

Sacred Silver and Stained Glass Weekend

Cultural Capacity Building Evaluation Report

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Executive Summary

Method

This evaluation consisted of a mix of quantitative and qualitative methods – face to face questionnaires, observation, and a combination of cued and uncued interviews.

Sample

2182 adults and 337 children were recorded as attending the Sacred Silver and Stained Glass events. One hundred and fifty-four adult visitors took part in the evaluation. Ten artists/facilitators were also part of the evaluation.

Key Findings

Table 1: Main target results

Aim	Target	Achieved	General V&A figures
To attract diverse faith audiences	40%	52.2%	n/a
To attract C2,D,E visitors	25%	11.2%*	12%
Visitors say programme has increased understanding of the relationship between art and the Christian and Jewish faiths	65%	58.4%	n/a
Visitors say their appreciation of Christian and Jewish art has increased	65%	75.5%	n/a
Visitors say programme has encouraged creativity	35%	84.5%	n/a
Artists and designers from diverse backgrounds have valued the opportunity to showcase their work	65%	90%	n/a

* This figure is for visitors to the events, conference and gallery over the weekend. The figure for the events alone was 16.2%.

- 76% of visitors were repeat visitors to the museum, a figure which is comparable to the usual V&A figures (V&A 2005 Performance Indicators Table).
- 79% of visitors said that they had enjoyed their visit 'a great deal'. 16% said they had enjoyed it 'a fair amount' and 5% 'just a little'.
- A high proportion of visitors considered themselves to not hold one of the stated faiths – 27.6% compared to 16.1% of the general population (2001 Census). Without comparable V&A data it is hard to draw any firm conclusions from this, but it is worth taking into consideration for future evaluation.
- A distinction between visitors who had come specifically for the events and visitors who had come for the museum was clear (53% of visitors who answered the qualitative interview had come specifically for the events). This was evident in responses to questions about interaction with the collections, for example – museum visitors generally being more positive about this.
- Some artists seemed to be unsure of how their being at the museum contributed to the wider programme of events. This does not necessarily impact directly or adversely upon their event, although the possibility of this must be considered. Their experiences would be improved if they had a greater idea of the value of their contribution.
- Museum staff also need to be made more aware of events. One visitor reported being told by staff at the information desk that there wasn't a leaflet detailing the Sacred Silver and Stained Glass events, despite having seen someone with one.

Recommendations

It would be useful to consider the following:

- For future events based, like this one, around a specific area or collection, I would recommend a pre-event orientation visit with the artists – or at least a suggestion that they visit the area, and provision of some information regarding the gallery/collection, the aims of the weekend, how their involvement helps the museum to achieve its aims, and why this is important. This has the potential to impact directly upon their approach to the events and their interaction with visitors.
- Within events the relation to specific collections should be made more evident, especially when they take place in removed locations. Ways in which to draw the different elements together and challenge visitor perception of events being separate from galleries should be considered.

- Better signage within the museum is an important step in this regard – signs from the Raphael Gallery to the Sacred Silver Gallery, for example, could provide an impetus for event visitors to become gallery visitors.
- It would also be worth considering how appropriate the definitions of success criteria for an event are. The target for a ‘diverse faith audience’, for example, seems particularly open to confusion. This report has analysed the data on the assumption that ‘diverse faith’ means ‘other than Christian’, but the definition of such a phrase clearly impacts upon the way that data can be analysed. It also affects the planning and delivery of the events themselves, so it is important that such matters are carefully and clearly defined.
- This also impacts upon aspects such as external advertising, which is an area that could be improved with regard to attracting both new audiences and different audiences. There were no Sikh or Islamic visitors to the events and it may be worth considering how the event was represented externally and how this can be improved in the future.
- It could also be useful to consider the relationship between the targets set and the data collected to assess them. Much of the data collection requires ‘self-reporting’ by visitors. This has both pros and cons – people can sometimes say what they think is the ‘right’ answer, as opposed to what they truly are/think/do, or deliberately give an answer they do not believe. This is clearly very hard to tell, and at the end of the day the given answers have to be accepted by the evaluator. Nonetheless, when the targets for an event are considered and planned it is worth bearing in mind the kind of information required and the opportunity available to collect this.

Background

The Sacred Silver and Stained Glass Weekend, which took place at the V&A on 26 and 27 November 2005, was an event designed to celebrate the opening of the new Sacred Silver and Stained Glass Gallery, and was also part of an HLF funded three year project that aims to make diversity and inclusion an integral part of the museum.

Specific aims of the project are to:

- Encourage new, culturally diverse audiences to access the V&A.
- Increase intercultural and interfaith understanding and contribute to social inclusion and cohesion.
- Provide relevant, accessible learning opportunities and resources that attract and take account of the needs of different audiences.

The events consisted of:

Friday 25 November	-	Sacred Silver Conference
Saturday 26 November	-	Sacred Silver Conference Windows on the Medieval World Weekend Film Series Mummers Play Stained Glass Demonstration
Sunday 27 November	-	Stories of Jewish Festivals Gospel Singing Workshop and Performance Sacred Music Choirs Craft Workshop Weekend Film Series Stained Glass Demonstration Purim Puppet Show Windows on the Medieval World Jewish Folk Dancing Workshop

These events covered a wide range of activities, including non-participatory and participatory events and workshops. Evaluation was carried out at all events. The aim of this evaluation was to establish whether the programme was achieving its targets by profiling both the visitors and the artists/facilitators taking part and investigating the quality of their experiences.

There were 4 specific research questions:

1. Has the programme increased awareness of connections between historical collections and contemporary cultures and faiths?
2. Has the programme encourage interaction between communities?

3. Has the programme encouraged exploration of the differences and commonalities between cultures?
4. Has the programme encouraged creative interaction with the collections?

Quantitative targets were to attract 40% diverse faith audiences, and 25% C2,D,E audiences.

Qualitative targets were that 65% of participants say that the programme has increased their understanding of the relationship between art and the Christian and Jewish faiths, 65 % of participants say that their appreciation of Christian and Jewish art has increased, and 35% of participants say that the programme has encouraged creativity. The last target was that 65% artists and designers from diverse backgrounds have valued the opportunity to showcase their work/skills.

Methodology

This evaluation consisted of a mix of quantitative and qualitative methods – self-completion questionnaires, face to face questionnaires, observation, and a combination of cued and un-cued interviews. A team of 3 researchers undertook the data collection – Elizabeth Cook, Yukiko Sasada and Laura Briggs.

Sample sizes

It was intended that a minimum of 100 visitors would be asked to complete quantitative questionnaires. Conference attendees were given a self-completion evaluation form, and face-to-face questionnaires were administered at the other events. The same questions were included on both questionnaires, and as well as the quantitative questions, three qualitative questions were also included.

Qualitative research methods included un-cued observation, cued observation/interviews and un-cued interviews.

It was intended that as many visitors as possible would be tracked as they attended the three events that took place in the Raphael Gallery. This was for a couple of reasons. Firstly the Raphael Gallery provides a large and central area within which to observe visitors, and secondly the data relates to observation data gathered at the Africa 05 events.

It was intended that at least 10 cued observation/interviews and 10 cued interviews of visitors would be carried out at events over the weekend. The similarity between interview questions means that these data sets have been analysed in conjunction, providing more robust data. Any points specific to the cued/un-cued nature of the interview have also been made.

Evaluation of the artists' experiences was also carried out through a series of un-cued interviews, and the intention was to collect at least one interview from every event that took place – a total of 10. Due to the relatively low number of artists working at the events and the limited time frame, this was the only method of data collection for this group. The detailed nature of the interviews means that this does provide a robust data set.

Research question 1: Has the programme increased awareness of connections between historical collections and contemporary cultures and faiths?

Research question 3: Has the programme encouraged exploration of differences and commonalities between cultures?

Research question 4: Has the programme encourage creative interaction with the collections?

These questions were examined through both the quantitative and qualitative methods. The mainly quantitative questionnaire included three qualitative

questions that addressed this in brief (See Appendix 1). While a face-to-face questionnaire does not give the opportunity to gain in-depth responses to the above questions, it allows some idea of visitor's reactions to be gained because of the inclusion of open-ended questions.

This questionnaire was aimed at all visitors to the conference, gallery and events. Visitors to the gallery itself were included in order to ensure that a statistically valid sample could be collected. A total of 137 questionnaires were completed.

The cued and un-cued interviews also aimed to research this in more detail. A total of 6 cued and 11 un-cued interviews were carried out. Less cued interviews were achieved than planned for, but it soon became apparent that the gallery layout didn't lend itself as well to this form of cueing (whereby a visitor is asked to look at an exhibit case and relate what they see there to the questions – see Appendix 3). Nonetheless, the 17 interviews, which ranged in time length from 5 to 25 minutes, provide a great deal of significant information.

Research question 2: Has the programme encourage interaction between communities?

This question was investigated through the methods above and through the quantitative information collected. This allows the profile of visitors at the Sacred Silver and Stained Glass weekend to be compared to both the Africa 05 events and the normal V&A visitor profile.

Artists/Facilitators

10 qualitative interviews were carried out with artists on the day. As at Africa 05, it was hard for some artists to find time to answer questions on the day. However, the only events where it was not possible to speak to someone were the conference, and the Purim puppet show. At all other events at least one artist agreed to participate.

Additional research

Visitor tracking was carried out at Raphael Gallery events in order to try and understand how visitors reacted to the events and also to continue gathering the data set started in the Africa 05 evaluation.

12 observations were completed.

Data Analysis

The data collected at the events has been analysed here under the following headings:

- **Key audiences**
- **Interaction between communities**
- **Interaction with museum collections**
- **Awareness and understanding**
- **Exploration**
- **Appreciation**
- **Encouragement of creativity**
- **Conference vs. weekend events**
- **A valued opportunity**
- **Observation**

Key Audiences

Three key audiences were identified with regard to this evaluation:

1. Visitors to the Sacred Silver Opening Weekend at the V&A
2. Participants in Sacred Silver Opening Weekend workshops and events
3. Artists and workshop facilitators

The Africa 05 event evaluation indicated that the distinction between visitor and participant at an event is not one that is drawn by visitors themselves, and that the very act of visiting the event is in itself a form of participation.

While the same conclusion can be applied to the Sacred Silver and Stained Glass events, the weekend did reveal another division worth considering: that between visitors to the Sacred Silver and Stained Glass gallery, and to the Sacred Silver and Stained Glass events. 53% of visitors who undertook the qualitative interviews were at the museum specifically for the Sacred Silver and Stained Glass Weekend, compared with 71% of visitors at the Africa 05 weekend. This means that almost half the people interviewed had come across the gallery or events by chance, and can more properly be thought of as visitors to the museum.

The analysis of data has proceeded on the basis of there being three key audiences – accidental and deliberate visitors/participants in the Sacred Silver and Stained Glass Weekend, and artists/facilitators. Where appropriate, distinction has also been made between attendees at the conference and at other events.

