

# Africa 2005

## 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

2,856 adults and 1,504 children were recorded as attending the Africa 05 events. One hundred and eighty-two adult visitors took part in the evaluation. Fifty-nine artists/facilitators, approximately half of those at Africa 05, were also part of the evaluation.

## Key Findings

Table 1: Main target results

<b>Aim</b>	<b>Target</b>	<b>Visitor (Achieved)</b>	<b>Artist (Achieved)</b>	<b>General V&amp;A figures</b>
<b>To attract black and ethnic minority visitors</b>	<b>40%</b>	41%	76%	9%
<b>To attract C2,D,E visitors</b>	<b>25%</b>	16%	14%	12%
<b>Visitors say programme has increased awareness of black artists and designers</b>	<b>65%</b>	76%	n/a	n/a
<b>Visitors say programme has encouraged creativity</b>	<b>35%</b>	87%*	87.5%	n/a
<b>Black artists and designers have valued the opportunity to showcase their work</b>	<b>65%</b>	n/a	71%	n/a

\* Far fewer (43% of those who undertook qualitative interviews) thought that they would follow up on anything from the events.

- 84% of visitors and 53% artists thought that the programme could encourage creative interaction with the collections. However, this question caused some confusion as many people considered it to relate to African collections, which the museum does not really

possess. The variety of different levels of engagement with the event, the museum, and the collections (on the side of both the visitors and the artists) is a significant finding.

- 77% of visitors were repeat visitors, a figure which is comparable to the usual V&A figures (V&A 2005 Performance Indicators Table). 78% of artists had also been to the V&A previously.
- 61% of visitors said that they had enjoyed their visit 'a great deal'. 30% said they had enjoyed it 'a fair amount'. 60% of artists said that they had enjoyed their visit 'a great deal'. 31% said they enjoyed it 'a fair amount'.
- 57% of visitors were aware that the events were part of the Africa 05 season, 43% were not. The similarity between the figures is significant, demonstrating that even though 71% of visitors who answered the qualitative interview questions were at the museum specifically for an Africa 05 event, knowledge and awareness of the overall Africa 05 programme was not high.
- The distinction of 'visitors to Africa 05' and 'participants in Africa 05 workshops and events' made in the evaluation brief is not one drawn by visitors themselves - visitors often belonged to both groups at different stages of their visit and the very act of visiting the Africa 05 events is in itself a form of participation which is often conceived of as being separate to that of visiting the V&A. The lack of directly relevant collections is a factor in this.
- There was some confusion regarding what the events were for and why they were happening.

## Recommendations

It would be useful to consider the following:

- Visitors need better signage within the museum. Confusion over where to go was the main complaint with regard to all events. Most important is direction signage (for example, 'Workshop This Way »'), but introductory signage would also be useful – a music event or workshop in full flow is a daunting prospect for many visitors, who will often choose not to try and enter if they are not sure they are welcome. A bit more effort made to welcome and introduce visitors to events could substantially increase the number interacting with them – once part of events visitors often devote substantial periods of time to them.
- Examining the external advertising strategy is also important, especially with reference to attracting new audiences. This in turn impacts upon internal signage – new visitors need to be reassured that the museum is a place that they can understand. Specifically, better

website coverage would be good, and the lack of it in this case was commented on by visitors and artists alike.

- Consider using the galleries more for events. The Nigerian Head-Wrapping workshop in the China Galleries was one of the most enthusiastically received events, and favourable comments about this positioning within a contrasting area were received from both the artist and visitors. They are also easier to find than 'Seminar Room 1', for example.
- Many visitors were confused by the question regarding interaction with the collections. This problem can be approached from two directions. Firstly if the museum holds an event where it has few relevant collections, then the collections that the museum does hold should be fully utilised – in this case, photographs and textiles, which were covered briefly in three midweek events. The opportunity to show people what the museum does hold and making the collections of the museum relevant to the event should be taken advantage of, if increasing interaction with the collections is considered important. The second possibility is to rethink the 'success criteria' of an event. If it is not possible for practical reasons to make the collections available for events, then perhaps the success criteria of an event should be adapted. If new audiences are brought into the museum and have an enjoyable experience then it may be more useful to define success by investigating whether people think that they will return to the museum (their motivation) than whether they think they have creatively interacted with the collections.
- A visit to the museum or to a specific event is in itself a form of participation and, in view of the specific targets for this event can be regarded a more important step than whether a visitor actively takes part in an event once at the museum. It is important to bear this in mind when considering the success criteria of an event.
- It might be useful on an event leaflet to incorporate some examples of ways to follow up on events: details of a V&A Africa 05 webpage for example could give people a starting point. The webpage could then contain further information about the artists who have taken part in an event and links to their websites. Far more people think that an event has the potential to increase creativity than think they themselves will follow up on anything, and it would be useful to try and address the situation whereby an event is seen as a single, discrete occasion.

# Background

The Africa 05 programme of events, which took place at the V&A from 30 September to 22 October 2005, was an important first stage in a 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 Africa 05 events were:

Friday 30 September	-	Africa Friday Late: Fashion in Motion African bar, DJ and food Dilomprizulike (performance) Spoken word poetry African drumming
Saturday 1 October	-	Africa Fashion Day: Nigerian Head-wrapping workshop Recycled Fashion workshop African Portrait Face painting 100% Big (lecture) Africa Fashion presentation
Saturday 8 October	-	African Bazaar: Various stalls Dance performance
Wednesday 12 October	-	Africa Through a Lens Textile Printing and Decoration Workshop
Thursday 13 October	-	African Thread
Saturday 22 October	-	Africa Music Day: Juwon Ogungbe Ezra Ethiopan Dance Group Hassan Erraji Doreen Thobekile

These events covered a wide range of activities, including non-participatory and participatory events, workshops and lectures. This combined with the various subjects covered (including fashion, textiles, dance, song and drawing) means that there was good potential for visitors to empathise and connect with at least one event or kind of event.

Evaluation was carried out at all events. The aim of this evaluation was to establish whether the programme was achieving its targets by profiling the visitors taking part and investigating the quality of their experiences.

There were 3 specific research questions:

1. Have the programmes been effective in bringing in more diverse audiences and from social economic backgrounds C2,D,E?
2. Have the programmes increased recognition of the work of artists from diverse backgrounds?
3. Have the programmes encouraged creative interaction with the collections?

Quantitative targets were to attract 40% black and ethnic minority audiences, and 25% C2,D,E audiences.

Qualitative targets were that 65% of participants say that the programme has increased awareness of black artists and designers, and 35% of participants say that the programme has encouraged creativity. The last target was that 65% of black artists and designers have valued the opportunity to showcase their work/skills.

# Methodology

This evaluation consisted of a mix of quantitative and qualitative methods – face to face questionnaires, observation, and a combination of cued and uncued interviews. A team of 2 researchers undertook the data collection – Elizabeth Cook and Yukiko Sasada.

## **Sample sizes**

It was intended that 150 visitors and 50 artists/facilitators (approximately half of the total attending) would be asked to complete quantitative questionnaires.

For the qualitative research it was intended that 20 visitors would be tracked as they attended the various events, and that another 10 would be asked to complete a 'passport' as they attended the Africa 05 event, and then be interviewed after they had done so (cued interviews). Lastly, a series of uncued interviews would be carried out with both visitors and artists/facilitators – a minimum of ten each over the course of the programme.

While most of the targets were reached, the data collection did fall short in a couple of respects – visitor tracking and the prompted 'passport' interviews both proved to be time-consuming and it was not possible to allocate these activities more time than originally planned. However, 6 observations and 4 passport interviews were carried out at the African Bazaar event. The passport interviews can be analysed in conjunction with the other qualitative visitor interviews, as many of the questions are the same. The 6 observations do not provide particularly robust data, but show some interesting patterns emerging that may be worth further research. 16 observations were completed at the Africa Music Day.

## **Research question 1: Have the programmes been effective in bringing in more diverse audiences and from social economic backgrounds C2,D,E?**

A mainly quantitative questionnaire was adapted from the standard quantitative questionnaire used by the V&A for evaluating exhibitions and events (See Appendix 1). The data will therefore be comparable with other V&A data, which may be of use in comparing the profile of the Africa 05 audience and the more general profile of a visitor to the V&A.

These questionnaires were used to target all visitors to the V&A – adult independent, student, and family groups. 168 questionnaires were completed.

## **Research question 2: Have the programmes increased recognition of the work of artists from diverse backgrounds?**

## **Research Question 3: Have the programmes encouraged creative interaction with the collections?**

The quantitative questionnaires previously introduced also included 2 qualitative questionnaires. While a face-to-face questionnaire does not give the opportunity to gain in-depth responses to the above questions, it does at least allow some idea of visitor's reactions to be gained because of the inclusion of open ended questions. In addition to this, the cued and un-cued interviews allowed for a more detailed exploration of the issues. A total of 10 unprompted interviews with visitors were carried out, and 4 prompted interviews (in association with the African Bazaar Passport) were also administered using similar questions.

A similar method was used to investigate the responses of the artists and facilitators of Africa 05 to the events. A mainly quantitative questionnaire (See Appendix 2) was used to gain standard demographic data, as well as asking 2 qualitative questions in order to ascertain whether the last target (of 65% valuing the opportunity to showcase their work and skills) was reached. Fifty-one artists/facilitators completed the questionnaires. A total of 8 depth interviews were also carried out in order to support the information gained in the questionnaires – this is not as many as originally planned, but it was hard on the day for artists to find the time to answer the more detailed questions.

### **Additional research**

Visitor observation/tracking was carried out in order to gain an understanding of the way visitors reacted to the events – to identify what events attract and hold visitors, and which do not. It was proposed to observe 10 visitors at each of the African Bazaar and Africa Music Day events. Due to the differing nature of the events, only 6 observations were made at the African Bazaar, but 16 were made at the Africa Music Day.

# Data Analysis

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

- **Key audiences**
- **Ethnic Diversity**
- **Social Diversity**
- **Recognition of diversity**
- **Encouragement of creativity**
- **A valued opportunity**
- **Interaction with museum collections**
- **Observation**

## Key Audiences

Three key audiences were identified with regard to this evaluation:

1. Visitors to Africa 05 at the V&A
2. Participants in Africa 05 workshops and events
3. Artists and workshop facilitators

It was hard to distinguish between key audiences 1 and 2. The nature of the events meant that visitors often belonged to both groups at different stages of their visit. Although levels of participation varied depending upon the visitor and the kind of event, observation would indicate that the distinction of visitor/participant is not one that would be drawn by the visitors themselves – the very act of visiting the Africa 05 events is in itself a form of participation. The evaluation has therefore proceeded on the basis of there being 2 key audiences – visitors to the events, and artists/facilitators.

In depth sample information regarding visitors and artists who answered the quantitative questionnaires can be found in Appendices 3 and 4.

## Ethnic Diversity

The target of 40% of visitors being from black and ethnic minority backgrounds was specifically aimed at the visitors to the Africa 05 programme, but this data was also collected and analysed separately with regard to the artists/facilitators and it provides an interesting comparison with the visitor data.

