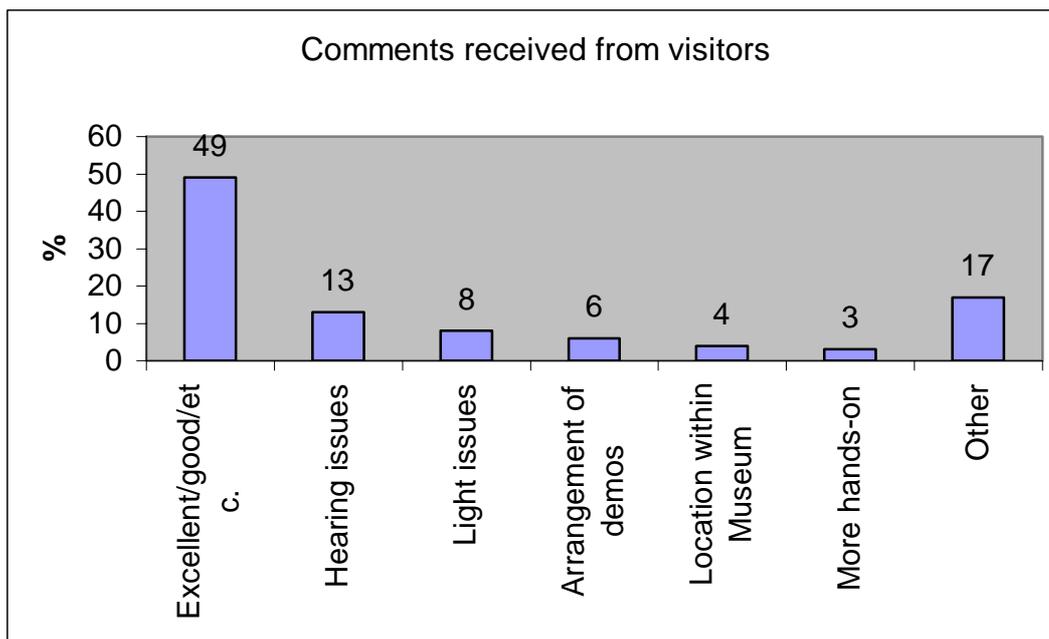
The characteristics of the small sample of Museum Friends (7%, 28) in the survey are as follows:

- ❑ In total, they attended 15 different types of workshop.
- ❑ 50% had visited the Museum five or more times within the last year.
- ❑ 39% were aged 65 years or above.
- ❑ 86% (24) were white and 14% (4) were of a different ethnic origin. Two of these non-white visitors were of South Asian origin and one was Chinese. The ethnicity of the remaining Friend was only given as 'other'.
- ❑ 36% had never previously attended an event at the Museum.
- ❑ 39% had attended two or more different types of event previously.

- 42% had found out about the event they attended by seeing it taking place or seeing signs to it within the Museum.
- 18% had found out about the event they attended from a Museum leaflet.

## 9 Visitors' comments

- Respondents were invited to make any comments they wished about the demonstration they had attended and 73% (306) chose to do so and between them made some 345 points. The full list of responses is given in Appendix 3.



- The overwhelming response was hugely favourable. 49% (168) of all the comments, or 40% of all respondents in the sample, described the events with terms such as 'excellent', 'good', 'very interesting', 'stimulating' and 'great'. A small number of others (6) simply said that there was no room for improvement. This represents a very high level of satisfaction and the events clearly provide a lot of additional interest and enjoyment for visitors.
- The next most common comment referred to the sound levels. Clearly, some of the sites used have poor acoustics and create an echo effect. In others, especially those close to stairwells and the restaurant, respondents found the noise distracting and also found it hard to hear. 13% (45) of the comments made reference to problems with hearing or sound levels. Given the age profile of those attending demonstrations, with 40% aged 55 years and over, hearing is bound to be an issue and needs to be resolved perhaps by a combination of re-locating some demonstrations and the introduction of a sound enhancement system. Galleries 123, Sculpture Gallery 50, and 62 (Cinema India), as well as the Morris Room are some of the spaces where sound appears to be a problem.
- Light was the next element of concern. 8% (26) of all comments made reference to the need for a greater amount of light. The comments

were not confined to one type of event, but were made about a range of different demonstrations from tapestry weaving to decoupage (gallery 123) and the London Potters (gallery 123). By contrast, two respondents complimented the Museum on the good lighting (for the London Potters second location and the sculpture demonstration).