Interaction between communities

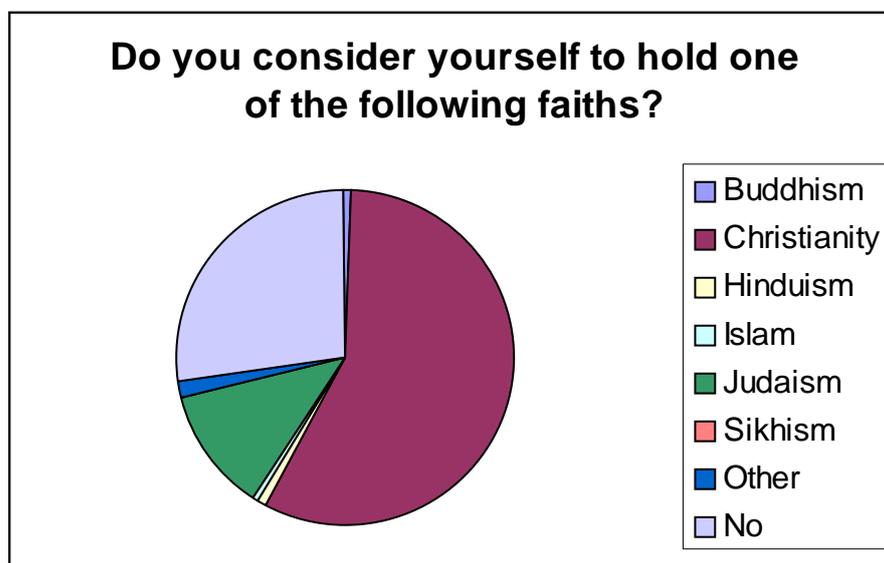
This programme aimed to attract an audience consisting of 40% diverse faith audiences and 25% C2DE visitors. A specific aim of this HLF funded programme is to encourage new and diverse audiences to access the V&A.

In depth sample information regarding visitors who answered the quantitative questionnaires can be found in Appendix 2. Table 2 and Graph 1 demonstrate the stated faiths of visitors to the Sacred Silver and Stained Glass weekend.

Table 2

Faith	Number	Percent	Valid Percent
Buddhism	1	0.7	0.7
Christianity	76	55.5	56.7
Hinduism	1	0.7	0.7
Islam	1	0.7	0.7
Judaism	16	11.7	11.9
Sikhism	0	0.0	0.0
Other	2	1.5	1.5
No	37	27.0	27.6
Refused	3	2.2	100.0
Total	137	100.0	

Graph 1



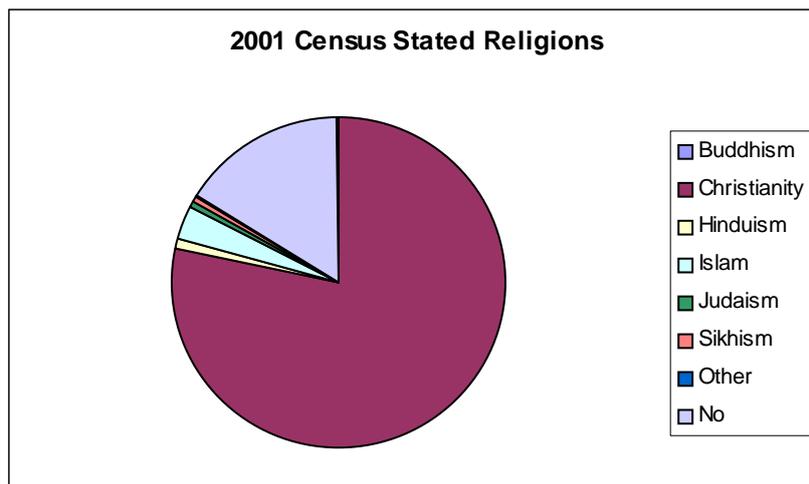
The question of whether these figures demonstrate a diverse faith audience is complex. This is not a question that is usually asked at the V&A and thus there is no standard data to compare it against. Nonetheless, the religious sensibilities of the UK population as a whole are demonstrated in Table 3 and Graph 2 (From

<http://www.statistics.gov.uk/StatBase/Expodata/Spreadsheets/D8920.xls>). This demonstrates that the programme did attract a substantially higher proportion of Jewish visitors than are in the general population. It also attracted a high proportion of people who do not hold one of the stated faiths, although a lower number of refusals. It may be considered that some of the 'no faith' answers were actually a refusal to answer the question, although the fact that they were not overt refusals is also interesting. The events attracted a significantly lower proportion of visitors who stated they were Christian than the 2001 Census reveals, a lower proportion of Islamic and Sikh visitors, and a higher proportion of Buddhist and Hindu visitors. The results are clearly varied.

Table 3

2001 Census England and Wales People stating religion as:	Number	Percent	Valid Percent
Buddhism	144,453	0.3	0.3
Christianity	37,338,486	71.7	77.7
Hinduism	552,421	1.1	1.2
Islam	1,546,626	3.0	3.2
Judaism	259,927	0.5	0.5
Sikhism	329,358	0.6	0.7
Other	150,720	0.3	0.3
No	7,709,267	14.8	16.1
Refused	4,010,658	7.7	100.0
Total	52,041,916	100.0	

Graph 2



If 'diverse faith' in this context means 'other than Christian', then the events succeeded in its aims – the 2001 Census reveals that 22.3% of the population are not Christian. The V&A results reveal that 52.2% of the visitors to the Sacred Silver and Stained Glass events were not Christian. This clearly exceeds the 40% target for the events.

However, with no visitors belonging to the Sikh faith there is still room for improvement, and for future events it may be worth considering directing some advertising effort towards all demographics.

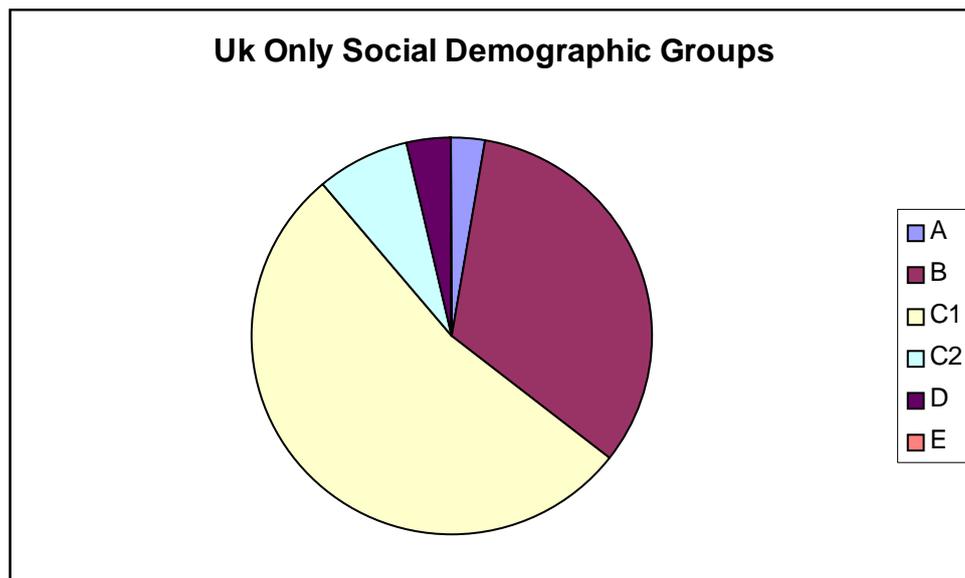
Visitor Social Demographics have just been analysed here for UK residents, as this is what the V&A reports to DCMS. The social demographic groups A,B,C1 make up approximately 51% of the population – C2,D,E therefore make up the remaining 49%. The V&A typically has a much higher proportion of A,B,C1 visitors than these percentages.

Data from the Sacred Silver and Stained Glass Weekend demonstrates that 88.8% of visitors were A,B,C1, while 11.2% were C2,D,E. The programme therefore fell short of its target of 25%. The average percentage of C2,D,E visitors to the museum over the past 6 years has been 12% (V&A 2005, Performance Indicator Table), so the programme also achieved less than this.

Table 4

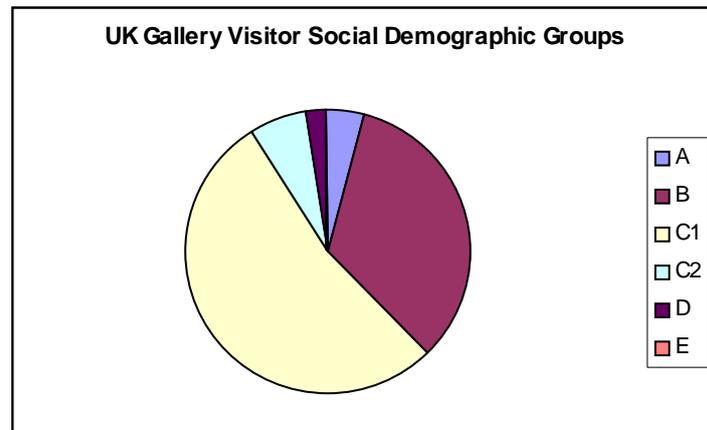
UK Only Social Demographic Groups	Number	Percent	Valid Percent	Cumulative Percent
A	3	2.7	2.8	2.8
B	35	31.3	32.7	35.5
C1	57	50.9	53.3	88.8
C2	8	7.1	7.5	96.3
D	4	3.6	3.7	100.0
E	0	0.0	0.0	
Missing	5	4.5	100.0	
Total	112	100.0		

Graph 3

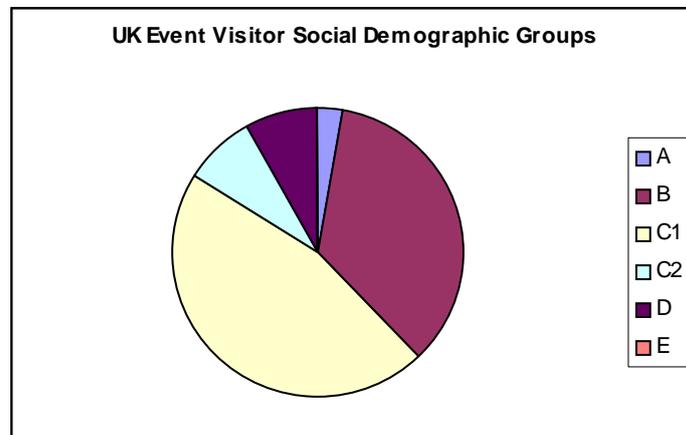


In order to try and understand why this is, Graphs 4, 5 and 6 demonstrate the individual social demographic profiles for visitors to the Sacred Silver and Stained Glass Gallery, the weekend events, and the conference.

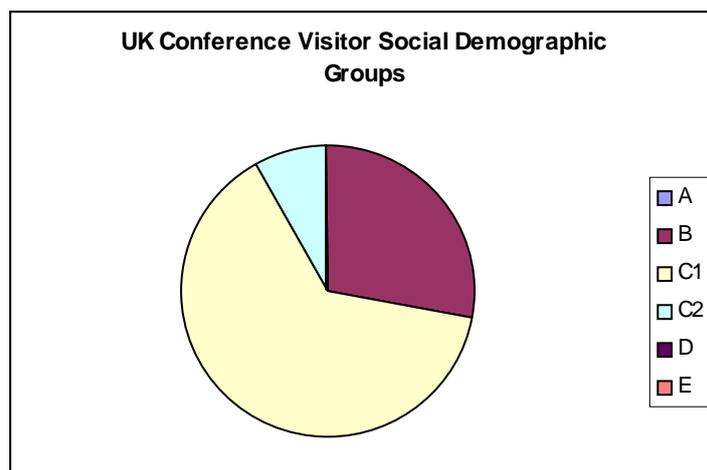
Graph 4



Graph 5



Graph 6



The events themselves clearly attracted the most C2,D,E visitors – 16.2% as opposed to 8.9% and 7.4% for gallery and conference visitors respectively. This is more encouraging, suggesting that although the events still fell short of the target of 25% they were successful in attracting more C2,D,E visitors than the V&A usually does, and at a level comparable to the Africa 05 events (which achieved 16%). These differential graphs were produced upon

request but it must be borne in mind that the sample sizes are relatively small (63, 41, and 33) and the results cannot therefore be considered to be statistically robust.

There is, however, clearly room for improvement. Better advertising, for example, is key. 28% of the total amount of visitors 'just came across' the gallery or events. Those who found out about it by leaflet and specified where they found the leaflet demonstrated a narrow range of locations – 2 from the V&A information desk, 1 through the Silver Society, and 3 through the Friends of the V&A (9 did not specify where they found the leaflet).