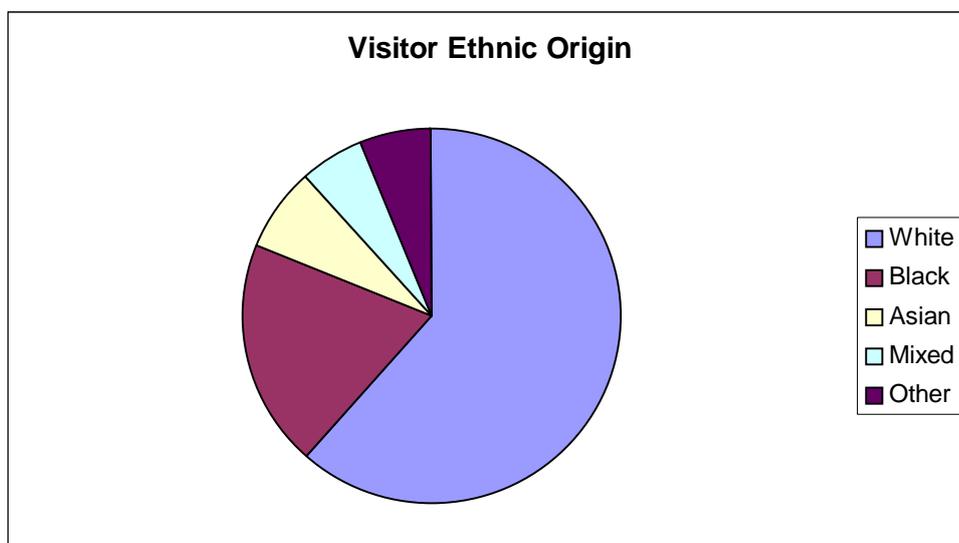
Table 2 and Graph 1 demonstrate the ethnic origin of all visitors to Africa 05 – both UK and foreign residents. They clearly show that the Africa 05 programme attracted visitors with a wide range of ethnic origins. Visitors of White British origin were the largest single group, and they formed 36% of the total (See Appendix 3). Visitors of all white origin (a list which included Irish, American, European, Australian and South African origin) made up 61% of

the total. Visitors of black origin made up 20% of the overall total, while all visitors of non-white origin made up 39% of the total visitors.

**Table 2**

Visitor Ethnic Origin	Number	Percentage
White	100	61
Black	32	20
Asian	12	7
Mixed	9	6
Other	10	6
	<b>163</b>	<b>100</b>

**Graph 1**



Seventy per cent of black and ethnic minority visitors to the Africa 05 events had been to the V&A on at least one previous occasion. This suggests that while the target for attracting ethnic minority audiences has been met a smaller proportion of this audience is new than might be hoped for. However, black and ethnic minority visitors made up 51% of new visitors to the museum, whereas they made up 34% of returning visitors (77% of all visitors were returning visitors) which is a positive result.

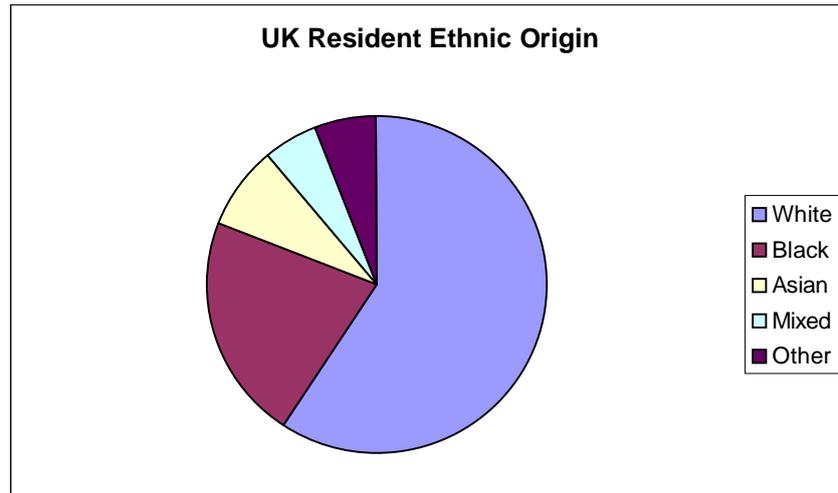
Looking at the ethnic origin of only UK residents reveals a similar profile to that of all the visitors, as Table 3 and Graph 2 reveal (more detailed results are available in Appendix 3) – with the proportion of black and ethnic minority visitors being 41%. The 40% target has therefore been met by the Africa 05 programme, and the results compare favourably to the more usual 9% of V&A visitors overall (V&A 2005 Performance Indicators Table).

Table 4 and Graph 3 demonstrate a much higher proportion of respondents with a black or ethnic minority background (76% in total) within the group of artists and facilitators. This is understandable considering the nature of the programme.

**Table 3**

UK Resident Ethnic Origin	Number	Percentage
White	80	59
Black	29	21
Asian	11	8
Mixed	7	5
Other	8	6
<b>Total</b>	<b>135</b>	<b>100</b>

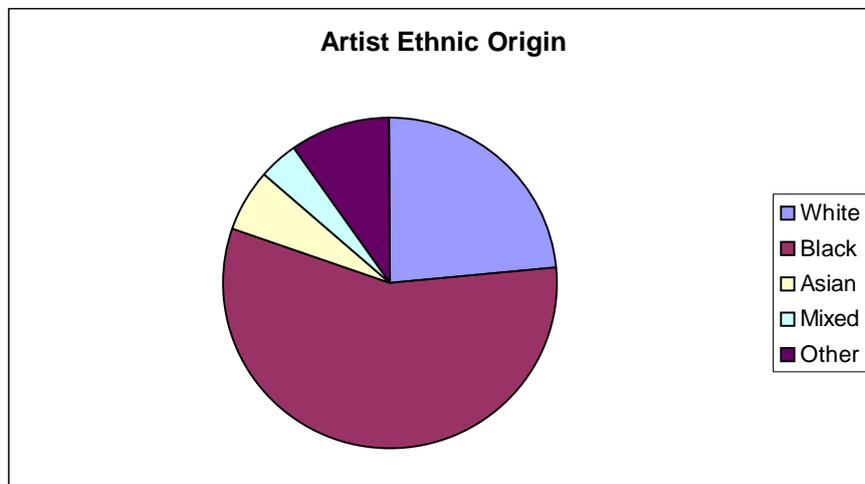
**Graph 2**



**Table 4**

Artist Ethnic Origin	Number	Percentage
White	12	24
Black	29	56
Asian	3	6
Mixed	2	4
Other	5	10
<b>Total</b>	<b>51</b>	<b>100</b>

**Graph 3**



## Social Diversity

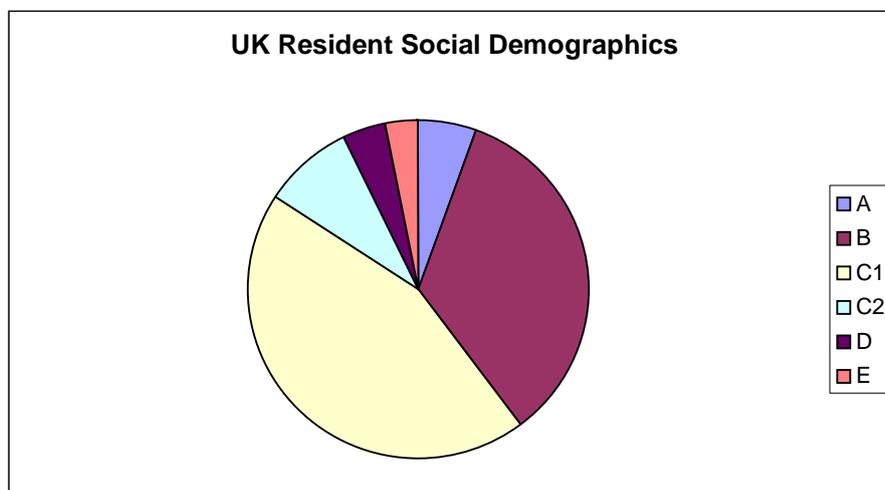
Visitor Social Demographics have just been analysed here for UK residents. The social demographic groups A,B,C1 make up approximately 51% of the population – C2,D,E therefore make up the remaining 49%. The V&A typically has a much higher proportion of A,B,C1 visitors than these percentages. Data from the Africa 05 programme demonstrates that 84% of visitors were A,B,C1, while 16% were C2,D,E. The programme therefore fell short of its target of 25%, but it did attract more visitors from C2,D,E than the museum usually does. 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).

Possible reasons for this are complex, but include factors such as the advertising of the events. Appendix 1 contains all the quantitative data collected, some of which is not directly relevant to the research questions at hand. Nonetheless, it does reveal that 27% of visitors 'just came across' the events and had not come to the museum specifically for the Africa 05 programme. This will obviously have biased the data somewhat in favour of the more usual V&A profile, and in fact 74% of visitors who 'just came across' the Africa 05 events were of white origin, while 91% were of social demographic groups A,B,C1.

**Table 5**

UK Resident Social Demographics	Number	Percentage	Valid Percentage
A	7	5	6
B	43	31	34
C1	56	40	44
C2	11	8	9
D	5	4	4
E	4	3	3
Not recorded	13	9	100
<b>Total</b>	<b>139</b>	<b>100</b>	

**Graph 4**

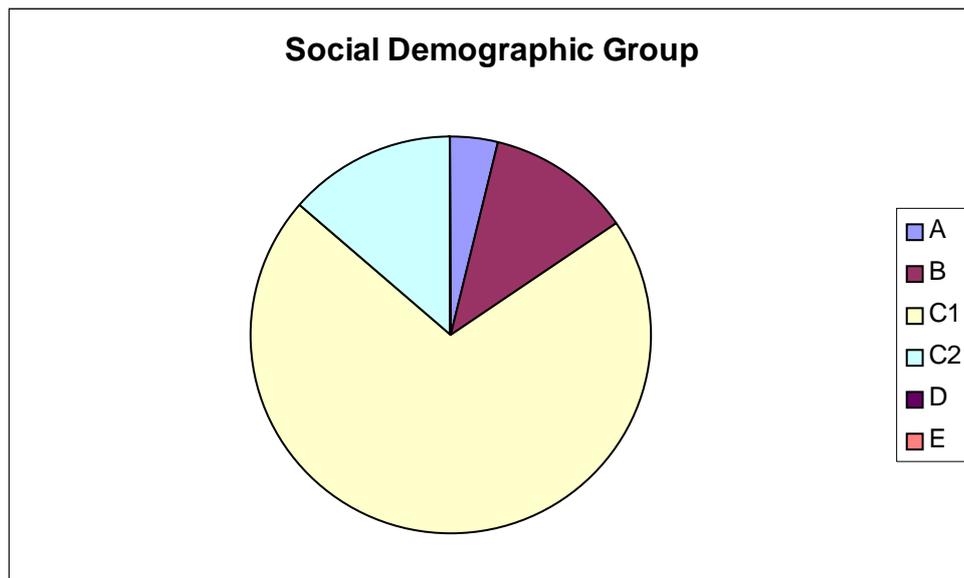


86% of the artists and facilitators surveyed belonged to the A,B,C1 group, while 14% belonged to the C2,D,E (and specifically C2) group. The nature of the Africa 05 programme and events required certain skills and these skills are for the most part found within the top three socio-economic groups – artists, designers, musicians etc.

**Table 6**

Social Demographic Group	Number	Percentage
A	2	4
B	6	12
C1	36	70
C2	7	14
D	0	0
E	0	0
Not recorded	0	0
<b>Total</b>	<b>51</b>	<b>100</b>

**Graph 5**



## Recognition of Diversity

71% of visitors who were interviewed (cued and un-cued) said that their visit had increased their awareness of African-inspired artists and designers, although only 40% of the total sample extended their answers beyond a 'yes' or 'no' answer.

Of the visitors who answered the quantitative questionnaire, 76% said that they thought that the events had increased their awareness of African inspired artists and designers. 4.5% weren't sure, while 19.5% said that they did not think the events had had that effect.

The possibility that more people who were unsure answered positively (an 'easy' answer) must be considered, but even so an overall percentage of 76%

of visitors agreed, which indicates that the Africa 05 programme achieved its target of 65% of the audience having increased awareness.