- The arrangement of the demonstrations came in for some minor criticism. 6% (21) of all comments related to the need for more chairs, or chairs with backs, or that the seating arrangement could have been improved to make it easier for the numbers attending to see. Some comments were prompted by very small errors easily corrected. In one, for example, the height of the tape keeping visitors away from the demonstrator was directly in the line of vision for seated observers. Several commentators recommended a crescent shape arrangement for chairs, rather than having straight rows. Two people recommended use of a raised plinth or stage.
- Regarding location within the Museum, 4% (15) of comments referred to the need for more space for the demonstrations, while four people found the demonstration sites too exposed, with three others feeling that the site needed a more prominent position. There were also a few who felt that the signposting could have been improved (7).
- There were comparatively few comments about the content of the demonstrations, other than the large number of very positive ones reported above. A small number, however, made a wide variety of points. Most prominent among these was the desire to participate in a hands-on experience mentioned by 3% (10). Others (4) made particular reference to how good the hands-on element had been in the demonstrations that they had attended. The following summarise the comments about content: more formal introduction/more structure to the session (4); use of video and macro lens, or OHP (4); more examples (4); more variety within the session (2); better descriptions (1); and ethnic music (1).
- Most of the points raised by respondents appear to arise from, and be compounded by, the numbers attending events. The Museum would appear to be a victim of its own success. Among the comments were several asking for more demonstrations and the addition of workshops.
- A full list of the comments provided is given in Appendix 3.



## Appendix 2 – List of demonstrations used for the evaluation

demonstration type	demonstration date
calligraphy demo, Gallery 123	23-24 November
ceramics, Morris Room	20-21 April
ceramics, Sara Robertson, Morris Room	25-26 May
cinema India, by Anita Choudary, Gallery 62	15 September
decoupage, Marie Moylan, Gallery 123	31 August 31
Diwali textile decorations, Surjeet Husain, Indian Gallery	9-10 November
embroidery, Marianne Ellis, Gallery 123	4 May
glass decoration, Glass Gallery 129	13-14 July
Indian textiles handling session, Surjeet Husain	10-11 August
ink painting, Japanese Gallery	7-8 Sept
Japanese Kumihimo braid making, Jacqui Carey, Japanese Gallery	20-21 July
lace making, (Jackie Clark, Gallery 123)	1-2 June
living literature, Norfolk House Music Room	several, September
London potters society on display, Galleries 123 & 126	18-19 May
marquetry demo, Gallery 123	13-14 April
pottery and painting techniques, Sue Lang, Gallery 123	6-7 July
pottery decoration influenced by English slipware, Sara Robertson, Morris Room	25-26 May
Rashna Chiniwala, artist	-
sculpture demo, Stuart Williamson, Gallery 50	18 May
sculpture, Paul Riley, Gallery 50	18-19 May
silversmith demo, Helen Carnac, Morris Room	12 May
Swedish hair braiding, Swedish Hair Braider's Society, Dress Collection	17-18 August
tapestry weaving, Hillu Liebelt, Gallery 123	23 March
textiles in context, Paddy Killer, Gallery 101	16 November
Tiakas, Caroline Morris, Dress Court	29-30 June
Tiara demo, Malcolm Morris, Gallery 25	8-9 June
wood carving, Hugh Wedderburn, Gallery 123	2-3 November

## Appendix 3 – Comments provided by visitors

8 Improvements?
a bit more space around it
a larger space
a larger table so that different techniques could have been separated
a less exposed position would be nice, although many passers by were attracted
a pleasing reading
a slightly raised plinth, say 9-12 inches to improve viewing as it improves overall perspective
absolutely excellent - very informative, thank you
active demonstration
all done very simply with limited means which is the point of the exercise. Very good, no complaints
all was fine - good information, very pleasant attitude
always enjoy visiting the V&A!
another light on the exhibit board
area well lit, but would have been better is not a thoroughfare people walking by distracting
beautiful room, but very echoey
better acoustics, more formal introduction. More structure to demonstration please.
better light
better lighting
better lighting on items in progress, demonstration was excellent
better lighting!! (or maybe hold it in a different location). Great fun to get to do it yourself, rather than just watch
better lighting, but staff are very helpful
better lighting, hard to hear because of extraneous noise, but enough seats
better lighting, microphone
better signposted so more people could see it! thank you - I loved it
better signposting, microphone for demonstrator
better verbal analysis of what is going on
bibliography
brighter room
brilliant demonstration!! Its great to listen to an expert and enthusiast
by more realistic workshop environment - but still interesting and helpful
by repeating more demonstrations. Mr Williamson was very good
calligraphy demo - most interesting
calligraphy lecture excellent
came up specially to see it from Sussex. A more varied demonstration, perhaps ie working on several different projects
can't think of anything
can't think. It's fantastic!
chairs with backs
clearer signposting that there are 2 demos simultaneously. Didn't see signposts at entrance either. I found it because I was searching, otherwise, great job, keep them coming.
could be bigger with more variety etc. obviously limited by environment
could have been carried out in a quieter area
could have been in a room without background noise
could talk
couldn't be
demo excellent, but site too echoey for easy hearing; seating cd have been set out by arc-shaped barrier to allow more visitors a closer view
demo was very good!
demonstration needs more appropriate lighting EXCELLENT
demonstrations good
demonstrator could speak louder
demonstrator needs microphone or similar
design demo projected on a screen, hand out sheets of technique
difficult to hear (echo)
Difficult to hear because of noise from restaurant
difficult to hear. Stairwell not ideal because of echoes and noises from below
difficult to see demo at times