Interaction with museum collections

Responses to the question of whether events had the potential to inspire interaction with the museum collections were quite varied. Of the 10 artists interviewed 3 specifically said that they tried to make links like that within their events. One person said no, while others commented that they weren't sure how their event really related to the collections though they agreed that it was a good idea. This is a significant finding and raises questions about the preparation that the artists get and the focus of the events. For future events it might be worthwhile providing artists with more of an idea of the aims of the entire programme, of where their contribution sits in this and how their involvement is important. They would then be more able to pass this knowledge onto the visitors.

Nine of the visitors interviewed answered positively, while five answered negatively – these were generally visitors who were attending events in areas away from the gallery. This related closely to the points made previously about artist awareness of the wider events programme, and their ability to convey the idea of connections with the collections. It is also interesting to consider the different approaches of 'accidental' and 'deliberate' event visitors – those who came for the events were generally less positive about interaction with the collections than those who came to the museum and then found that the events were taking place.

The quantitative questionnaire dealt with this issue and that of the encouragement of creativity together, and most visitors concentrated on the issue of creativity in their answers as opposed to collections so the data has been analysed in this section of the report. However, relevant quotes include:

'As a museum curator... it has opened up similar collections of my own to me, and potentially to my visitors' (Male, 45-54, White British).

'Events involve walking through the museum so you are bound to look at other things' (Female, 35-44, White British)

'These events are more community based, separate from the rest of the museum' (Female, 35-44, any other white)

These quotes reveal very different approaches to the events programme. When directly relevant collections exist then the connections between events

and those collections need to be explicitly made – by the museum and by the artists/facilitators working at the events. Even if people choose not to connect an event to a collection, the links still need to be advertised. The Africa 05 programme suffered in this regard from the lack of relevant collections – an events programme such as the Sacred Silver and Stained Glass weekend should be able to integrate the three aspects of museum/collection/event in a much more satisfactory way, but there is still a sense from visitors and artists of a dislocation from the museum/collection part of the equation, and it is important to try and resolve this issue.

Encouragement of Creativity

All the artists interviewed thought that events had the potential to impact positively on creativity, although most of them focused on visitors rather than themselves. One artist specifically commented on interaction with visitors making ‘you look at it again yourself’ (Female, 65+, White British).

88% of interviewed (cued and un-cued) visitors agreed that events at the museum had the potential to encourage creativity, while 12% disagreed. 60% of those who thought that events had the potential to increase activity also thought that they would follow up on something they had seen or done at an event, which is significant.

83.5% of quantitative questionnaire respondents thought that such events had good potential for encouraging creativity, 6% thought that they didn’t, and 10.5% weren’t sure. Specific quotes include

‘It makes all the difference to a visit, especially good for kids’ (Female, 25-34, White British)

‘A good, gentle introduction to museum for small children’ (Female, 35-44, White British)

‘Very interesting to see crafts’ (Female, 45-54, any Other)

Overall 84.5% of visitors thought that events such as those at the weekend had the potential to encourage creativity, meaning that the programme vastly exceeded its 35% target. It must be remembered that not all the visitors who responded positively necessarily felt particularly strongly about the issue, but even so, the effect of the programme with regard to creativity appears to be very positive.

Awareness and Understanding

One of the main aims of this programme was to help visitors gain an awareness and understanding of the relationship between historical collections of art and contemporary Christian and Jewish faiths. The target for this was that 65% of the participants believe themselves to have increased understanding.

29% of interviewed visitors answered this positively, while another 23.5% said that their understanding might have been increased. 17.5% disagreed, while 30% did not answer the question.

The data from visitors who answered the quantitative questionnaire can be analysed two ways – including the conference visitors, and excluding them. 100% of conference visitors thought that their awareness and understanding had been increased – ‘Yes; putting the whole into context and linking the parts’ (Female, 55-59, White British). This is clearly a good result, but it must be taken in context – the conference was a two-day event that necessarily covered the relationship between art and faith in more detail than the other events.

If this data is included in the analysis then 58.4% of visitors answered positively, 35.2% answered negatively and 6.4% were unsure. Without this data 44% visitors to the weekend events and gallery answered positively, 47% negatively, and 9% ambivalently.

58.4% is not far off the 65% target, and for a relatively complex idea this seems to be a positive result. Events such as the singing in the Raphael gallery, for example, are self contained and not particularly well linked to the collections – while they may be appreciated in themselves, they do not address this issue of connections to the collections. How to draw the different elements of a programme together is an issue that needs consideration.

Exploration

The question of whether the programme has encouraged exploration of differences and commonalities between cultures relates very closely to the above section.

The short answer to this would be no. It is obviously more complex than this but, in general, events were either based on the Christian or the Jewish culture – they did not tend to address the issue of differences and commonalities. The event that seemed the most inclusive was the stained glass workshop, which was run by a Jewish artist but involved examples of Christian iconography. The two choirs in the Raphael Gallery were another example of potential comparison, but people generally didn't stay long enough to see both.

While the events in themselves demonstrated a range of traditions and different aspects of the two cultures and the programme can therefore be said to represent a range of differences and commonalities between cultures, for the average visitor to explore these is a very different prospect. No visitor is going to attend every event in a programme and to try and include points of comparison in each event would prove incredibly complex.

This can be dealt with in one of two ways – the first is to include in the artists' brief the requirement to address this issue, which may not always be appropriate. The second possibility is to re-evaluate the aims of an events

programme such as this. The provision of events that demonstrate different aspects of cultures is an invitation to explore such issues, although it must be understood that it is not a very practical one. The Sacred Silver and Stained Glass weekend offered the opportunity to explore differences and commonalities between the two cultures, but it did not necessarily encourage it. As with the awareness and understanding issue analysed previously, it would be useful to consider ways in which to draw the different elements of the programme together.

Appreciation

The appreciation of Christian and Jewish art, as an end to itself, is a simpler concept than the understanding of connections between the faith and the art. This question accordingly received a higher proportion of positive answers.

The majority of visitors (82%) who were interviewed (cued and un-cued) said that their appreciation had increased.

The quantitative questionnaire responses follow a similar pattern to the question regarding connections.

Including the conference data, 72 % of visitors answered positively, 24% answered negatively, and 4 % were unsure.

Excluding the conference data, 64% of visitors answered positively, 31% negatively and 5% were unsure.

Overall the 75.5% of visitors thought that their appreciation of Christian and Jewish art had increased, meaning that overall the target of 65% was reached.

Interestingly, a number of comments concentrated on the opportunity to see examples of Jewish objects – ‘Jewish art especially because you don’t see it as often’ (Male, 35-44, any Other).

Conference vs. weekend events

The data from conference visitors has been analysed separately to the rest of the data on a couple of occasions in this report. While this has revealed some differences, especially in questions regarding understanding and appreciation, this is not surprising – a conference is clearly able to address complex issues in detail that is not possible in single events.

The demographics of the conference visitors demonstrate some differences to those of the weekend event visitors, although perhaps not as much as might be expected. It must also be remembered that when viewed separately the sample sizes are small and although the results can be considered indicative, they cannot be considered definitive. The social demographics can be compared in Graphs 4, 5 and 6, and show that more conference visitors were A,B,C1 than event visitors, although the levels of A,B,C1 gallery visitors were similar to those of conference visitors.

In other aspects however there appear to be more differences between visitor groups, for example with regard to age.

Table 5

Visitor Age	Gallery	Valid Percent	Event	Valid Percent	Conference	Valid Percent
Under 35	9	14.06	7	16.67	0	0.00
35+	55	85.94	33	78.57	30	100.00
Total	64	100.00	40	95.24	30	100.00

Table 5 demonstrates that a similar percentage of event and gallery visitors were under 35, whereas all the conference visitors were over 35. These are quite low numbers and it may be worth considering ways to attract younger people.

Table 6 demonstrates the origins of visitors to the different aspects. Event visitors prove to be the most locally based, with 97.5% coming from the UK. 87.09% of conference visitors and 71.88% of visitors to the gallery came from the UK. This suggests that local advertising for the weekend events was successful in attracting visitors. It also reinforces the idea that visitors to the events and to the gallery are motivated quite differently, with a reasonably high proportion of visitors to the gallery being general museum visitors.

Table 6

Where visitors live	Gallery	Valid Percent	Event	Valid Percent	Conference	Valid Percent
Greater London	23	35.94	25	62.50	14	45.16
Rest of South East	8	12.50	9	22.50	4	12.90
Rest of UK	15	23.44	5	12.50	9	29.03
Europe	8	12.50	0	0.00	2	6.45
North America	9	14.06	1	2.50	1	3.23
Rest of the World	1	1.56	0	0.00	1	3.23
Total	64	100.00	40	100.00	31	100.00

Despite the differences suggested by the above analysis, the data is not very robust and while it is interesting to look at these figures they are not definitive. These differences do not weaken the analysis of the data as a whole, because the conference and the weekend events dealt with the same issues, even if they did so on different levels.

A valued opportunity

Nine out of ten artists thought that events such as the Sacred Silver and Stained Glass Weekend provided a good opportunity for them to demonstrate their work. This was not always unstinting praise though – two of the artists commented on the lack of people at their events, which raises important issues about advertising and signage.

There were also a number of suggestions of ways in which events could be extended – for example with workshops about the mummings play as well as just a performance. This indicates that the artists were engaged with their subject and the application of it within a museum environment – enough to consider ways in which their contribution could be extended anyway. This is a positive indication of their experiences.

The final artist thought that providing a showcase for her work was ‘not really the purpose of them [events] – really to educate people’ (Female, 55-59, Other White (US)). This self-defined distinction between the artist’s work as an artist and as an educator is interesting.

The target of 65% of artists valuing the opportunity to showcase their work has clearly been met. The recurring theme within the artists’ comments though is that the events could have been more, both for themselves and for visitors. Ways to address this issue should be considered.

Observation

Observation of the Africa 05 events in the Raphael Gallery revealed some interesting ways that visitors used the space during an event. Sixteen visits were observed at Africa 05, with the length of visit varying from less than 1 minute to approximately 40 minutes. Lack of signage meant that there was often some confusion about the events – about what they were and why they were happening – which proved quite daunting. Once part of the events visitors often devoted a substantial proportion of time to the events. It was concluded that a bit more effort made to welcome and introduce visitors to the event could substantially increase the number interacting with them.

The Sacred Silver and Stained Glass events that took place in the Raphael Gallery included music and theatre performances. 12 observations were completed here. Length of observed visits ranged from 2 minutes to 14 minutes.

1-5 minutes –

Seven visitors were in the gallery for 5 minutes or less. Only one of these appeared uninterested in the event, entering the gallery from the shop and leaving via the British Galleries entrance (BG). The other six took varied routes around the gallery – three entered from Fashion and left via the shop; one entered from BG and left through Fashion; one entered and left through the shop and the last entered from the shop and left towards BG. The length of visit in the gallery obviously meant that a high level of interaction with the events taking place was not possible, but they nonetheless attracted the attention of the majority of visitors to the gallery. The lack of interest in the Raphael cartoons (only one visitor out of seven stopped to look at them) displayed by these visitors suggests that the Raphael Gallery was being used mainly as a corridor.

6-10 minutes –

Two visitors were in the gallery for 5-10 minutes. Both of these visitors entered and left the gallery through the shop. It may be assumed that the event itself attracted them into the gallery and was the primary purpose of being there (as opposed to it just being 'on route' to somewhere else). One of them also briefly look at the cartoons, but the main focus of these visits was to observe the events – both routes taken by the visitors were straight down the centre of the gallery from the shop and back up.

11-14 minutes –

These three visitors interacted with the space in some different ways. Two of them appeared quite focused on the event, although in different ways. One, who entered from Fashion and left towards BG spent some time moving around the audience group. It appeared that they were looking for the best viewing space. The other, who entered from the shop and left towards Fashion, was happy to sit on the floor and watch, appearing to concentrate more on the sound than the appearance of the performance (both were singing performances, though different ones). This second visitor left when the event ended – the other 11 visitors all left at some point during the event they were watching.