## **Encouragement of creativity**

80% of un-cued visitors interviewed said that they thought that events such as the Africa 05 programme had the potential to encourage creativity. The remaining 20% were unsure, and there were no negative answers. The visitors to African Bazaar who took part in the cued evaluation all agreed that the event was a good way to encourage creativity. The target for encouragement of creativity was 35%, so the initial impression is that the programme has been a resounding success from this point of view. It is not, however, the whole story.

The visitors were also asked whether they thought they would follow up on anything they had seen or taken part in at Africa 05. The response to this was more mixed – 7% were following up on a previous visit; 36% thought that they would follow up on something; another 14% said that they would like to, but didn't know how; and the remaining 43% said that they didn't think that they would. This indicates that the actual increase in creativity may not be as high as visitors like to believe. Still, the opportunity to 'see things you don't usually get the chance to' (Female, 35-44, White British) was appreciated and the target has clearly been reached and exceeded.

Eighty-seven percent of quantitative questionnaire respondents thought that such events were good for encouraging creativity, with specific quotes including 'I am intending to buy materials now to make a head wrap' (Female, 18-24, White British); 'the chance to try things hands on – not only for children but for adults too' (Female, 35-44, White British) and 'absolutely – it makes the mind work in a different way to usual' (Female, 45-54, White British). 10% of respondents were unsure while 3% thought that the programme wouldn't encourage creativity.

Overall 87% of visitors thought that events such as the Africa 05 programme had the potential to encourage creativity.

As with the data on recognition of diversity, it must be recognised that probably not all the visitors who responded positively would have felt particularly strongly about the issue. Nonetheless, the data would indicate that the effect of the programme on the visitors was generally very positive with regard to their own creativity.

The artists were also asked about their opinions on the issue of creativity. 87.5% of those interviewed thought that events such as Africa 05 had the potential to encourage creativity for both themselves and visitors. 88% of respondents to the quantitative questionnaire said that the events had the potential provide them with inspiration for their own work, and this was often expanded to not just creative aspects but also as 'a very good networking opportunity' (Female, 25-43, Black Other) and 'on lots of levels – like marketing as well' (Female, 45-54, African).

## **A valued opportunity**

Of the artists interviewed, 62.5% thought that the Africa 05 programme had been a good opportunity for them to show their work. 37.5% were disappointed overall (See Appendix 6).

The quantitative questionnaire data reveals slightly different figures – 73.5% of respondents thought that it had been a good opportunity, 20.5% weren't sure, and 6% thought that it had not. The differences between the two sets of figures are not overly significant, and it is clear that the majority of artists felt that Africa 05 had been a good opportunity for them.

Together these figures show that 71% of artists thought that the programme was a good opportunity.

Overall the target of 65% of artists valuing the opportunity offered by the Africa 05 programme was met. In the cases where it wasn't it seems to be a case of disappointment with specific aspects of the events as opposed to a general belief that such events weren't good opportunities – the potential was still considered to be there.

## **Interaction with museum collections**

Of the visitors (both cued and un-cued) who were interviewed 57% thought that the programme could encourage creative interaction with the collections - 'we came to see the British Galleries actually but got distracted' (Female, 35-44, White British) while 43% were either not sure or disagreed. 21% of the total were confused by the question in relation to the lack of African collections in the museum – 'Today? I am not sure what African things there are here' (Female, 65+, African).

86% of visitors who answered the quantitative questionnaire answered positively, while 9% weren't sure and 5% thought that interaction wouldn't be promoted.

Eighty-four percent of visitors overall thought that the programme could encourage creative interaction with the collections.

75% of artists interviewed thought that the programme did have the potential to increase interaction with the collections, because events brought people into the museums. One artist had never been to the V&A before the programme, but was intending to return and look around.

The response among those artists who answered the quantitative questionnaire was slightly less positive – 50% agreed that Africa 05 had or would increase their interaction with the collections in the V&A. 17% weren't sure, and 33% thought that it wouldn't work that way. Together these figures

reveal that 53% of artists thought that interaction with the collections could increase. Pertinent quotes include:

'Being here is inspiring' (Female, 45-54, White British)

'Am just here for this event' (Male, 45-54, Other)

'No, I am on my own so I don't have time' (Female, 35-44, White British)

'I see some connection but I have a lot of other reasons to go to the V&A' (Female, 45-54, any other White)

'It's a separate thing' (Female, 45-54, Caribbean)

'Not in this museum – there's not enough material relating to Africa' (Female, 25-34, any other Mixed Background)

'Slightly – it hasn't really promoted the links; it has concentrated on the event itself' (Female, 18-24, Asian British)

'Yes – I will actively come back' (Female, 25-34, Any other Black)

These quotes reveal a number of approaches to both the Africa 05 programme and the museum. The Africa 05 programme is often seen as a very separate thing to the V&A as a whole. The absence of directly relevant collections is a significant factor in this. The different levels of engagement with the museum and its collections demonstrated above are an important and interesting finding, and indicate that it would be worth putting some thought into ways of integrating the three aspects of museum/collection/event.

## **Observation**

Observation was carried out at the African Bazaar and Africa Music Day events.

### **African Bazaar – 6 observations.**

Although only 6 observations were carried out and no firm conclusions can be drawn the data reveals some points of interest. The length of observed visit varied from less than 1 minute to 40 minutes, with three of the visitors staying for approximately 35-40 minutes. Two others stayed for approximately 15 minutes, while one did not interact in anyway with the event. Of the five that stayed some behaviour patterns can be discerned.

Four of the five followed a route around the perimeter of the garden, following the line of the stalls and not venturing into the middle of the garden. The remaining visitor took a route through the middle of the garden, and then round the perimeter one way to the exit. This would suggest that the majority of visitors took a reasonably prescribed route around the event – prescribed both by the layout of the event and the behaviour of other visitors.

However, other aspects of people’s visits appear more individual. Different stalls attracted the attention of all the observed visitors and the level of interaction of each was also different, as Table 7 shows.

**Table 7**

Visitor	Number of stalls looked at	Number of activities watched	Number of questions asked	Number of activities done	Something taken away?
1	2	0	0	1	No
2	1	2	1	1	Yes
3	9	0	1	3	No
4	12	2	11	7	Yes
5	4	1	1	0	No

There does not appear to be any real relationship between level of participation and the act of taking something away, which can be seen to support the earlier contention that the distinction between visitor to and participant at an event is not clear-cut. However, further study at future events could look at this in more detail.

### **Africa Music Day – 16 Observations**

Africa Music Day took place in the Raphael Gallery which, in the current Futureplan situation in the museum, is far more accessible than the garden. Fifteen observations were taken of visitors entering the gallery from all three ways (Shop, British Galleries (BG), and Fashion Galleries).

Length of observed visits varied from less than 1 minute to approximately 40 minutes – eight of 16 visitors were in the gallery for 5 minutes or less, and of this eight, five were in the gallery for 1 minute or less. Five others were in the gallery for between 5 and 10 minutes. The remaining three were in the gallery for approximately 25, 35 and 40 minutes.

Less than one minute –

Three of five were using the Raphael Gallery as a corridor (BG to Fashion, Fashion to BG, Shop to BG), and did no more than glance at the events on their way through.

Two of the five walked in through the doorway to/from Fashion and promptly turned around again.

1-5 minutes –

These three visitors watched the music activities briefly, one whilst using the gallery as a corridor (shop to BG), one whilst resting (shop to Fashion), and one who entered and left through the Fashion doorway.

5-10 minutes –

It is already clear that the routes people take through the Raphael Gallery are varied. However, when visitors stay for a bit longer it also appears that the way the space is used is varied as well.

One visitor stayed on the fringes of the gallery (the steps leading to the British Galleries) and watched the music for ten minutes. Two visitors watched the events, but from the back of the gallery (the shop end). They did not obviously interact with any of the collections in the gallery, being focused on the music events but with distance between them. The final two interacted with both the music events and the Raphael cartoons during their time, and covered a much wider area of the gallery, both the shop end and the music end, including short periods sitting in the 'music area' – defined by chairs, and watching and interacting visitors.

25 minutes plus –

None of these three appeared to interact with the Raphael cartoons, but were all focused on the music event, which involved both workshops and performances. In all cases the visitors weren't static within the events – one visitor moved seats three times, working towards the front row. Another visitor changed seats twice for a better view. Both of these took part in a workshop. The last stood for the duration, but again moved position as others entered and left. Two visitors entered and left from the same doorway, suggesting that visiting the music event was the primary purpose of being in the Raphael Gallery.

Visitor comments would suggest some confusion about the events – about what they were and why they were happening. The music events seemed to be daunting for a high proportion of visitors – a quarter of those observed entered and left through the same doorway without really entering the gallery. The noise was loud, and perhaps not what people expect within a museum – 'Are the slides related? There was no introduction that I saw, so I find it a bit confusing' (Male, 65+, Other White).

Once part of the events visitors often devoted a substantial proportion of time to the events, and feedback about them was generally very positive – 'I thought it was excellent, a wonderful teacher – drew everyone in' (Female, 55-57, White British). A bit more effort made to welcome and introduce visitors to the event could substantially increase the number interacting with them.

# Conclusions

On a number of levels the Africa 05 events at the V&A can be seen as very successful. The only target not met was that of the percentage of C2DE visitors, and even though these figures didn't meet the target, they did improve upon the usual V&A demographic profile. However, there are areas where improvements could be made. This conclusion will bring together the information analysed previously in order to discuss the strengths and weaknesses of the individual events.

## **Friday 30 September – Africa Friday Late**

- 24% of visitors said that they had enjoyed their visit 'a great deal'. 52% said they had enjoyed it 'a fair amount'.

This was the opening event of the V&A Africa 05 programme. Most people were positive about their experiences, with the Fashion in Motion and the drumming events being mentioned most frequently. The main criticism that visitors had was that finding out where things were, and how to get to them, was very confusing. Internal signage in the museum is the biggest problem, and for future events it would be worth attempting to arrange some internal signage, especially at an evening event where parts of the museum are in darkness, including a large space between the two areas of the museum where events are taking place.

## **Saturday 1 October – Africa Fashion Day**

- 77% of visitors said that they had enjoyed their visit 'a great deal'. 15% said they had enjoyed it 'a fair amount'.

There were 6 different events spread across the museum, and again the main problem with these events was locating them. This was probably the day that worked least successfully as a whole entity – while the Nigerian Head Wrapping workshop attracted 200 adults and 165 children, for example, the Re-cycled Fashion workshop attracted just 8 adults and 22 children. The main reason for this was the lack of signage within the museum. The situation was exacerbated by the scale of the works being undertaken in the museum, but in such a situation it is even more important to make sure there is adequate signage.

The Nigerian Head Wrapping workshop and the face painting stall attracted the most enthusiastic comments from visitors. This seems to be related to the participatory nature of the events and, especially in relation to the workshop, the chance to touch and experiment with the material.

The African Portrait workshop was also popular, although the lack of advertising was again commented on.

## **Saturday 8 October – African Bazaar**

The African Bazaar event was held in the John Madjeski Garden, and therefore the problem of signage was reduced. This was the event that had the largest amount of visitors and of artists/facilitators, and the experiences of both will be discussed separately here.

- 90% of visitors to the African Bazaar said that they had enjoyed their visit 'a great deal'. 7% said they had enjoyed it 'a fair amount'.