8 Improvements?
don't: a very interesting talk - with someone happy to share her knowledge
enjoyed to see her work
example of complete finished work
excellent
excellent
excellent - like the opportunity to 'have a go'
excellent - most impressed that it was free. Have attended many workshops in Canada all for a fee
excellent - very informative and pleasant visit, thanks
excellent and interesting
excellent and very enjoyable
excellent and very exciting. However, it was impossible to go to both sculpture demonstrations at the same time
excellent as is
excellent calligraphy demo
excellent day
excellent demo - needs an even more prominent position to be seen by more
excellent demonstration
excellent demonstration - beautifully presented. Locate demonstration in more prominent place, preferably with 'natural' lighting at least a possibility!
excellent demonstration by Paul Riley
excellent demonstration, most enjoyable, thank you. Roy Lowering Guild of British Decoupeurs
excellent demonstration. This demo area is appallingly sited, as I have said before
excellent, but why not a workshop
excellent, could not be better
fabulous presentations by Paul Antonis
fascinating - need to come more often!
fine as it is!
good
good demo
great
Great
GREAT
great demonstration
great new gallery
hands on for visitors
hardly
I believe it is by far one of the most interesting and most informative museums in the world
I do not think so. I was pleasantly surprised
I don't
I don't
I don't
I don't know, it is excellent/fascinating
I enjoy handling the textiles - there was no need for improvement
I enjoyed it as it is
I think it is very well done as it is
I think it was brilliant! Thanks
I think that it was great
I wish there had not been background noise
I would have liked to do a couple of stitches only, just to remember better, otherwise very interesting
if it was in a different room, the noise from the restaurant was an interruption. The demonstrator was OK
illeg
in my view demonstrations enhance the exhibition
inspired by calligraphy demo Paul Attong
it couldn't - extremely informative
it couldn't, except for lighting
it is a very nice demonstration
it is excellent
it is fine
it is quite good
it is quite good, perhaps you could put some more seats
it is very good
it was a very interesting experience
it was already perfect

<b>8 Improvements?</b>
it was brilliant; Jacqui sparkles with her enthusiasm, thank you!
it was delightful
it was excellent
it was excellent!!!
it was excellent, intimate and so easy to follow
it was fine!
it was great
IT WAS GREAT! The lady was very friendly and explanatory
it was interesting & helpful
it was interesting
it was just right!
it was perfect
it was really interesting
it was very good
it was very informative
it was very interesting
it was very interesting because I really don't know anything about calligraphy. Thank you
it was very interesting, entertaining and informative
it was very interesting; no improvements are needed
it was well demonstrated and will lead me to find out more about the subject
it was well spaced out and accessible but more chairs or stools would be better - thanks
it was wonderful & very informative
it's a splendid space, but echoey. Demonstrators need to project their voices. Curved barrier wd have allowed more near the demo
it's excellent
it's good but if we can make something as well as just watching, it's more fun!!
its great. Interesting and captivating
It's quite good!
it's quite interesting!
I've spent days and money attending clay workshops that didn't come near this demonstration
Jesie(?) for a small group, clearer directions, please
large screen relay for people at the back
larger space and better lighting
larger space, more light for demonstrators, chairs with backs on - fatigue!
larger space?
less noise from the restaurant
less noise from the tea room, demonstrator excellent
lighting poor and very little room, but very interesting
lighting was perfect
like the 'do touch' bits
little to suggest, very well explained and particularly hands-on. Well done
location just right - more stools to sit. It is fantastic with refreshing ideas
M Guillamet - Spain
maybe a good idea to have some handouts with more info on them
maybe more finished products on show
maybe more finished products on show
maybe with some ethnic music
microphone
microphone
microphone - as difficult to hear with background noise
microphones for the demonstrators so that they could be heard more clearly
microphones, could not hear!
more chairs
more children allowed to try out the demo
more circular seating to get a good/clear view of the presentation
more info available about demonstrator's company
more information
more light
more light and noise from café distracting
more lighting - a microphone - hand held - introduction required
more notices - difficult to find. Requires more room
more seating