Then third (in from Fashion, out through shop) spent their time in the gallery alternating their attention between the Raphael cartoons and the event.

It is clear that the central nature of the Raphael Gallery is an important factor in introducing visitors to events. Half the people observed appeared to be using it as a thoroughfare. These events didn't appear to be as daunting to visitors as the Africa 05 events (where people were observed looking into the gallery and deciding not to enter) but equally they didn't seem to have the same holding power (the longest observed visit at Africa 05 was 40 minutes). Nonetheless, the patterns of use of the gallery seem quite similar in both cases. As with the Africa 05 evaluation, a bit more effort at explanation of the events could have been useful – although visitor comments did not display the same confusion as to the purpose of the events, people did not seem very aware of the programme of events or how they tied into a specific gallery in the museum – 'These events are more community based, separate from the rest of the museum' (Female, 35-44, Any other white).

Conclusions

The Sacred Silver and Stained Glass programme can be considered successful on a number of levels. It attracted a diverse faith audience to the museum and met its targets for encouraging creativity, appreciation of Christian & Jewish art, and for artists to value the opportunity to demonstrate their work.

79% of visitors and 76% of new visitors said they had enjoyed their visit 'a great deal'. This is clearly a positive result and one of the most important aspects of a programme such as this should be to provide an enjoyable experience.

However, there were areas with room for improvement. The programme missed its targets for attracting C2,D,E visitors and for increasing understanding of the links between art and faith. These were missed for different reasons, but they both relate to a very important conclusion of this evaluation – that the aims of an event programme such as this need to be considered very carefully.

The target for C2,D,E visitors is a high one, and it will require concerted effort by the museum to achieve it. The first step in the process of attracting new visitors is advertising. This relates to both the places an event is advertised and how it is advertised.

Once new visitors have been brought to the museum by the advertising, they then need to enjoy themselves. The figures recently discussed demonstrate that the majority of visitors to the events did enjoy themselves, and this is very positive. If visitors are made to feel comfortable, welcome and they have a good time, then they are more likely to return. MORI visitor reports from Summer 2001 and Spring 2004 reveal that 30-35% of visitors' claim that they are at the museum mainly because of 'enthusiasm generated from a previous visit' (MORI, Summer 2001, 9). This has also been commented on in publications, such as *The Engaging Museum: Developing Museums for Visitor Involvement* by G. Black (Abingdon: Routledge): 'to improve the service and experiences it [the museum] is offering... will also encourage more repeat usage' (Black, 2005, 47).

The target for increasing awareness of the connections between historical collections and contemporary cultures and faiths was the second target to be missed. There are a number of reasons for this – events such as the singing in the Raphael Gallery or the children's workshop in Seminar Room 3 are reasonably self-contained. They exist as enjoyable experiences and received positive feedback, but they do not address the issue of the collections and highlight the potential links to the visitors. It would be quite possible to attend and enjoy an event and never see the Sacred Silver and Stained Glass Gallery.

The two aims discussed here – attracting C2,D,E visitors and increasing awareness of relevant issues – are not necessarily exclusive. If they are both considered important then specific ways to achieve this need to be considered.

There are some basic changes that could be made in order to address some of these issues. Making sure that all staff are aware of the events is important – where, when and what they are. The visitor who was told by information desk staff that there was no event leaflet, despite having seen another visitor with one, was unsurprisingly left with a bad impression. As well as this, better signage in the museum would help. If events in one part of the museum directly relate to a collection or gallery in another part of the museum, then there should be signs and directions to firstly make the connection clear and secondly help people to make their way between the various elements of a programme. Visitors do not have to follow up on an event or gallery visit, but the museum should do all it can to ensure that those who want to are able to with the minimum of difficulty.

Better integration of events would not have to affect the individual event, but could provide a more rounded visitor experience. Trying to involve the artists more is also worth considering. Some artists seemed to be unsure of how their being at the museum contributed to the wider programme of events. Giving them more of an idea of the value of their contribution and how they fit into the overall programme and its aims could improve their experiences, help them to make the links that the museum is interested in, and improve visitor experiences.

Appendix 1

Visitor Questionnaire

Sacred Silver & Stained Glass Weekend

Name of Event.....



Hi, I'm and I work here. We want to find out a bit more about our visitors and I wondered if you could spare a couple of minutes to answer a few questions about yourself. It's just for internal use and is confidential and anonymous.

1 How did you hear about this event? <i>(Note to interviewer: read out choice, tick as many boxes as you need to)</i>	
1.1 Radio	<input type="checkbox"/>
1.2 TV	<input type="checkbox"/>
1.3 Word of mouth	<input type="checkbox"/>
1.4 V&A Leaflet (please tell us where you got it).....	<input type="checkbox"/>
1.5 V&A website	<input type="checkbox"/>
1.6 Just came across it	<input type="checkbox"/>
1.7 Signs at museum entrance	<input type="checkbox"/>
1.8 Newspaper (please tell us which).....	<input type="checkbox"/>
1.9 Magazine (please tell us which).....	<input type="checkbox"/>
1.10 Other (please specify).....	<input type="checkbox"/>

2 Have you ever visited the V&A before? Yes *(go to 2a)* No

2a In the last year how many times did you visit? 1 2 3 4 5+

3 How much would you say you have enjoyed your visit today?									
3.1 A great deal	<input type="checkbox"/>	3.2 A fair amount	<input type="checkbox"/>	3.3 Just a little	<input type="checkbox"/>	3.4 Not very much	<input type="checkbox"/>	3.5 Not at all	<input type="checkbox"/>

4 Would you say that you visit has increased your understanding of the relationship between art and the Christian and Jewish faiths?

.....

.....

.....

5 Would you also say that your appreciation of Christian and Jewish art has increased during your visit?

.....

.....

.....

6 What do you think about the potential of events such as this to encourage creativity in visitors to the museum and inspire interaction with the museums collections?

.....

Now, I'm just going to ask a couple of questions about yourself.		
7 Can you tell me which of these age groups you fall into? (show visitor the choice if necessary)		
7.1	Under 16	<input type="checkbox"/>
7.2	16-17	<input type="checkbox"/>
7.3	18-24	<input type="checkbox"/>
7.4	25-34	<input type="checkbox"/>
7.5	35-44	<input type="checkbox"/>
7.6	45-54	<input type="checkbox"/>
7.7	55-64	<input type="checkbox"/>
7.8	65+	<input type="checkbox"/>

8. Approximately how old are the other people in your group?

Age	0-5	6-10	11-13	14-17	18-24	25-34	35-44	45-54	55-64	65+
No. males										
No. females										

9. Where do you normally live?	
9.1	Greater London (If yes) Which borough? <input type="checkbox"/>
9.2	Rest of South East <input type="checkbox"/>
9.3	Rest of UK <input type="checkbox"/>
9.4	Europe <input type="checkbox"/>
9.5	North America <input type="checkbox"/>
9.6	Rest of World <input type="checkbox"/>
9.7	Refused <input type="checkbox"/>

10. What is your working status?	
10.1	Working full time (30 hrs/wk +) (If yes) Can you tell me your job title please? <input type="checkbox"/>
10.2	Working part-time (8-29 hrs/wk) (If yes) Can you tell me your job title please? <input type="checkbox"/>
10.3	Not working (i.e. under 8 hrs/wk) <input type="checkbox"/>
10.4	Housewife (If yes) And what does your partner/spouse do? <input type="checkbox"/>
10.5	Retired (If yes) What did you do before you retired? <input type="checkbox"/>
10.6	Unemployed (registered) <input type="checkbox"/>
10.7	Unemployed (not registered but looking for work) <input type="checkbox"/>
10.8	Full time student <input type="checkbox"/>
10.9	Part time student <input type="checkbox"/>
10.10	Other <input type="checkbox"/>
10.11	Refused <input type="checkbox"/>

11. What is your ethnic origin? (show visitor the choice if necessary)	
11.1	White British <input type="checkbox"/>
11.2	Irish <input type="checkbox"/>
11.3	Any other White background (Please specify) <input type="checkbox"/>
11.4	Black British <input type="checkbox"/>
11.5	Caribbean <input type="checkbox"/>
11.6	African <input type="checkbox"/>

11.7 Any other Black background (Please specify).....	<input type="checkbox"/>
11.8 White & Black-African	<input type="checkbox"/>
11.9 White & Black-Caribbean	<input type="checkbox"/>
11.10 White & Asian	<input type="checkbox"/>
11.11 Any other Mixed background (Please specify)	<input type="checkbox"/>
11.12 Asian British	<input type="checkbox"/>
11.13 Indian	<input type="checkbox"/>
11.14 Bangladeshi	<input type="checkbox"/>
11.15 Pakistani	<input type="checkbox"/>
11.16 Other Asian background (Please specify)	<input type="checkbox"/>
11.17 Chinese or Chinese British	<input type="checkbox"/>
11.18 Other ethnic background (Please specify)	<input type="checkbox"/>

12 Do you consider that you belong to one of the following faiths?	
12.1 Buddhism	<input type="checkbox"/>
12.2 Christianity	<input type="checkbox"/>
12.3 Hinduism	<input type="checkbox"/>
12.4 Islam	<input type="checkbox"/>
12.5 Judaism	<input type="checkbox"/>
12.6 Sikhism	<input type="checkbox"/>
12.7 Other (Please specify).....	<input type="checkbox"/>
12.8 No	<input type="checkbox"/>

13 Do you currently work or teach in any of these industries? (Show card; tick one box for each industry; if none go to 12)				
13.1	Design (e.g. practitioners in product, interior, graphics, illustration, fashion, textiles, architecture and those in the associated buying / retail function)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.2	Performing arts (music, theatre, dance)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.3	Digital Media (e.g. web designers)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.4	Marketing, advertising and PR	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.5	TV, film and video	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.6	Arts and craft (e.g. ceramics, glass, jewellery)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.7	Fine art and antiques	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.8	Publishing	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
13.9	Cultural institutions (e.g. museums, galleries, libraries, Arts Council etc)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>

14 Do you have, or are currently studying for, a degree or qualification in any of these selected industries? (Show card; tick one box for each industry; if none go to 13)				
14.1	Design (e.g. practitioners in product, interior, graphics, illustration, fashion, textiles, architecture and those in the associated buying / retail function)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
14.2	Performing arts (music, theatre, dance)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
14.3	Digital Media (e.g. web designers)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
14.4	Marketing, advertising and PR	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
14.5	TV, film and video	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
14.6	Arts and craft (e.g. ceramics, glass, jewellery)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
14.7	Fine art and antiques	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
14.8	Publishing	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>

14.9	Cultural institutions (e.g. museums, galleries, libraries, Arts Council etc)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
-------------	--	--------------------------------	--------------------------------------	----------------------------------

15 Would you say you devote most of your free time to art and design?

Yes No Don't know

16 Do you consider yourself to have a disability, as defined under the Disability Discrimination Act 1995?

Yes (please go to 16a) No

16a Please state the nature of your disability.....

.....

The data given on this form will be used for administrative, planning and development purposes only. If you are interested in being contacted about other V&A activities please go to www.vam.ac.uk where you can sign up for a mailing list.

That's it. Thanks very much for your time, enjoy the rest of your visit.

17 Gender **17.1** Male **17.2** Female

Date.....Time.....