This is a very positive result, borne out by the enthusiastic nature of people's responses to other questions. The variety of events and stalls was appreciated, as was the seating area and opportunity to buy refreshments. This event benefited from the single location and was clearly defined by the layout within the garden as a 'market' – it was therefore relatively unthreatening for visitors to enter the garden and make the transition from V&A visitor to Africa 05 visitor in their own time. The only negative comment was that it was 'too similar' to the events of the previous week (Female, 35-44, Other White).

- 62% of artists at the African Bazaar said that they had enjoyed their visit 'a great deal'. 26% said that they had enjoyed it 'a fair amount'. 3% said 'just a little' and 7% 'not very much' (this was the only event to be so rated).

While these figures are perfectly respectable, it is worth looking at the reasons why the experience of the artists at African Bazaar wasn't as enjoyable as that of the visitors. One of the main reasons can be found in the response to the question that asked whether they regarded the event as a good showcase for their work. Most people answered this question positively, but some regarded it not as a personal question, but as whether Africa 05 was a good showcase for African culture in general – 63% of artists at the event were of Black origin. The importance of the event went beyond an individual opportunity and into far deeper issues of integration and understanding. This is, of course, what the event aims at, and it is important to try and understand why, then, some attendees were disappointed. Negative comments related to a lack of advertising, and to the fact that it was 'not a buying crowd' (Female, 45-54, African). Positive comments included the opportunity to network, meet new people, and enjoy the surroundings of the garden.

## **Wednesday 12/Thursday 13 October – Textile workshops and Africa Through a Lens**

- 43% of visitors said they enjoyed their visit 'a great deal' while 48% said they enjoyed it 'a fair amount'.

Two textile events were held – one a creative workshop, the other a talk and discussion. The main point of complaint by visitors at these events was that they had expected to see genuine examples of African materials, as opposed to slides or pictures. About half the people who turned up to African Thread (the discussion event) did so late – again because of signage. Apart from this the workshops were enthusiastically received, but the point about the lack of objects should be considered seriously when planning future events.

Africa Through a Lens provided the one chance of the programme to see some African objects held by the V&A. It was also the only event where all the visitors questioned said that they thought the event could increase interaction with the collections. With regard to this, the programme could have benefited from a repeat of this talk, at one of the weekend events, or a small exhibition within the main part of the museum. The opportunity to demonstrate relevant collections was the main strength of this event, and its influence could have been usefully extended.

### **Saturday 22 October – Africa Music Day**

- 75% of visitors said that they enjoyed their visit ‘a great deal’.  
25% said they enjoyed it ‘a fair amount’.

The main strength of this event was the workshop element. It was weaker than the African Bazaar in that it was more daunting to become involved in – it was not immediately obvious what the event was, and this, combined with the level of noise seemed to be intimidating to some visitors. Visitors who did watch the music or take part in a workshop were very positive about it. The main complaints related to the acoustics of the room, which sometimes made it hard to understand what was being said. This was a point made by both visitors and artists.

# Appendix 1

## Visitor Questionnaire

Africa 05



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.

<b>1 How did you hear about this event?</b> <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	<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+

<b>3 How much would you say you have enjoyed your visit today?</b>				
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 What do you think about the overall presentation/atmosphere of the event? Would you say that it has increased your awareness of African-inspired artists and designers?**

.....

.....

.....

.....

.....

.....

.....

**5 What do you think about the potential of events such as this to encourage creativity or direct attention towards specific areas of the museums collections?**

.....

.....

.....

.....

.....

<b>Now, I'm just going to ask a couple of questions about yourself.</b>	
<b>6 Can you tell me which of these age groups you fall into? (show visitor the choice if necessary)</b>	
<b>6.1</b> Under 16	<input type="checkbox"/>
<b>6.2</b> 16-17	<input type="checkbox"/>
<b>6.3</b> 18-24	<input type="checkbox"/>
<b>6.4</b> 25-34	<input type="checkbox"/>
<b>6.5</b> 35-44	<input type="checkbox"/>
<b>6.6</b> 45-54	<input type="checkbox"/>
<b>6.7</b> 55-64	<input type="checkbox"/>
<b>6.8</b> 65+	<input type="checkbox"/>

**7. 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										

<b>8. Where do you normally live?</b>	
<b>8.1</b> Greater London (If yes) <b>Which borough?</b> .....	<input type="checkbox"/>
<b>8.2</b> Rest of South East	<input type="checkbox"/>
<b>8.3</b> Rest of UK	<input type="checkbox"/>
<b>8.4</b> Europe	<input type="checkbox"/>
<b>8.5</b> North America	<input type="checkbox"/>
<b>8.6</b> Rest of World	<input type="checkbox"/>
<b>8.7</b> Refused	<input type="checkbox"/>

<b>9. What is your working status?</b>	
<b>9.1</b> Working full time (30 hrs/wk +) (If yes) <b>Can you tell me your job title please?</b> .....	<input type="checkbox"/>
<b>9.2</b> Working part-time (8-29 hrs/wk) (If yes) <b>Can you tell me your job title please?</b> .....	<input type="checkbox"/>
<b>9.3</b> Not working (i.e. under 8 hrs/wk)	<input type="checkbox"/>
<b>9.4</b> Housewife (If yes) <b>And what does your partner/spouse do?</b> .....	<input type="checkbox"/>
<b>9.5</b> Retired (If yes) <b>What did you do before you retired?</b> .....	<input type="checkbox"/>
<b>9.6</b> Unemployed (registered)	<input type="checkbox"/>

9.7 Unemployed (not registered but looking for work)	<input type="checkbox"/>
9.8 Full time student	<input type="checkbox"/>
9.9 Part time student	<input type="checkbox"/>
9.10 Other	<input type="checkbox"/>
9.11 Refused	<input type="checkbox"/>

<b>10. What is your ethnic origin?</b> <i>(show visitor the choice if necessary)</i>	
10.1 White British	<input type="checkbox"/>
10.2 Irish	<input type="checkbox"/>
10.3 Any other White background (Please specify) .....	<input type="checkbox"/>
10.4 Black British	<input type="checkbox"/>
10.5 Caribbean	<input type="checkbox"/>
10.6 African	<input type="checkbox"/>
10.7 Any other Black background (Please specify).....	<input type="checkbox"/>
10.8 White & Black-African	<input type="checkbox"/>
10.9 White & Black-Caribbean	<input type="checkbox"/>
10.10 White & Asian	<input type="checkbox"/>
10.11 Any other Mixed background (Please specify) .....	<input type="checkbox"/>
10.12 Asian British	<input type="checkbox"/>
10.13 Indian	<input type="checkbox"/>
10.14 Bangladeshi	<input type="checkbox"/>
10.15 Pakistani	<input type="checkbox"/>
10.16 Other Asian background (Please specify) .....	<input type="checkbox"/>
10.17 Chinese or Chinese British	<input type="checkbox"/>
10.18 Other ethnic background (Please specify) .....	<input type="checkbox"/>

<b>11 Do you currently work or teach in any of these industries?</b> <i>(Show card; tick one box for each industry; if none go to 12)</i>				
11.1	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"/>
11.2	Performing arts (music, theatre, dance)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.3	Digital Media (e.g. web designers)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.4	Marketing, advertising and PR	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.5	TV, film and video	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.6	Arts and craft (e.g. ceramics, glass, jewellery)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.7	Fine art and antiques	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.8	Publishing	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.9	Cultural institutions (e.g. museums, galleries, libraries, Arts Council etc)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>

<b>12 Do you have, or are currently studying for, a degree or qualification in any of these selected industries?</b> <i>(Show card; tick one box for each industry; if none go to 13)</i>				
<b>12.1</b>	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"/>
<b>12.2</b>	Performing arts (music, theatre, dance)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.3</b>	Digital Media (e.g. web designers)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.4</b>	Marketing, advertising and PR	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.5</b>	TV, film and video	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.6</b>	Arts and craft (e.g. ceramics, glass, jewellery)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.7</b>	Fine art and antiques	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.8</b>	Publishing	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.9</b>	Cultural institutions (e.g. museums, galleries, libraries, Arts Council etc)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>

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

Yes  No  Don't know

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

Yes (please go to 14a)  No

**14a** 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](http://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.

**15** Gender **15.1** Male  **15.2** Female

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

Interviewer.....Interview no.

# Appendix 2

## Artist Questionnaire

Africa 05



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.

<b>1 How did you hear about this event?</b> <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	<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+

<b>3 How much would you say you have enjoyed your visit today?</b>				
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 the Africa 05 programme provides a valuable opportunity for displaying your work?**

.....

.....

.....

.....

.....

.....

.....

**5 Do you think events such as this have the potential to provide inspiration for your own work? Would you say it has increased your interaction with the V&A collections?**

.....  
 .....  
 .....  
 .....  
 .....

<b>Now, I'm just going to ask a couple of questions about yourself.</b>	
<b>6 Can you tell me which of these age groups you fall into? (show visitor the choice if necessary)</b>	
<b>6.1</b> Under 16	<input type="checkbox"/>
<b>6.2</b> 16-17	<input type="checkbox"/>
<b>6.3</b> 18-24	<input type="checkbox"/>
<b>6.4</b> 25-34	<input type="checkbox"/>
<b>6.5</b> 35-44	<input type="checkbox"/>
<b>6.6</b> 45-54	<input type="checkbox"/>
<b>6.7</b> 55-64	<input type="checkbox"/>
<b>6.8</b> 65+	<input type="checkbox"/>

**7. 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										

<b>8. Where do you normally live?</b>	
<b>8.1</b> Greater London ( <i>If yes</i> ) <b>Which borough?</b> .....	<input type="checkbox"/>
<b>8.2</b> Rest of South East	<input type="checkbox"/>
<b>8.3</b> Rest of UK	<input type="checkbox"/>
<b>8.4</b> Europe	<input type="checkbox"/>
<b>8.5</b> North America	<input type="checkbox"/>
<b>8.6</b> Rest of World	<input type="checkbox"/>
<b>8.7</b> Refused	<input type="checkbox"/>

<b>9. What is your working status?</b>	
<b>9.1</b> Working full time (30 hrs/wk +) ( <i>If yes</i> ) <b>Can you tell me your job title please?</b> .....	<input type="checkbox"/>
<b>9.2</b> Working part-time (8-29 hrs/wk) ( <i>If yes</i> ) <b>Can you tell me your job title please?</b> .....	<input type="checkbox"/>
<b>9.3</b> Not working (i.e. under 8 hrs/wk)	<input type="checkbox"/>
<b>9.4</b> Housewife ( <i>If yes</i> ) <b>And what does your partner/spouse do?</b> .....	<input type="checkbox"/>
<b>9.5</b> Retired ( <i>If yes</i> ) <b>What did you do before you retired?</b> ..... .....	<input type="checkbox"/>
<b>9.6</b> Unemployed (registered)	<input type="checkbox"/>

9.7 Unemployed (not registered but looking for work)	<input type="checkbox"/>
9.8 Full time student	<input type="checkbox"/>
9.9 Part time student	<input type="checkbox"/>
9.10 Other	<input type="checkbox"/>
9.11 Refused	<input type="checkbox"/>

<b>10. What is your ethnic origin?</b> <i>(show visitor the choice if necessary)</i>	
10.1 White British	<input type="checkbox"/>
10.2 Irish	<input type="checkbox"/>
10.3 Any other White background (Please specify) .....	<input type="checkbox"/>
10.4 Black British	<input type="checkbox"/>
10.5 Caribbean	<input type="checkbox"/>
10.6 African	<input type="checkbox"/>
10.7 Any other Black background (Please specify).....	<input type="checkbox"/>
10.8 White & Black-African	<input type="checkbox"/>
10.9 White & Black-Caribbean	<input type="checkbox"/>
10.10 White & Asian	<input type="checkbox"/>
10.11 Any other Mixed background (Please specify) .....	<input type="checkbox"/>
10.12 Asian British	<input type="checkbox"/>
10.13 Indian	<input type="checkbox"/>
10.14 Bangladeshi	<input type="checkbox"/>
10.15 Pakistani	<input type="checkbox"/>
10.16 Other Asian background (Please specify) .....	<input type="checkbox"/>
10.17 Chinese or Chinese British	<input type="checkbox"/>
10.18 Other ethnic background (Please specify) .....	<input type="checkbox"/>