<b>8 Improvements?</b>
more seating for the audience members! audio is great!
more seating, otherwise it was friendly and perfectly given. I would love it to be given again
more signs, difficult to find
more space
more space - hard to hear
more space and seating
more space to sit and watch
must visit more often
needs a microphone, the voice doesn't carry because of the height of the ceiling
no
no - informative, hands on - a plus
no - it was brilliant, thank you
no - it was excellent
no - marvellous to see a 'useful' demonstration by a 'master'
no - very good
no - very interesting and informative
no comment really, I found it interesting and helpful
no improvement nec. Poss mailing to inform about it. Sharing of ideas. Like drop-in approach, brilliant. Informal but v educ. Excellent teaching all ages. Accessible to all abilities. Thank U v much
no negative criticism. Thankful & pleased
no suggestions - thought it very informative
no voice magnifier. I am interested in quite different techniques. This of course is no fault of the demonstrator
no way! Very friendly and informative
no way, the demonstrator was excellent and so kind and nice
no! seeing 2 good sculptors, very different in many ways, was particularly instructive, thought-provoking and inspiring
no, great the way it was
no, great!
no, very interesting, it was nice to be able to see the progress so close up
noise from restaurant!
noises from people coming via the stairs
none
none really - properly plied (illeg), not too much, very competent
none, it is quite interesting
none, it was wonderful and simple to the beginners
not a lot! I enjoyed listening to the artist and being able to touch/feel the work
not at all
not at all!
not enough chairs, hard to hear at the back
not much to improve
not much! Nice, not too formal, you could set up a video camera & macro lens to show the (illeg)
not really, she's friendly and helpful
offer a chance to engrave your own block
OHP
only by its being undertaken in full studio/workshop conditions
original works (examples) to see
outstanding and interesting presentation
overhead projector
perfect
perfect as it is
perhaps a leaflet with ingredients/method available should one have arrived during demo when this aspect had been already discussed
possibly more setting up area, the workshop itself was great fun
quieter room
raised on a platform?
really well done
regular breaks for tea for demonstrator. Great, thoroughly enjoyed it. Would have liked to try my hand at engraving
room too dark
seating
seating for talk on 8th June. Surely this merits better than a space between rooms?

8 Improvements?
signed at the entrance
some basic information and concentrate(?) on technique
sometimes hard to hear
sound baffling would improve ambiance, sharper comparing
sound improved since yesterday
speaker should speak louder
speaking up
super - very nice and informative
the acoustics of the gallery made hearing the talk a little difficult
the demo was excellent - very simple but informative, thank you
the demonstration is good
the diwali decorations demonstration was fantastic - so interesting & good for the children to be involved
the use of a microphone by the speaker!
the zig-zag nature of the large print room is crazy
there was no demonstration when I was there
they're making something interesting
thought it was very good
tiered seating
tiered seating and better acoustics
too dark; poor acoustic
unsure: it was excellent and inspiring. Repeat or more of the same please!
use more practical methods to ensure the sculpture will last the firing
use of 15th to 17th C terracotta techniques to link to Earth and Fire
use of microphone
use of microphones
v good
valuable - we need a much higher profile for embroidery
variety in images to be used
very good
very good (ex warder)
very good and very informative, thank you
very good demo, interesting, coherent
very good demonstration. If museum can arrange workshops about tapestry weaving it is very great.
very good interesting demo
very good reading
very good, need more light
very good, no change
very informative
very informative and interesting
very interested
very interesting
very interesting and inspiring
very interesting to renew? (illeg)
very satisfied
very skilled instructor, I do not see it possibly getting any better
very well done
very well done
very worthwhile, thank you
was excellent - how about some workshops!
was excellent (Paul Riley) maybe participating in hands on workshop would have been even better
well demonstrated
wheel and porcelain
with a microphone/headset to hear potter more clearly
wonderful as it is - add Carey's work to your collection
wonderful demonstration

<b>8 Improvements?</b>
would like to have seen a print done but it was very informative
written information regarding acquiring skills
yes, put some microphones
you could put the tape a bit lower (it was on a sight height when seated) and the demonstrator could speak louder.