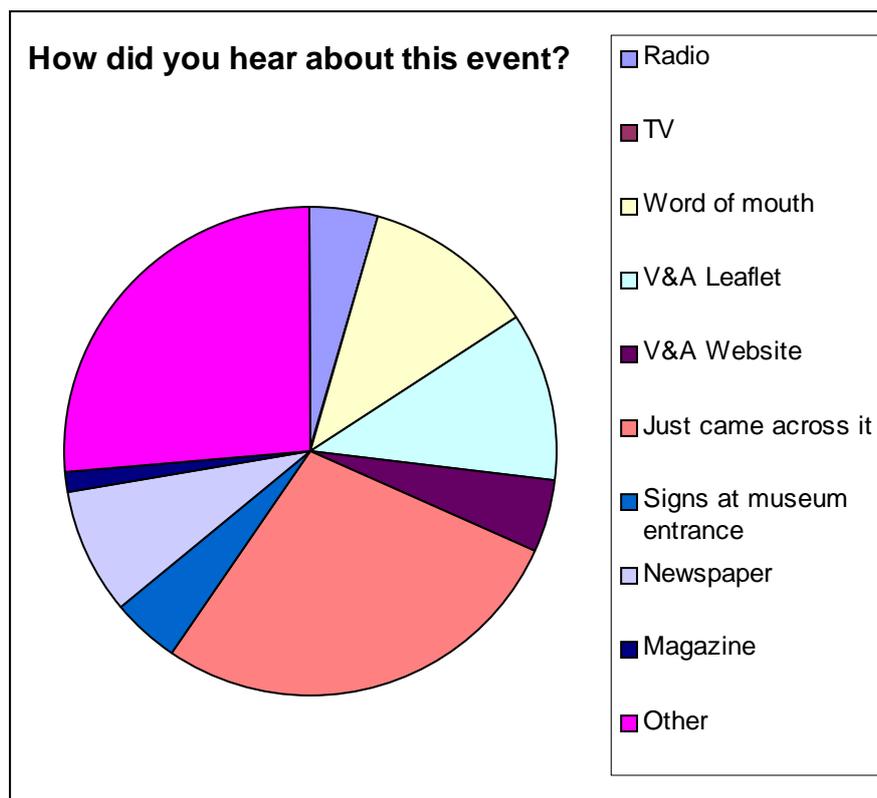
Interviewer.....Interview no.

Appendix 2

Quantitative Visitor Data

Question 1

How did you hear about this event?	Number	Percent	Valid Percent	Cumulative Percent
Radio	6	4	5	5
TV	0	0	0	5
Word of mouth	15	11	11	16
V&A Leaflet	15	11	11	27
V&A Website	6	4	5	32
Just came across it	37	27	28	60
Signs at museum entrance	6	4	5	65
Newspaper	11	8	8	73
Magazine	2	1	2	75
Other	35	26	26	100
Missing	4	3	100	
Total	137	100		



Where leaflet from	
Friends of the V&A	3
Silver Society	1
V&A Entrance	2
Not specified	9
Total	15

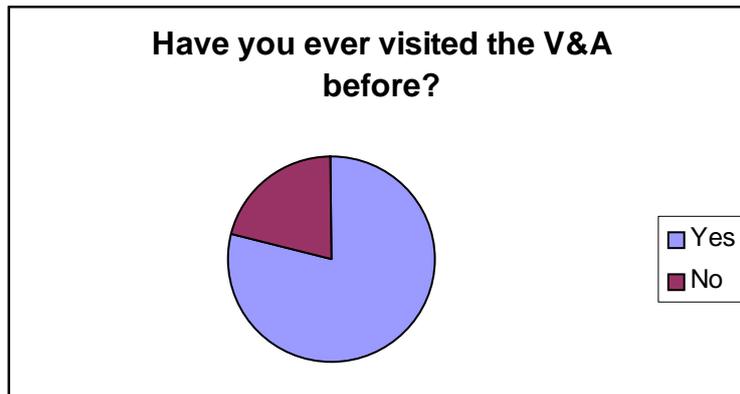
Newspaper	
Guardian	3
Independent	2
Metro	1
Readers Digest	1
Total	7

Magazine	
English Heritage	1
Total	1

Other	
College	3
London DAC	2
Conference	2
Friend designed the window	1
Friends of the V&A	4
Garden	1
Hint by V&A staff	1
Invited to preview	1
Know one of the artists	2
Know the person organising it	1
Lender to Sacred Silver	1
Mailings	1
NADFAS	3
Press office	1
Previous visit	3
Silver Society	2
Spiral Art	1
Through metalwork	1
Tutor	1
Total	32

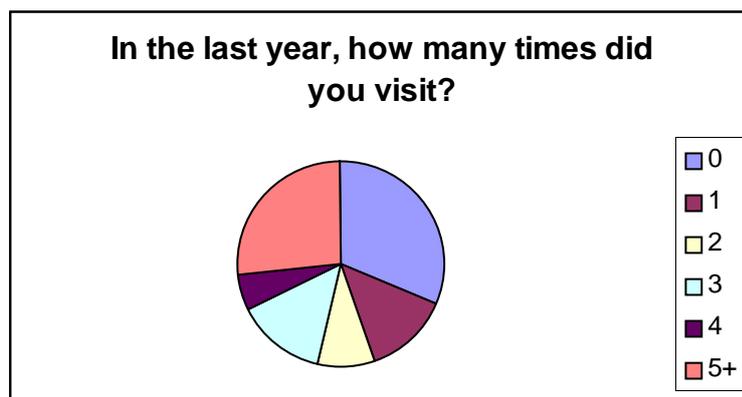
Question 2

Have you ever visited the V&A before?	Number	Valid Percent	Cumulative Percent
Yes	108	79	79
No	29	21	100
Missing	0	0	
Total	137	100	



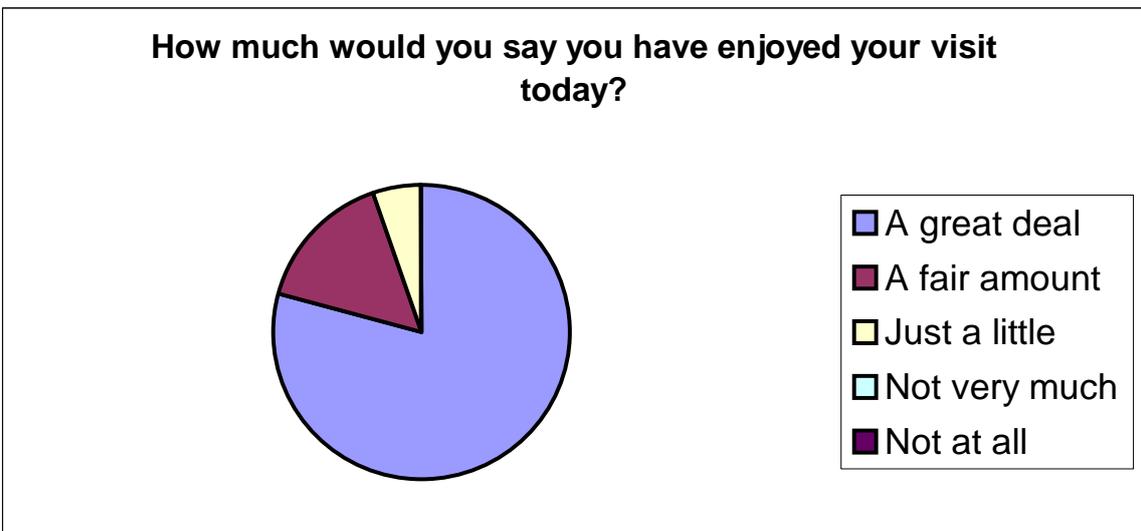
Question 2a

In the last year how many times did you visit?	Number	Valid Percent	Cumulative Percent
0	34	31	31
1	14	13	44
2	10	9	53
3	15	14	67
4	6	6	73
5+	29	27	100
Total	108	100	



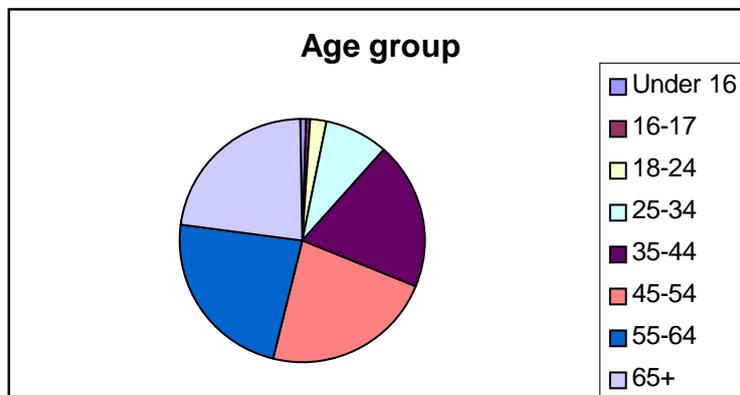
Question 3

How much would you say you have enjoyed your visit today?	Number	Percent	Valid Percent	Cumulative Percent
A great deal	107	78	79	79
A fair amount	21	15	16	95
Just a little	7	5	5	100
Not very much	0	0	0	
Not at all	0	0	0	
Missing	2	1	100	
Total	137	100		



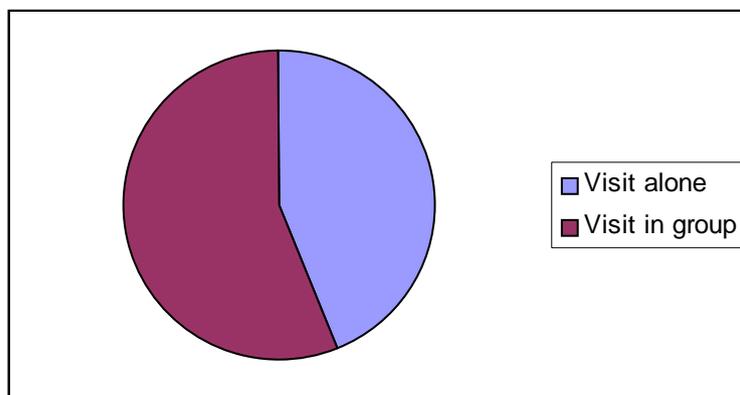
Question 7

Age Group	Number	Percent	Valid Percent	Cumulative Percent
Under 16	1	0.7	0.7	0.7
16-17	1	0.7	0.7	1.4
18-24	3	2.2	2.2	3.6
25-34	11	8.0	8.2	11.8
35-44	26	19.0	19.4	31.2
45-54	30	21.9	22.4	53.6
55-64	31	22.6	23.2	76.8
65+	31	22.6	23.2	100
Refused	3	2.2	100	
Total	137	100		



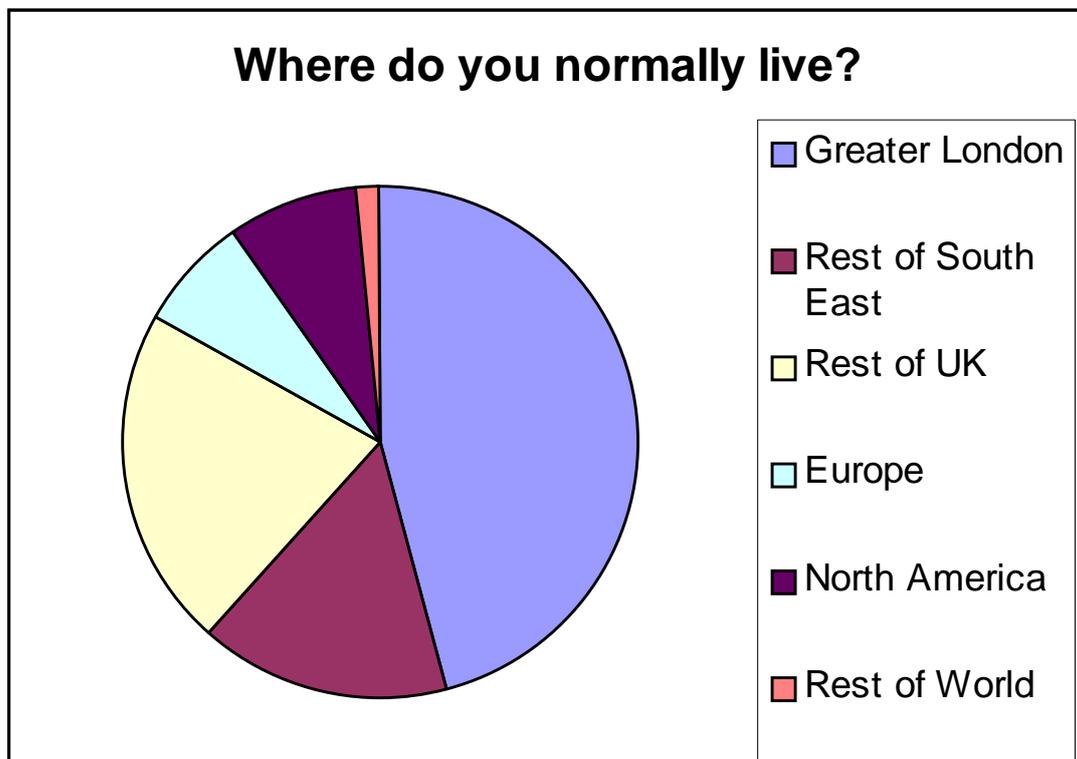
Question 8

Group	Number	Valid percent	Cumulative percent
Visit alone	46	43.8	43.8
Visit in group	59	56.2	100
Total	105	100.0	