<b>11 Do you currently work or teach in any of these industries?</b> <i>(Show card; tick one box for each industry; if none go to 12)</i>				
11.1	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"/>
11.2	Performing arts (music, theatre, dance)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.3	Digital Media (e.g. web designers)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.4	Marketing, advertising and PR	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.5	TV, film and video	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.6	Arts and craft (e.g. ceramics, glass, jewellery)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.7	Fine art and antiques	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.8	Publishing	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>
11.9	Cultural institutions (e.g. museums, galleries, libraries, Arts Council etc)	Work <input type="checkbox"/>	Teach <input type="checkbox"/>	Neither <input type="checkbox"/>

<b>12 Do you have, or are currently studying for, a degree or qualification in any of these selected industries?</b> <i>(Show card; tick one box for each industry; if none go to 13)</i>				
<b>12.1</b>	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"/>
<b>12.2</b>	Performing arts (music, theatre, dance)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.3</b>	Digital Media (e.g. web designers)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.4</b>	Marketing, advertising and PR	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.5</b>	TV, film and video	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.6</b>	Arts and craft (e.g. ceramics, glass, jewellery)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.7</b>	Fine art and antiques	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.8</b>	Publishing	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>
<b>12.9</b>	Cultural institutions (e.g. museums, galleries, libraries, Arts Council etc)	Study <input type="checkbox"/>	Degree/qual <input type="checkbox"/>	Neither <input type="checkbox"/>

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

Yes  No  Don't know

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

Yes (please go to 14a)  No

**14a** 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](http://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.

**15** Gender **15.1** Male  **15.2** Female

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

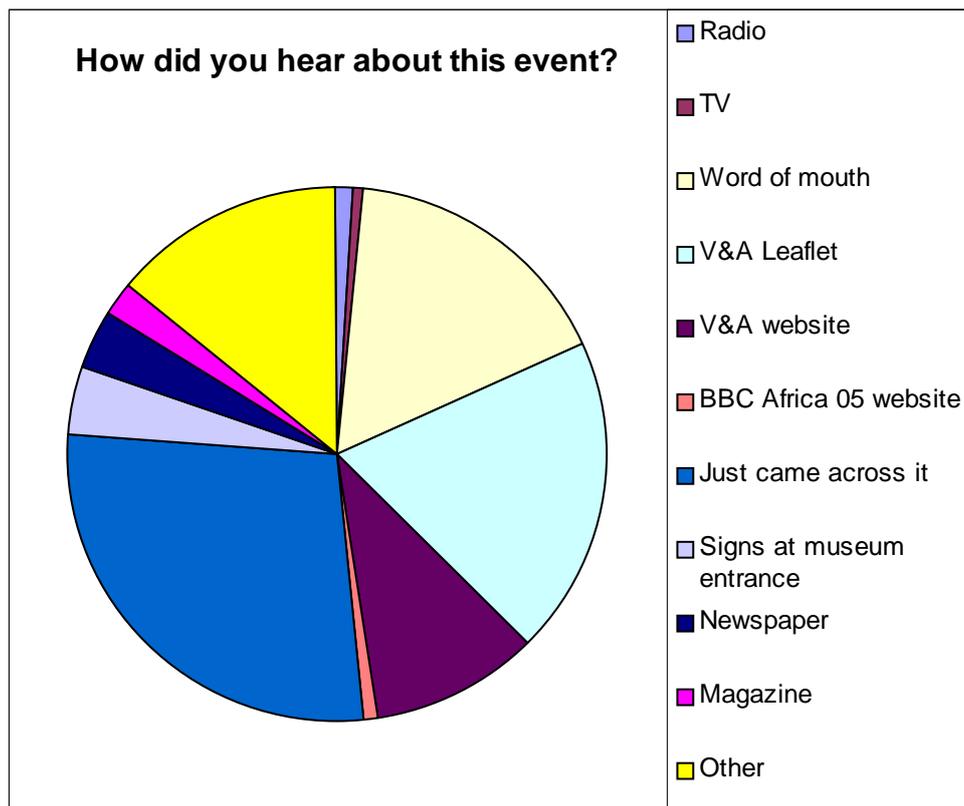
Interviewer.....Interview no.

# Appendix 3

## Quantitative Visitor Data

### Question 1

How did you hear about this event?	Number	Percentage
Radio	2	1
TV	1	1
Word of mouth	28	17
V&A Leaflet	32	19
V&A website	17	10
BBC Africa 05 website	1	1
Just came across it	47	27
Signs at museum entrance	7	4
Newspaper	6	4
Magazine	3	2
Other	24	14
<b>Total</b>	<b>168</b>	<b>100</b>



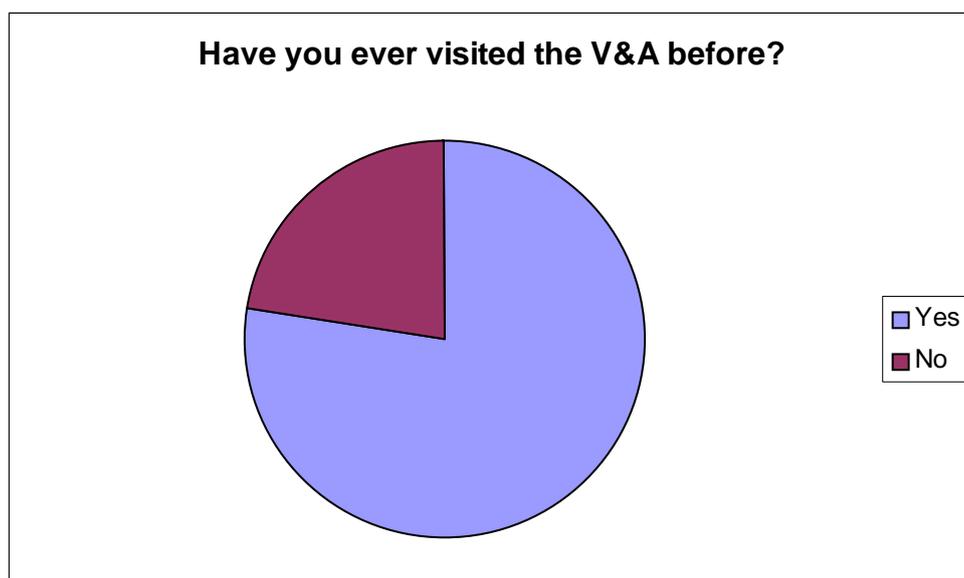
Newspaper	Number
Evening Standard	2
Telegraph	1
Times	1
Independent	1
Can't remember	1

<b>Total</b>	<b>6</b>
<b>Magazine</b>	<b>Number</b>
Time Out	3
<b>Total</b>	<b>3</b>

<b>Other</b>	<b>Number</b>
Am a member	2
Aromi Centre	1
Black History Month	2
Can't remember	1
Curator	2
Daughter is in fashion show	2
Daughter doing face painting	1
Fashion Fusion	1
Husband works at V&A	1
Internet	1
Poster in tunnel	1
Previous Africa 05 event	4
Teacher	1
V&A College	1
V&A email	3
<b>Total</b>	<b>24</b>

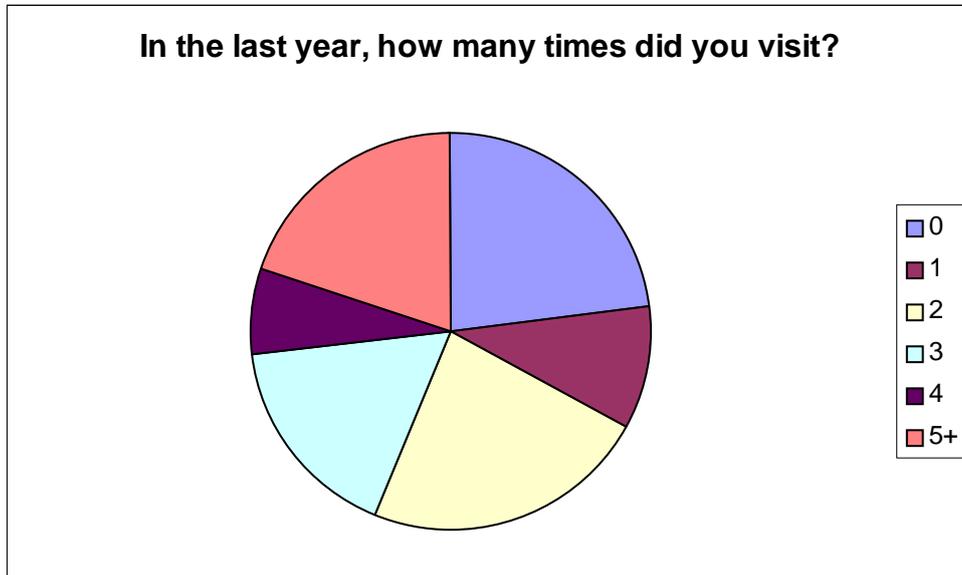
Question 2

Have you ever visited the V&A before?	Number	Percentage
Yes	130	77
No	38	23
<b>Total</b>	<b>168</b>	<b>100</b>



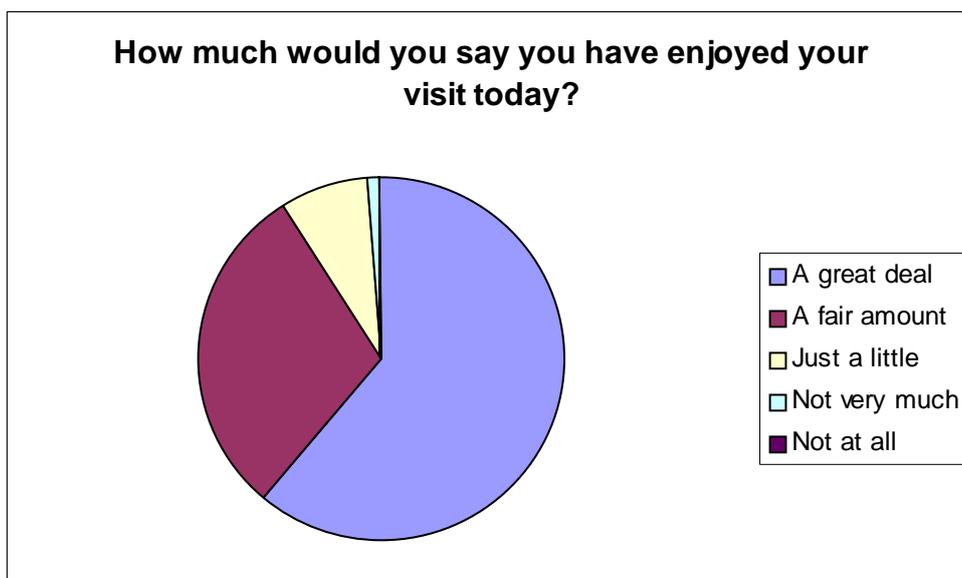
In the last year how many times did you visit?	Number	Percentage
0	30	23
1	13	10
2	30	23

3	22	17
4	9	7
5+	26	20
<b>Total</b>	<b>130</b>	<b>100</b>



**Question 3**

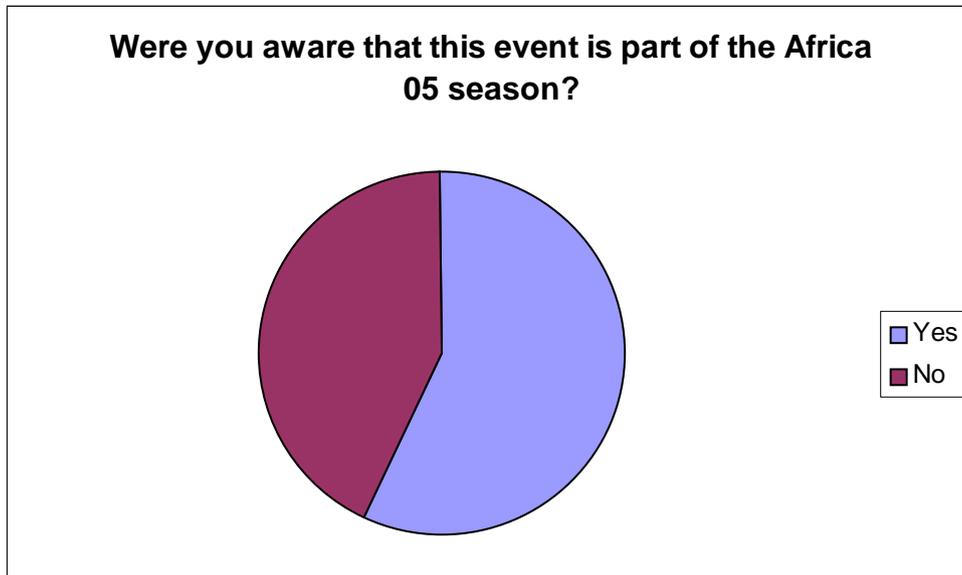
How much would you say you have enjoyed your visit today?	Number	Percentage
A great deal	102	61
A fair amount	51	30
Just a little	13	8
Not very much	2	1
Not at all	0	0
<b>Total</b>	<b>168</b>	<b>100</b>



Where you aware that this event is part of the Africa 05 season?	Number	Percentage
--	--------	------------

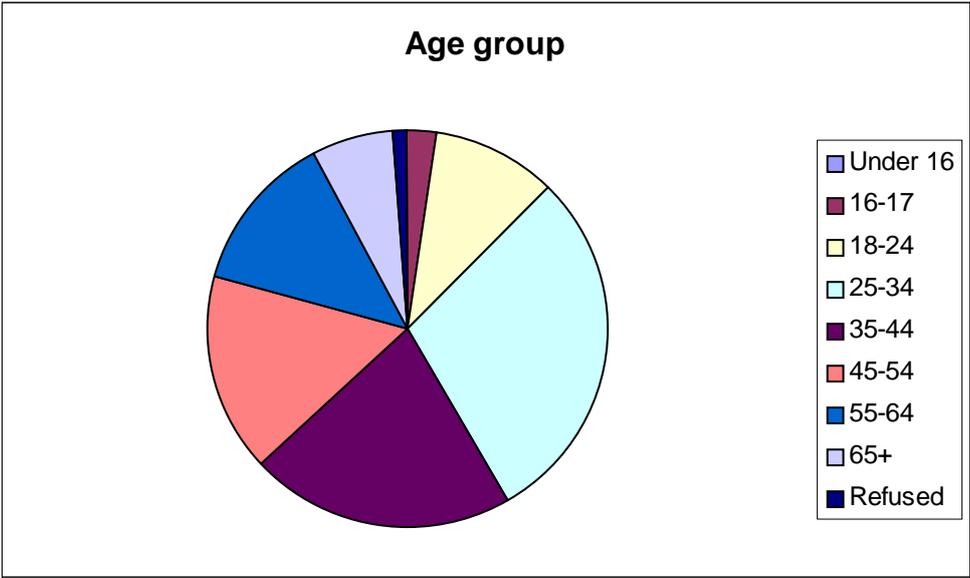
Yes	47	57
No	36	43
<b>Total</b>	<b>83</b>	<b>100</b>

Nb/ This question was added in to the questionnaire after the start of the data collection, at the request of Audiences London.



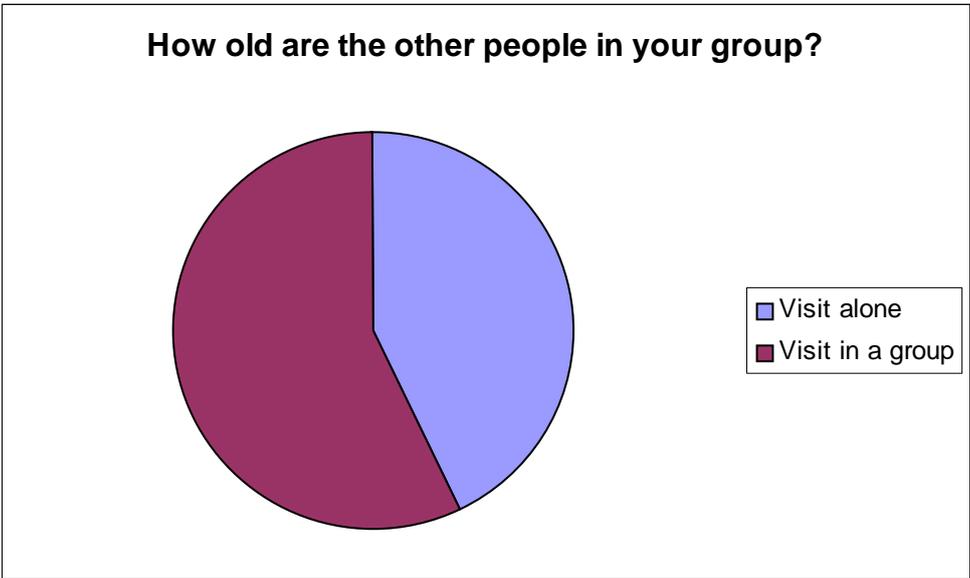
Question 7

Age group	Number	Percentage
Under 16	0	0
16-17	4	2
18-24	17	10
25-34	49	30
35-44	36	21
45-54	27	16
55-64	22	13
65+	11	7
Refused	2	1
<b>Total</b>	<b>168</b>	<b>100</b>



Question 8

Group	Number	Percentage
Visit alone	72	43
Visit in a group	96	57
<b>Total</b>	<b>168</b>	<b>100</b>

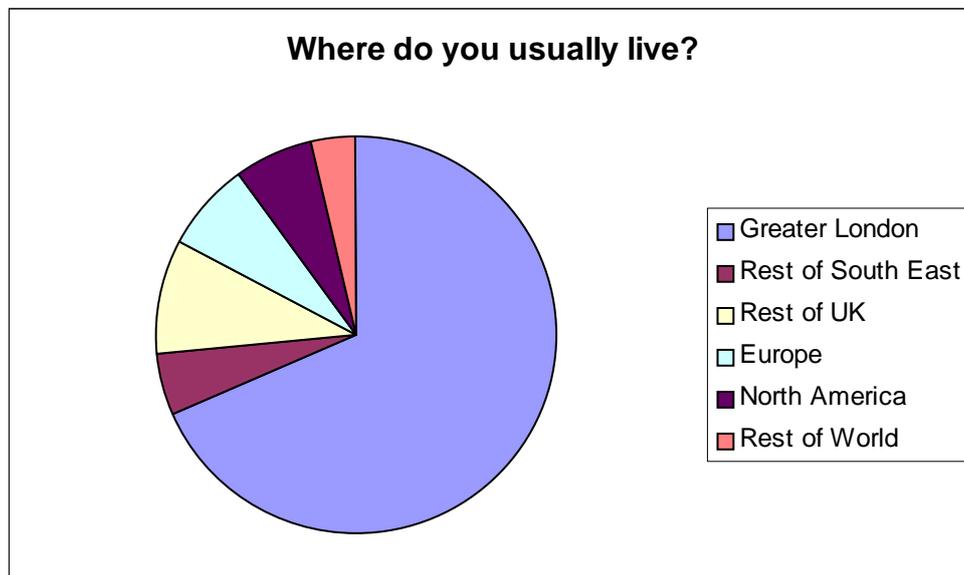


Group members	Number
Male 0-5	10
Male 6-10	7
Male 11-13	4
Male 14-17	5
Male 18-24	1
Male 25-34	13
Male 35-44	5
Male 45-54	12

Male 55-64	5
Male 65+	3
<b>Total</b>	<b>65</b>
<b>Group members</b>	<b>Number</b>
Female 0-5	5
Female 6-10	16
Female 11-13	5
Female 14-17	9
Female 18-24	6
Female 25-34	27
Female 35-44	17
Female 45-54	10
Female 55-64	13
Female 65+	2
<b>Total</b>	<b>110</b>

Question 9

Where do you usually live?	Number	Percentage
Greater London	115	67
Rest of South East	8	5
Rest of UK	16	10
Europe	12	7
North America	11	7
Rest of World	6	4
Refused	0	0
<b>Total</b>	<b>168</b>	<b>100</b>