Question 9

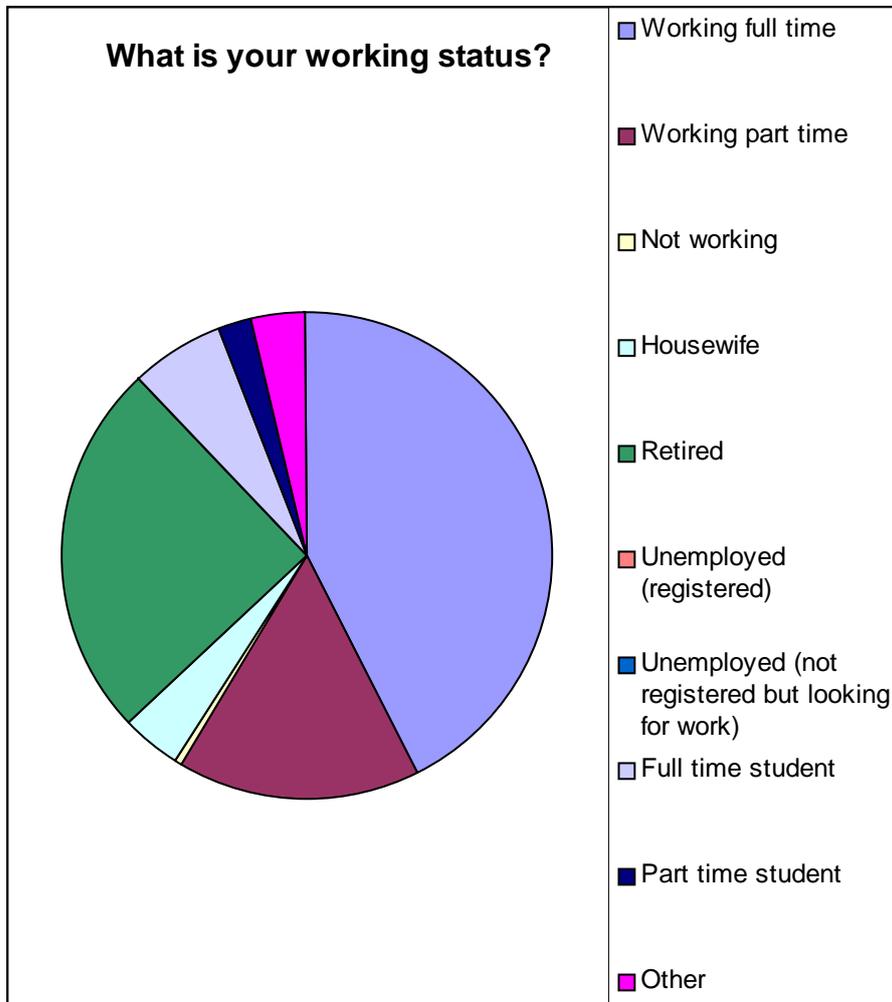
Where do you normally live?	Number	Percent	Valid Percent	Cumulative Percent
Greater London	62	45	46	46
Rest of South East	21	15	16	62
Rest of UK	29	21	21	83
Europe	10	7	7	90
North America	11	8	8	98
Rest of World	2	1	1	100
Refused	2	1	100	
Total	137	100		



London Borough	Number
Barnet	8
Brent	2
Brixton	1
Bromley	1
Camden	7
Central London	1
Chelsea	1
Chingford	1
Covent Garden	1
Croydon	1
Ealing	1
Enfield	2
Exley	1
Fulham	3
Golders Gate	1
Hammersmith	1
Harrow	2
Hounslow	1
Islington	2
Kensington	3
Kingston	1
Leytonstone	1
NW3	1
Primrose Hill	1
Richmond	3
South Kensington	1
Southwall	1
St John's Wood	1
Surbiton	1
Surrey	1
Tower Hamlets	1
Waltham Forest	1
Wandsworth	2
Westminster	1
Wimbledon	2
Total	60

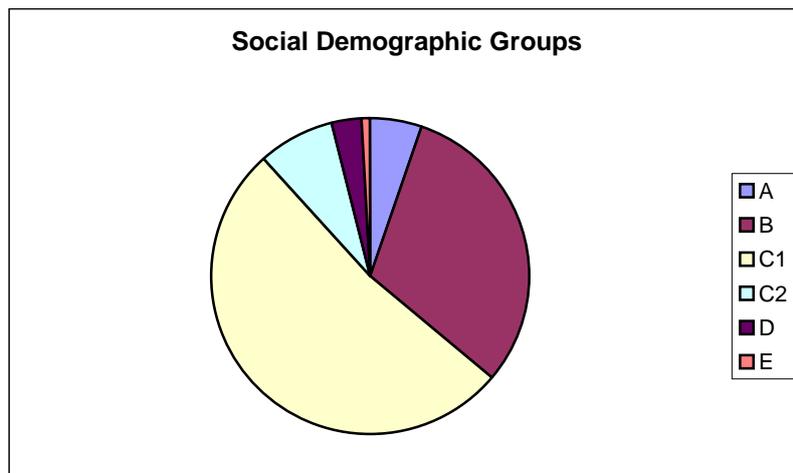
Question 10

What is your working status?	Number	Percent	Valid Percent	Cumulative Percent
Working full time	57	41.6	42.5	42.5
Working part time	21	15.3	15.7	58.2
Not working	1	0.7	0.7	58.9
Housewife	5	3.6	3.7	62.6
Retired	34	24.8	25.4	88
Unemployed (registered)	0	0.0	0.0	88
Unemployed (not registered but looking for work)	0	0.0	0.0	88
Full time student	8	5.8	6.0	94
Part time student	3	2.2	2.2	96.2
Other	5	3.6	3.7	100
Refused	3	2.2	100	
Total	137	100		

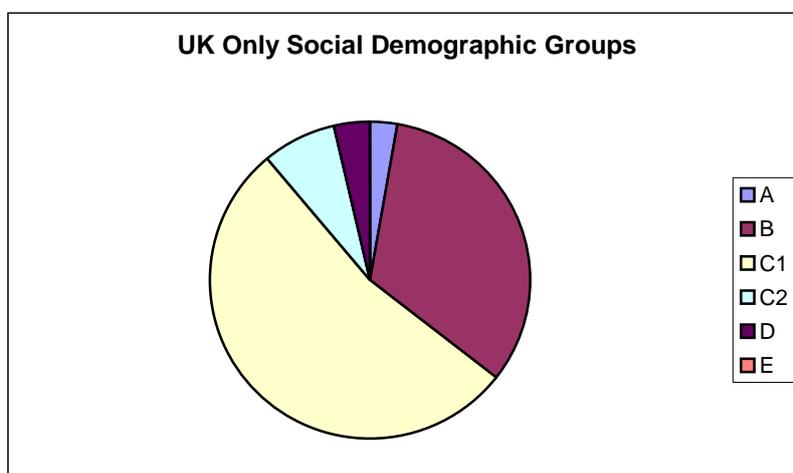


Social Demographics

Social Demographic Groups	Number	Percent	Valid Percent	Cumulative Percent
A	7	5.1	5.4	5.4
B	40	29.2	30.8	36.2
C1	68	49.6	52.3	88.5
C2	10	7.3	7.7	96.2
D	4	2.9	3.1	99.2
E	1	0.7	0.8	100
Missing	7	5.1	100	
Total	137	100		



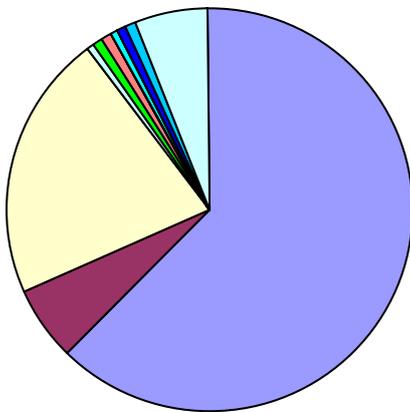
UK Only Social Demographic Groups	Number	Percent	Valid Percent	Cumulative Percent
A	3	2.7	2.8	2.8
B	35	31.3	32.7	35.5
C1	57	50.9	53.3	88.8
C2	8	7.1	7.5	96.3
D	4	3.6	3.7	100.0
E	0	0.0	0.0	
Missing	5	4.5	100.0	
Total	112	100.0		



Question 11

Ethnic Origin	Number	Percent	Valid percent	Cumulative Percent
White British	84	61.3	62.2	62.2
White Irish	8	5.8	5.9	68.1
Any other white	29	21.2	21.5	89.6
Black British	1	0.7	0.7	90.3
Caribbean	1	0.7	0.7	91.1
African	1	0.7	0.7	91.8
Any other black	0	0.0	0.0	91.8
White & Black African	0	0.0	0.0	91.8
White & Black Caribbean	0	0.0	0.0	91.8
White & Asian	0	0.0	0.0	91.8
Any other mixed	0	0.0	0.0	91.8
Asian British	1	0.7	0.7	92.6
Indian	0	0.0	0.0	92.6
Bangladeshi	0	0.0	0.0	92.6
Pakistani	0	0.0	0.0	92.6
Any other Asian	1	0.7	0.7	93.3
Chinese or Chinese British	1	0.7	0.7	94.1
Other	8	5.8	5.9	100.0
Refused	2	1.5	100.0	
Total	137	100.0		

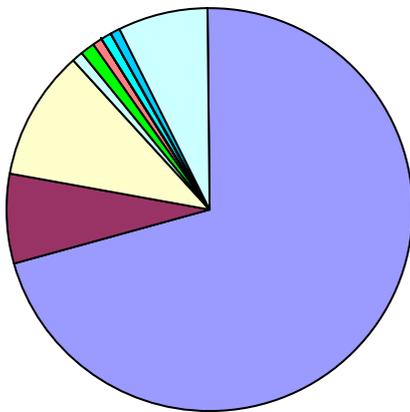
Ethnic Origin



- White British
- White Irish
- Any other white
- Black British
- Caribbean
- African
- Any other black
- White & Black African
- White & Black Caribbean
- White & Asian
- Any other mixed
- Asian British
- Indian
- Bangladeshi
- Pakistani
- Any other Asian
- Chinese or Chinese British
- Other