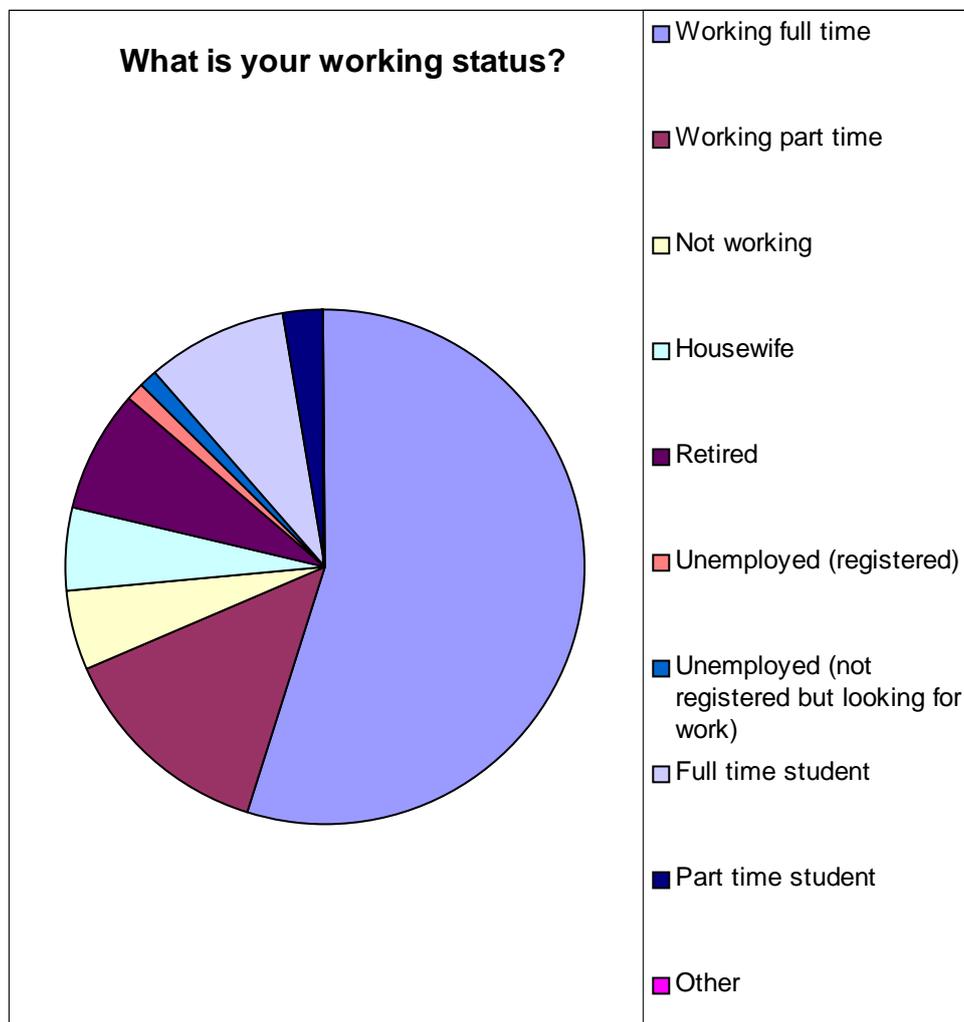


Borough	Number
Barnet	1
Barrington	2
Brent	3
Brixton	1
Camden	6

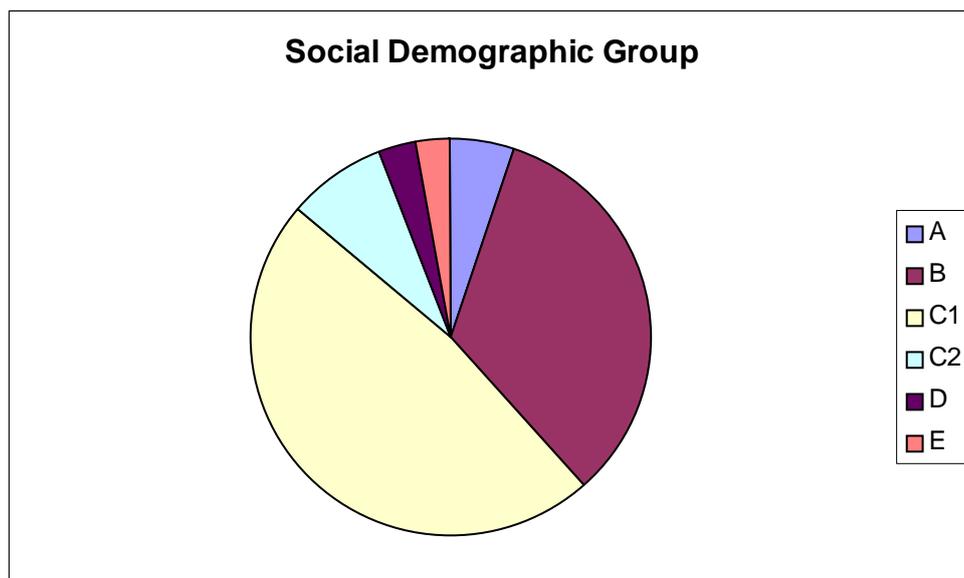
Chelsea	1
Chiswick	1
Cricklewood	1
Docklands	1
Ealing	3
East London	1
Elstree	1
Enfield	1
Essex	4
Fulham	2
Greenwich	1
Guildford	1
Hackney	4
Hammersmith	1
Haringey	4
Hertfordshire	2
Hounslow	2
Ilford	1
Islington	4
Kensington	4
Kensington & Chelsea	2
Kent	1
Lambeth	10
Lewisham	1
Marylebone	1
Merton	2
Middlesex	4
N1	1
Newham	1
North London	1
Notting Hill	2
Putney	1
Ranebridge	1
Richmond	3
South	1
Southwark	4
South West	2
Stratford	1
Streatham	1
Sutton	1
Tower Hamlets	2
W12	1
Wandsworth	3
West	1
Westminster	7
Wimbledon	1
Not given	6
<b>Total</b>	<b>115</b>

Question 10

What is your working status?	Number	Percentage
Working full time	92	55
Working part time	23	14
Not working	8	5
Housewife	9	5
Retired	13	8
Unemployed (registered)	2	1
Unemployed (not registered but looking for work)	2	1
Full time student	15	9
Part time student	4	2
Other	0	0
Refused	0	0
<b>Total</b>	<b>168</b>	<b>100</b>



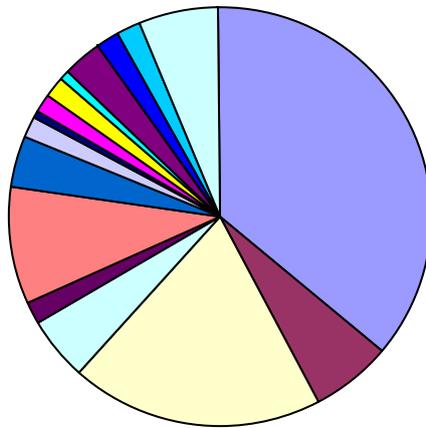
Social Demographic Groups	Number	Percentage	Valid Percentage
A	8	5	5
B	50	30	33
C1	72	43	48
C2	12	7	8
D	5	3	3
E	4	2	3
Not recorded	17	10	100
<b>Total</b>	<b>168</b>	<b>100</b>	



Question 11

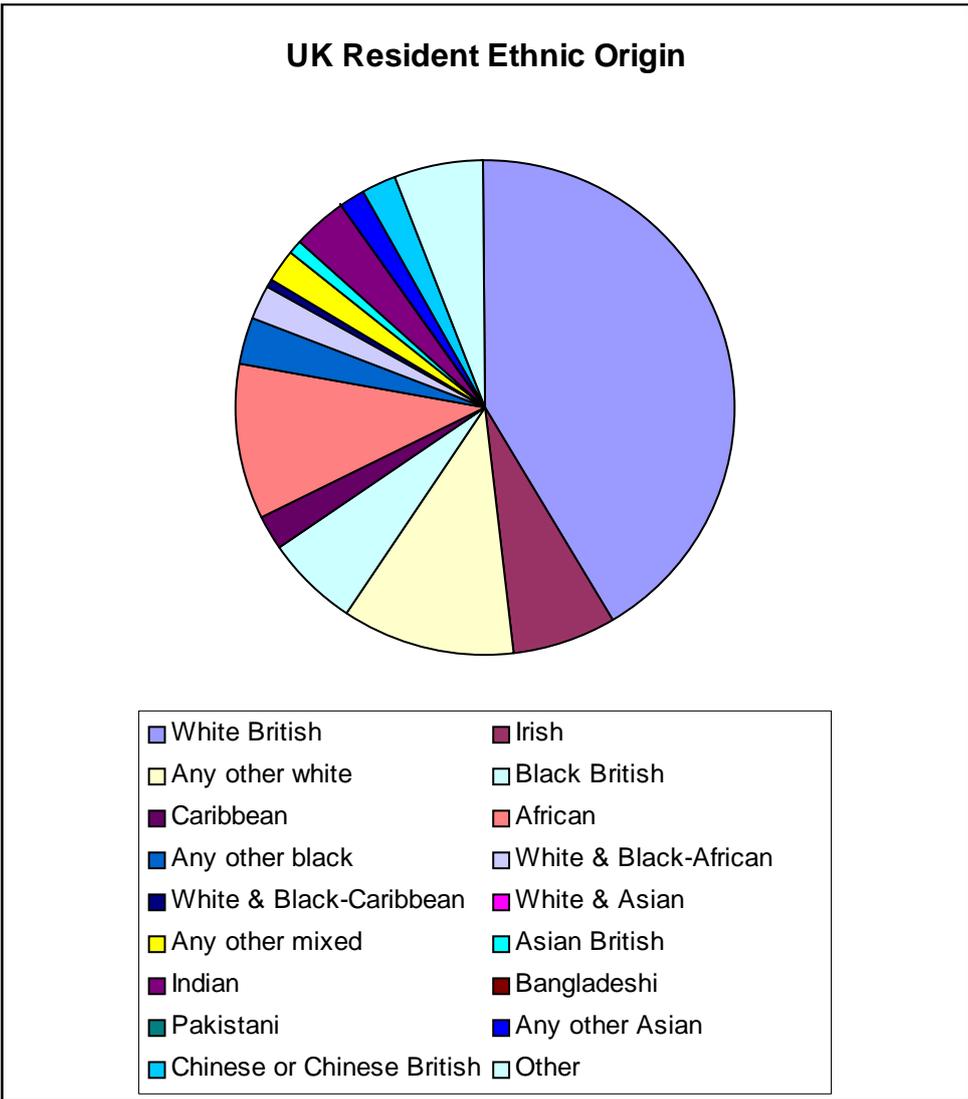
Ethnic Origin	Number	Percentage	Valid Percentage
White British	59	35	36
Irish	10	6	6
Any other white	31	18	19
Black British	8	5	5
Caribbean	3	2	2
African	15	9	9
Any other black	6	4	4
White & Black-African	3	2	2
White & Black-Caribbean	1	1	1
White & Asian	2	1	1
Any other mixed	3	2	2
Asian British	1	1	1
Indian	5	3	3
Bangladeshi	0	0	0
Pakistani	0	0	0
Any other Asian	3	2	2
Chinese or Chinese British	3	2	2
Other	10	6	6
Refused	5	3	100
<b>Total</b>	<b>168</b>	<b>100</b>	

### Ethnic Origin



White British	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 Ethnic Origin	Number	Percentage	Valid Percentage
White British	56	40	41
Irish	9	6	7
Any other white	15	11	11
Black British	8	6	6
Caribbean	3	2	2
African	14	10	10
Any other black	4	3	3
White & Black-African	3	2	2
White & Black-Caribbean	1	1	1
White & Asian	0	0	0
Any other mixed	3	2	2
Asian British	1	1	1
Indian	5	4	4
Bangladeshi	0	0	0
Pakistani	0	0	0
Any other Asian	2	1	1
Chinese or Chinese British	3	2	2
Other	8	6	6
Refused	4	3	100
<b>Total</b>	<b>139</b>	<b>100</b>	



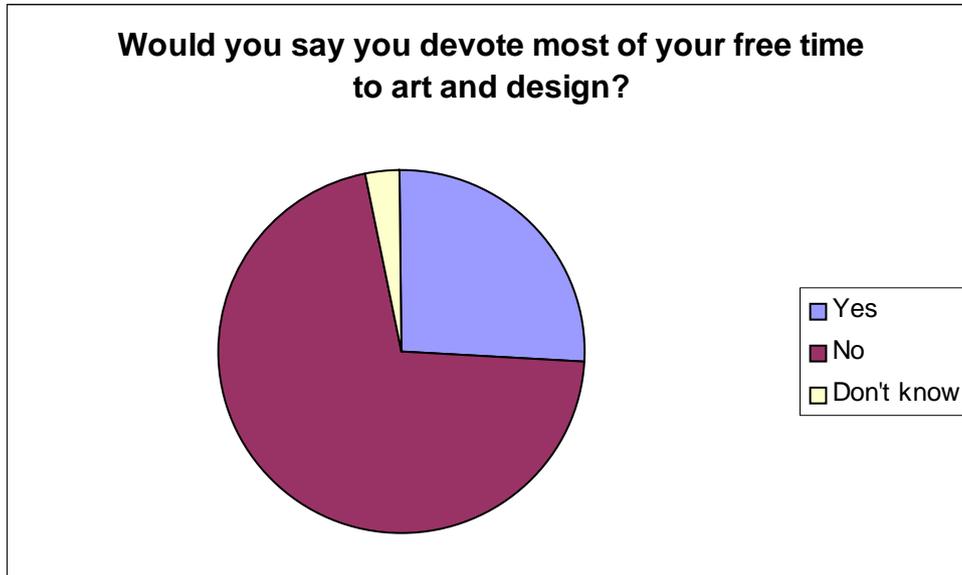
Question 12 and 13

Nb/ Some respondents marked more than one box

Creative Industries	Numbers					
	Work	Teach	Neither	Study	Degree/Q	Neither
Design	12	2	154	3	11	154
Performing arts	4	3	161	0	5	163
Digital media	1	0	167	0	3	165
Marketing, advertising, PR	9	0	159	1	3	164
TV, film and video	2	1	165	0	0	168
Arts & crafts	2	1	165	3	3	162
Fine Art and Antiques	1	1	166	5	3	160
Publishing	1	0	167	0	1	167
Cultural Institutions	10	0	158	1	3	164
<b>Total</b>	<b>42</b>	<b>8</b>		<b>13</b>	<b>32</b>	