UK Resident Only Ethnic Origin	Number	Valid Percent	Cumulative Percent
White British	79	70.5	70.5
White Irish	8	7.1	77.7
Any other white	12	10.7	88.4
Black British	1	0.9	89.3
Caribbean	1	0.9	90.2
African	1	0.9	91.1
Any other black	0	0.0	91.1
White & Black African	0	0.0	91.1
White & Black Caribbean	0	0.0	91.1
White & Asian	0	0.0	91.1
Any other mixed	0	0.0	91.1
Asian British	1	0.9	92.0
Indian	0	0.0	92.0
Bangladeshi	0	0.0	92.0
Pakistani	0	0.0	92.0
Any other Asian	0	0.0	92.0
Chinese or Chinese British	1	0.9	92.9
Other	8	7.1	100.0
Refused	0	0.0	
Total	112	100.0	

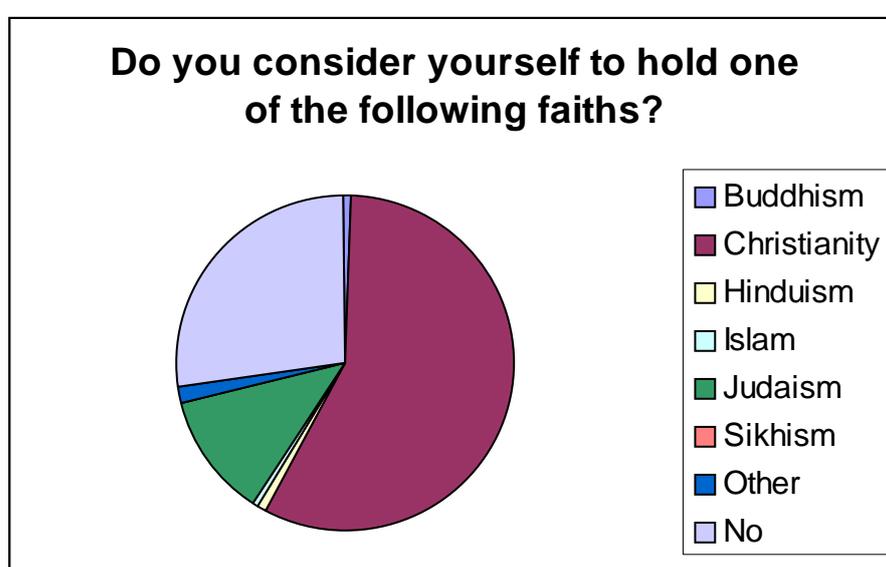
UK Resident Only Ethnic Origin



- White British
- White Irish
- Any other white
- Black British
- Caribbean
- African
- Any other black
- White & Black African
- White & Black Caribbean
- White & Asian
- Any other mixed
- Asian British
- Indian
- Bangladeshi
- Pakistani
- Any other Asian
- Chinese or Chinese British
- Other

Question 12

Faith	Number	Percent	Valid Percent	Cumulative Percent
Buddhism	1	0.7	0.7	0.7
Christianity	76	55.5	56.7	57.4
Hinduism	1	0.7	0.7	58.2
Islam	1	0.7	0.7	58.9
Judaism	16	11.7	11.9	70.8
Sikhism	0	0.0	0.0	70.8
Other	2	1.5	1.5	72.3
No	37	27.0	27.6	100.0
Refused	3	2.2	100.0	
Total	137	100.0		



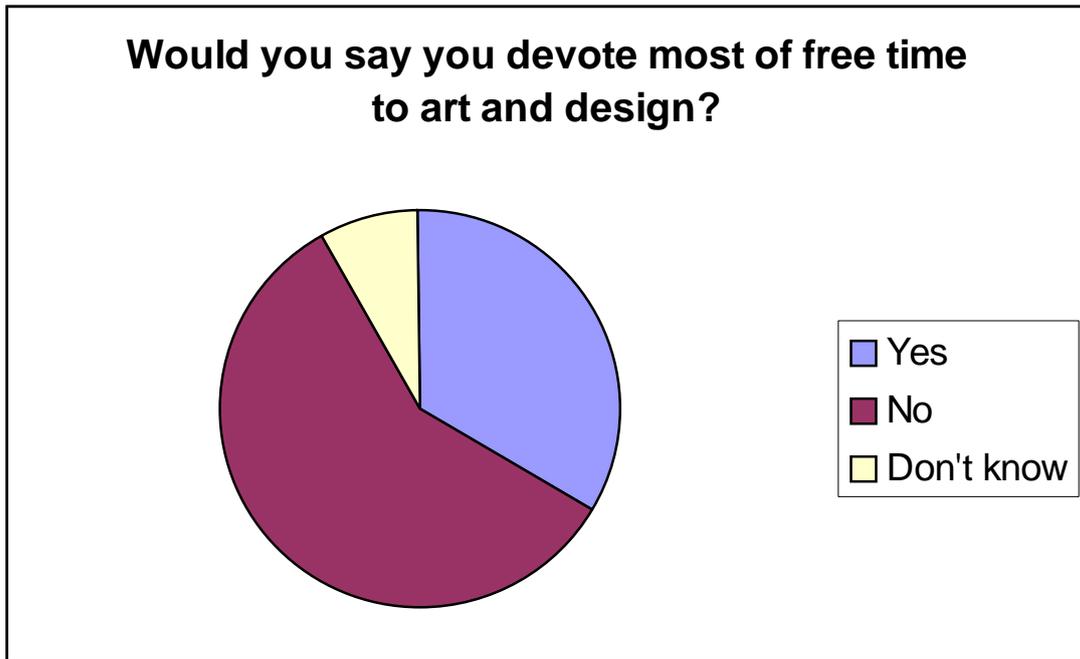
Question 13 and 14

Nb/ Some respondents marked more than one box

Creative Industries	Numbers					
	Work	Teach	Neither	Study	Degree/Q	Neither
Design	6	3	128	3	7	127
Performing arts	3	0	134	1	1	135
Digital media	1	0	136	0	2	135
Marketing, advertising, PR	5	0	132	1	4	132
TV, film and video	4	0	133	1	0	136
Arts & crafts	5	3	129	5	5	127
Fine Art and Antiques	3	1	133	5	7	125
Publishing	0	0	137	1	1	135
Cultural Institutions	14	4	119	3	8	126
Total	41	11		20	35	

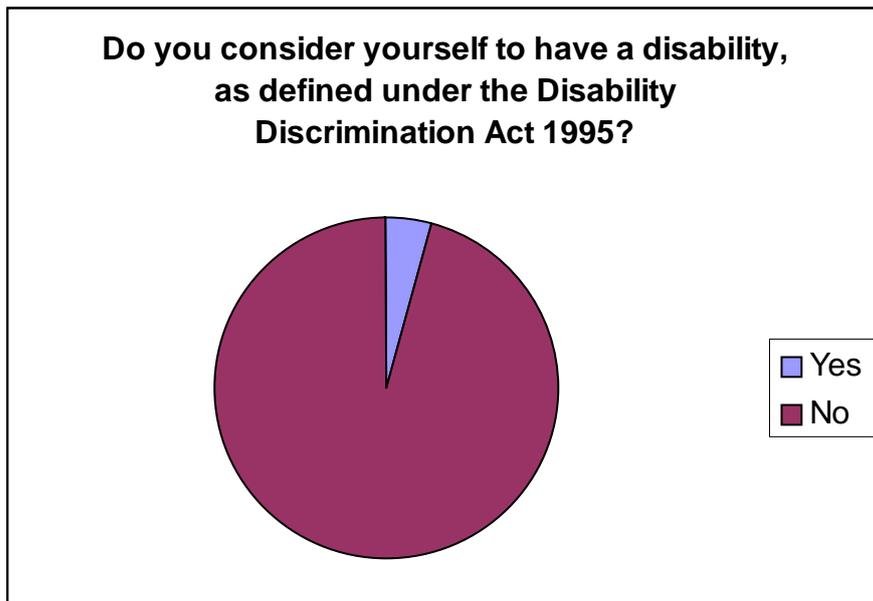
Question 14

Would you say you devote most of your free time to art and design?	Number	Valid Percent	Cumulative Percent
Yes	46	33.6	33.6
No	80	58.4	92
Don't know	11	8.0	100
Total	137	100	



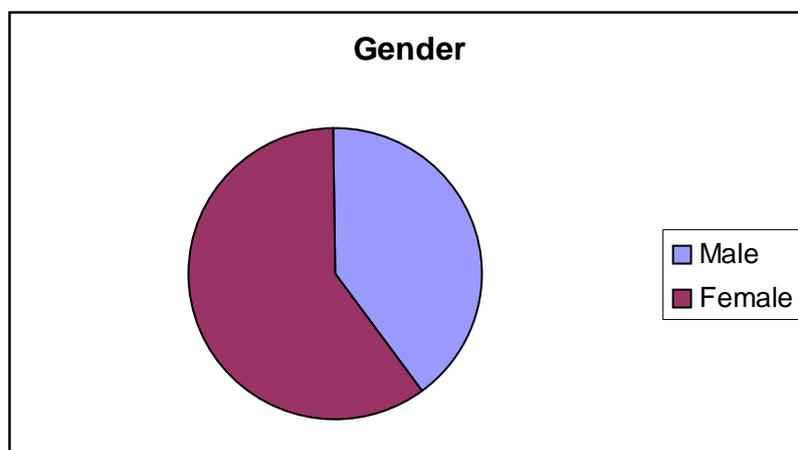
Question 15

Do you consider yourself to have a disability, as defined under the Disability Discrimination Act 1995?	Number	Percent	Valid Percent	Cumulative Percent
Yes	6	4.4	4.5	4.5
No	127	92.7	95.5	100.0
Refused	4	2.9	100.0	
Total	137	100.0		



Gender

Gender	Number	Percent	Valid Percent	Cumulative Percent
Male	53	38.7	39.8	39.8
Female	80	58.4	60.2	100.0
Missing	4	2.9	100.0	
Total	137	100.0		



Appendix 3

Visitor Interviews (Cued and Un-cued)

The sample consisted of:

- 9 respondents who had been to the V&A at least once previously and 8 new visitors.
- 11 female and 6 male respondents.
- 11 visitors of White British origin, 2 of 'Other White', 1 of Indian origin, 1 of 'Other' (Jewish), 1 of unspecified 'Other' ethnic origin and 1 refused.
- 8 Greater London residents, 8 'Rest of UK' residents, and 1 'Rest of World' resident.
- The age ranges represented were: 18-24 x 1; 25-34 x 3; 35-44 x 3; 45-54 x 5; 55-64 x 5.
- 12 respondents visiting on their own, 5 visitors in groups.
- All visitors fell into the A,B,C1 social demographic group.
- 10 visitors who considered themselves to be Christian, 2 visitors who considered themselves to be Jewish, and 5 visitors who considered themselves to hold no faith.

Question 1 – Visitors were asked if they had come specifically for the Sacred Silver and Stained Glass Weekend.

9 visitors had come specifically for the events while 8 had come across them by chance.

Question 2 – Visitors were asked why they had chosen to come.

Motivation was varied. Two visitors had family members taking part in events 'My wife is in the choir' (Male, 55-59, Any Other (Jewish)), one wanted to attend a lecture, one was a tutor who had brought a group of students to take part in a workshop, three were visiting for curiosity's sake, and two were visiting for research or study purposes – 'I am working as a stained glass artist' (Female, 35-44, White British), and 'I'm studying French art...including stained glass...came today to see the objects' (Female, 60-64, White British). This indicates that the programme attracted visitors with a range of interests, although there does appear to be a slight emphasis on learning as opposed to entertainment (which was more evident in the motivation of visitors to Africa 05).

Question 3 – Un-cued visitors (n=11) were asked what they thought their day was about.

Three visitors concentrated very strongly on the idea that it was a day for children's activities – 'getting children interested in creative designs of their own' (Female, 25-34, White British) – these were the only groups who had come with children and were therefore concentrating their activities on events such as the craft workshop.

One person specified that they considered that it was about 'new experiences' (Female, 45-54, White Other), while three visitors concentrated on the quality of their experiences – 'it's very illustrative' (Male, 55-59, any other (Jewish)); 'really informative' (Female, 60-64, White British).

Two respondents said they didn't know, which suggests that introductory material or wider advertising could be considered.

One visitor expressed disappointment – 'I think there is some misrepresentation in the advertising' (Male, 55-59, White British) with regard to the subjects covered. While this visitor enjoyed the events, he felt that they weren't at all as he had expected – more about entertainment than about sacred silver or stained glass. This seems to relate to the motivations of visitors discussed previously, and indicates the need to consider carefully the tone of the advertising material.

Question 4 – Visitors were asked about the overall presentation and atmosphere of the events.

The majority of visitors (12) responded positively to this question. Comments included:

'I like the informal, participatory nature of the events' (Male, 45-54, Any Other)

'Nice – simple and friendly' (Female, 25-34, White British)

'Really enjoyed it, especially the music' (Female, 25-30, White British)

'Lovely, lecture theatre is beautiful' (Female, 45-54, White Other)

One visitor within the gallery expressed mixed views – that the gallery was lovely, in particular the lighting, but that it was 'too hot and crowded... it is difficult to stand back and look at the stained glass' (Female, 55-59, White British).

Two visitors expressed disappointment, one with the event (as discussed in Question 3), and one with the gallery – 'the silver distracts from the stained glass' (Female, 35-44, White British). One other visitor took a different view – 'It's beautifully set out. The glass is very easy to see' (Female, 55-59, White British).

As with the Africa 05 evaluation it is clear how many different aspects affect a visitor's overall experience of an event or gallery. Some answers concentrate on surroundings, others on atmosphere. It is important to consider all these aspects when planning for events.

Question 5 – This question investigated whether visitors felt that their visit had increased their understanding of the relationship between art and the Christian and Jewish faiths.

Five people said that they thought it had increased their understanding, while another three expressed a hope that it would – 'that's why I'm bringing the students' (Female, 45-54, White Other). One person said that it would 'reinforce what we already know' (Male, 55-59, White British), another said

that 'it's good to see items in the flesh rather than in books' (Female, 55-59, White British). Three people said that it wouldn't, one qualifying their statement by saying 'won't spend enough time here' (Male, 35-44, White British). This is an interesting statement, indicating that the issue is considered to be a complex one that requires time and effort to address.

Question 6 – Visitors were asked whether they thought that it had increased their appreciation of Christian and Jewish art. Cued visitors were asked to consider the specific display they had looked at before being asked the questions.

Answers here were mainly positive – three people answered negatively, although one of these qualified their answer by saying 'it is specific for silver and glass... whole different ball game to talk about art' (Female, 35-44, White British).

Positive comments included –

'It's very nice to be able to see things close up' (Female, 55-59, White British)

'interesting to see how artists of a particular era viewed things – the iconography of Jesus for example' (Female, 25-34, White British)

'more about appreciating the art than looking at it from the religious point of view' (Female, 45-54, White Other)

Cued visitors did not really seem to use the specific display as a reference point, gazing round the whole gallery as they answered. The individual display cases are part of a single story and while visitors sometimes referred to their favourite object from the case to answer the question, answers generally referred to the whole gallery.

Question 7 – Visitors were asked about the potential of events to encourage creativity in visitors and artists.

Only two visitors responded negatively to this question, but both of them qualified this by saying something like 'not personally' (Female, 18-24, Refused). The others all thought that the events had a good potential for encouraging creativity but for various reasons. One person thought that it was especially good for children – another said that events were good because they 'bring people into the museum' (Male, 45-54, Any other). One visitor particularly thought the demonstrations were good – 'the process is as fascinating as the end result' (Female, 45-54, White Other).

Question 8 – The visitors were asked whether they thought that such events had the potential to direct people's attention towards the collections in the museum.

This question received quite mixed answers. Nine people responded positively, although some of these also qualified their answers with statements such as 'It might encourage children's interest' (Female, 25-34,

White British) or 'particularly if the storyteller was to describe pieces' (Male, 55-59, Any Other (Jewish)).

Two visitors thought that the events were quite separate from the collections – these were visitors questioned at events that took place in the Norfolk Music Room and Lecture Theatre, so not actually in conjunction with the Sacred Silver and Stained Glass Gallery. This is an important aspect to consider, and it might be worth drawing an audiences' attention to a collection at the end of an event. One point raised was that 'other things of relevance [should be] clearly indicated' (Female, 45-54, White British).

Three other visitors thought that they wouldn't, while the two 'passed' on the question.

Question 9 – Visitors were asked if they thought they would follow up on anything they had seen at the event.

Nine people thought that they would follow up on their visit while five thought that they wouldn't and three weren't sure. This is quite a high proportion and comments seem to indicate that this can be related to the previously discussed emphasis on learning –

'Certainly thinking of doing more stained glass' (Female, 25-34, Any other white)

'I will come here all the time for reference' (Female, 35-44, White British)

'Probably not immediately, but will use the knowledge gained when I visit Catholic churches or Synagogues' (Female, 45-54, White British)

'The students will follow up in class' (Female, 45-54, White Other)

Visitors who didn't think they would follow up didn't usually elaborate on their reasons, although one person said that they would go to see the gallery, which they hadn't as yet (Male, 55-59, Any Other (Jewish)) which is a positive result.

Appendix 4

Artist Interviews

The sample consisted of:

- 1 new visitor and 9 previous visitors to the museum, 8 of who had visited the museum at least once in the previous 12 months.
- 5 female and 5 male artists.
- 6 artists of White British origin, 1 artist of White other origin (US), 1 artist of Black British origin, and 2 artists of Other (Jewish) origin.
- 9 artists usually resident in London (Barnet, Camden, East London, Enfield, Epping and Haringey), 1 artist usually resident in Sussex.
- The age ranges represented were: 18-24 x 4; 35-44 x 2; 45-54 x 2; 55-59 x 1; 65+ x 1.
- 4 artists who considered themselves to be Christian, 3 artists who considered themselves to be Jewish, and 3 artists who considered themselves to hold no faith.

Question 1 – Artists were asked why they chose to become involved in the Sacred Silver and Stained Glass Weekend at the V&A.

Nine artists specified that they were asked or invited to take part with 3 mentioning that they had worked at V&A events before – ‘it’s an honour to work here’ (Female, 65+, White British). The tenth artist said that it was a new experience and that ‘the experience is good to do’ (Female, 18-24, Black British). Artists were positive about past experiences and happy to come and work at the V&A.

Question 2 – Artists were asked whether or not they thought the events provided a good showcase for their work.

Nine artists thought that it was a good opportunity, although 2 people commented on the lack of people – ‘I only had one person at one of my talks’ (Male, 45-54, Other (Jewish)). This is a matter related to that of advertising and signage. The events were not concentrated in one area, and while one artist commented that it was good ‘because we are not limited to one space’ (Male, 18-24, White British), his event took place in the Grand Entrance and the Raphael Gallery – both significant, central locations. Events that took place in the Norfolk Music Room, as the quote from above reveals, were not always well attended, but I would suggest that this is more to do with orientation than with the events themselves.

The comment made by one visitor that they had asked at the front desk about the events, and had been told that there were no leaflets, impacts directly upon artists’ experiences – ‘shame there aren’t more people here though’ (Male, 35-44, White British).

One artist thought that providing a showcase for her work was ‘not really the purpose of them [events] – really to educate people’ (Female, 55-59, Other

White (US)). This is an interesting statement, demonstrating a distinction between the event and the artist – and also an understanding of the events programme. This will become more important when looking at Questions 5 and 6.

Question 3 – What do you think about the overall presentation/atmosphere of the event?

Response to this question was mixed. Positive comments included ‘very beautiful setting’ (Female, 45-54, White British), ‘the room is lovely’ (Male, 45-54, Other (Jewish)), ‘the warmth of personal feeling has been brilliant’ (Female, 65+, White British) and ‘Presentation – well done, clear, well lit’ (Male, 18-24, White British).

Nonetheless, there were aspects that were less well received. Two artists commented on advertising – ‘the workshop was very difficult to find’ (Female, 35-44, Other (Jewish)) and ‘don’t know about general publicity. A bit hard to find’ (Male, 45-54, Other (Jewish)). There were also two comments on the distance of the event to the gallery it was supposed to be promoting ‘better if the events could be held in the gallery, although I know there are reason why not’ (Male, 35-44, White British).

Another pertinent comment was that the gallery ‘doesn’t lend itself to a demonstration’ (Female, 55-59, Other White (US)), due to its narrow, corridor shape.

Generally speaking, artists who had a lot of contact with visitors were more positive about the presentation/atmosphere than others, who seemed to suffer from a sense of dislocation from the gallery and the purpose of the event.

Question 4 – Artists were asked what they thought of the potential for events such as the Sacred Silver and Stained Glass weekend to encourage creativity.

All the artists thought that the events had the potential to inspire and encourage creativity, although comments mainly related to visitors as opposed to themselves – ‘the stories open thinking on the subjects’ (Male, 35-44, White British) and ‘a lot of people came up and asked about the choir and the music’ (Female, 45-54, White British).

Three artists expanded on these comments to suggest further ways to encourage creativity through the use of workshops – ‘a one or two day workshop – people would... get a real chance to be creative, and take something home’ (Female, 55-59, Other White (US)); ‘workshops etc. There are so many aspects to it that would really extend the creativity potential’ (Male, 18-24, White British).

Only one artist commented on her own creativity – ‘one man asked about it [the costume], loads of questions – he was inspired by it! It makes you look at it again yourself’ (Female, 65+, White British).

One artist specifically commented on the fact that she liked the workshop aspect of here event – ‘like involving people. Usually we just sing and go’ (Female, 18-24, Black British). This is a good result.

The overall impression gained from the artists is that while the events are a good start, they feel that they have a lot more to offer than they are being

asked to deliver. Nonetheless, this is clearly a positive result for the programme.

Question 5 – The artists were asked whether they thought that such events had the potential to inspire engagement with the collections in the museum.

Answers to this question were again generally positive, although some artists had reservations about the relevance of what they were doing to the collections – ‘play isn’t really related to anything in particular’ (Male, 18-24, White British). This is an important point – some events took place away from the gallery, and the artists were at no point guaranteed to have even seen it. If it is hard for them to relate what they are doing to the overall event, then how much harder is it for them to convey the idea of engagement with collections to the visitors they meet?

Three artists said specifically that they aimed to draw peoples attention to the collections – ‘I try to make those links’ (Female, 55-59, Other White (US)), ‘I am using pictures of the plate that is on the leaflet to try and make that link. I try to send people up to the gallery as well’ (Male, 45-54, Other (Jewish)) and ‘to tell the stories of objects is what I like to do’ (Male, 35-44, White British). Only one person answered negatively, while the other respondents were unsure of how this would work. It may be necessary to provide artists with more of an idea of the aims of the entire programme, of where their contribution sits in this and how their involvement is important. This would in turn give them a greater knowledge, and potentially more satisfaction, as well as producing a more cohesive programme. Showing them the gallery and explaining the point of the events programme in future events would be a positive move.

Question 6 – The last question asked the artists whether they thought that inspiring engagement with the collections was an important of the Sacred Silver and Stained Glass programme.

This question relates very closely to Question 5, and the answers were very similar. Three respondents thought that it was important – ‘it is good to have a link between the events and the collections’ (Female, 55-59, Other White (US)). One person thought that it was good ‘but not necessarily. Is good to have things for all the family’ (Female, 35-44, Other (Jewish)). The other six artists weren’t sure. One commented that, ‘perhaps the brief should link to that’ (Male, 45-54, Other (Jewish)), suggesting that not all the aims of the weekend had been made clear to him. This is significant, impacting directly upon the approach of the artists to an event and the impression they give at the event.