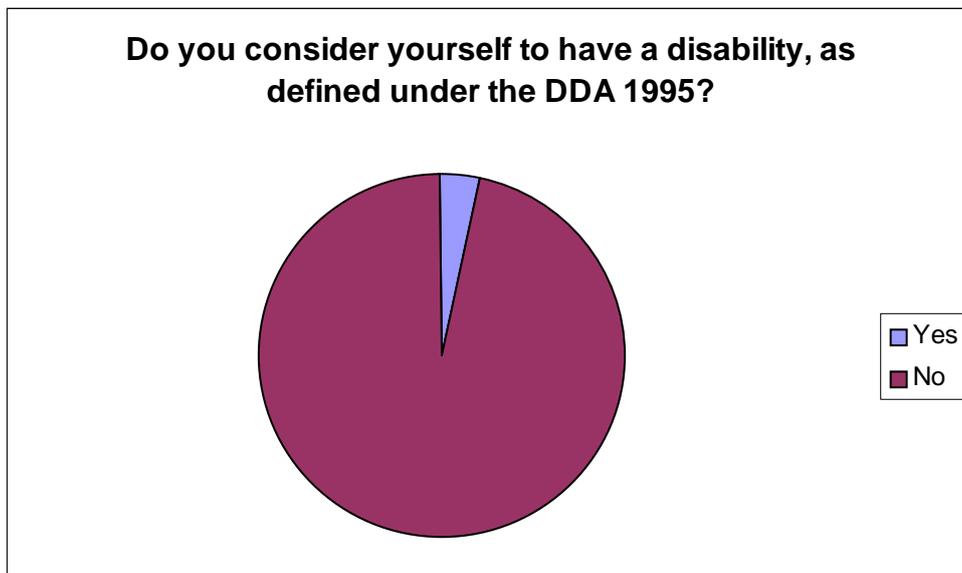
Question 14

Would you say you devote most of your free time to art and design?	Number	Percentage
Yes	44	26
No	119	71
Don't know	5	3
<b>Total</b>	<b>168</b>	<b>100</b>



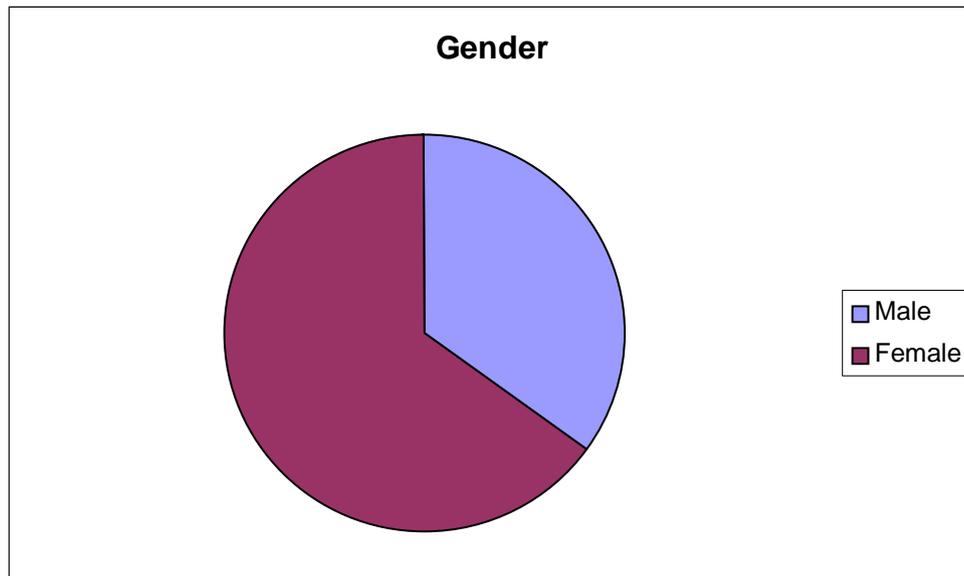
Question 15

Do you consider yourself to have a disability, as defined under the DDA 1995?	Number	Percentage	Valid Percentage
Yes	6	4	4
No	159	94	96
Refused	3	2	<b>100</b>
<b>Total</b>	<b>168</b>	<b>100</b>	



## Gender

Gender	Number	Percentage	Valid Percentage
Male	58	35	35
Female	108	64	65
Not recorded	2	1	<b>100</b>
<b>Total</b>	<b>168</b>	<b>100</b>	

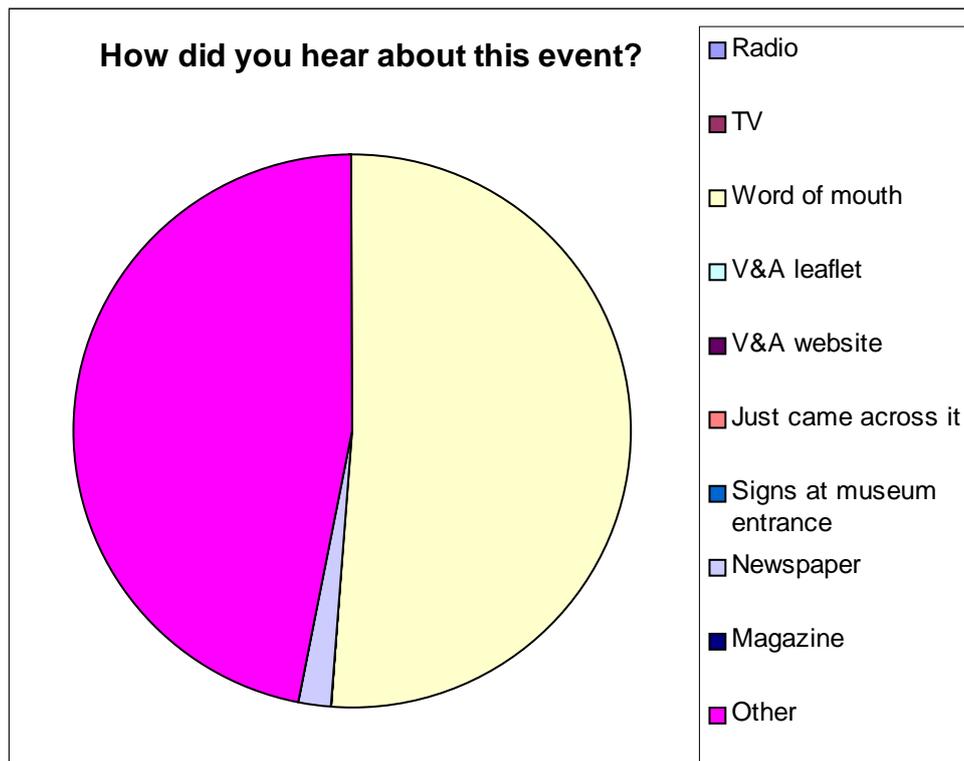


# Appendix 4

## Quantitative Artist Data

### Question 1

How did you hear about this event?	Number	Percentage
Radio	0	0
TV	0	0
Word of mouth	26	51
V&A leaflet	0	0
V&A website	0	0
Just came across it	0	0
Signs at museum entrance	0	0
Newspaper	1	2
Magazine	0	0
Other	24	47
<b>Total</b>	<b>51</b>	<b>100</b>

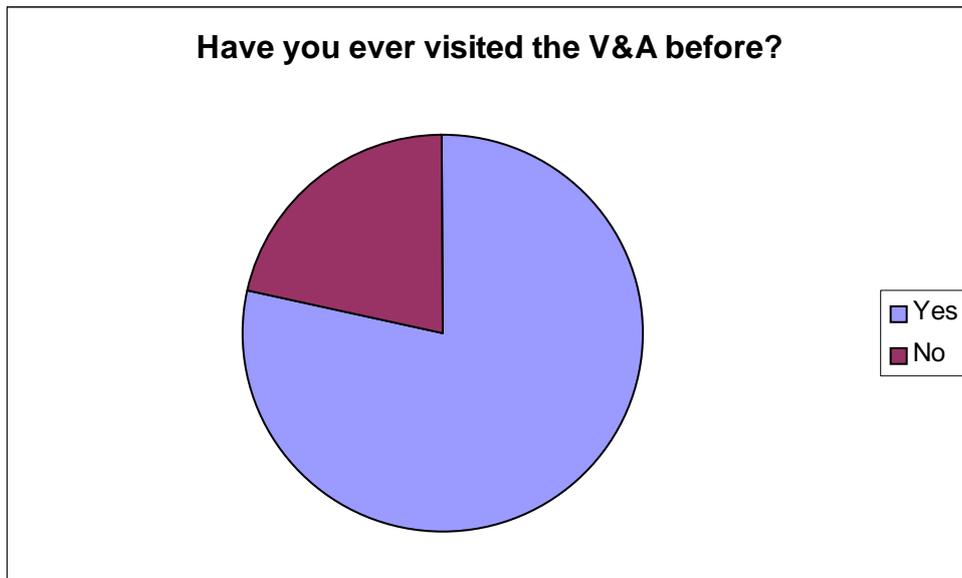


Other	Number
Adornment	1
Africa/Europe Forum	1
British Museum	1
Friend	2
Invitation	2
Jonah Albert	6
Let's Face It	1

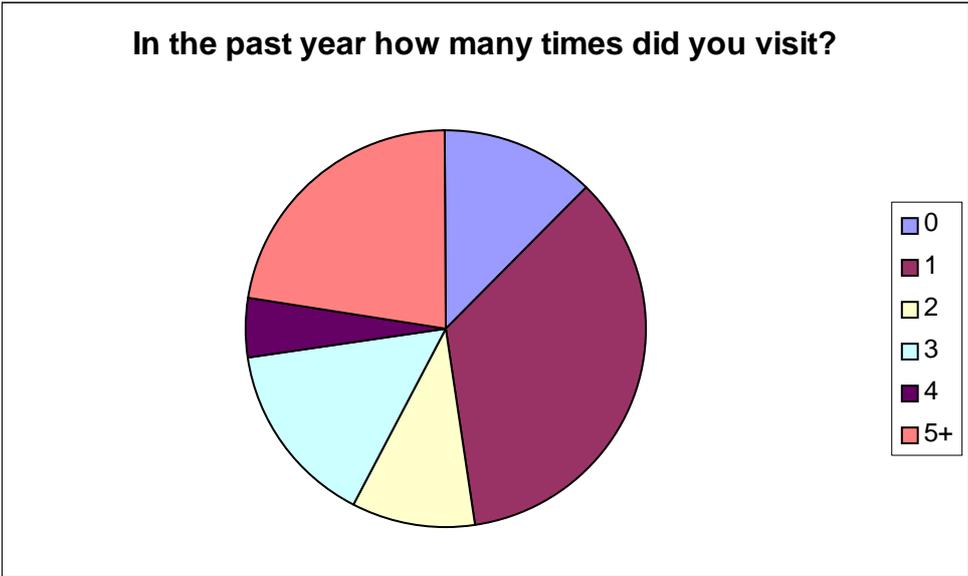
Priya Rekhi	1
V&A	1
Work at the V&A	4
Work for company at Africa 05	2
<b>Total</b>	<b>22</b>

Question 2

Have you ever visited the V&A before?	Number	Percentage
Yes	40	78
No	11	22
<b>Total</b>	<b>51</b>	<b>100</b>

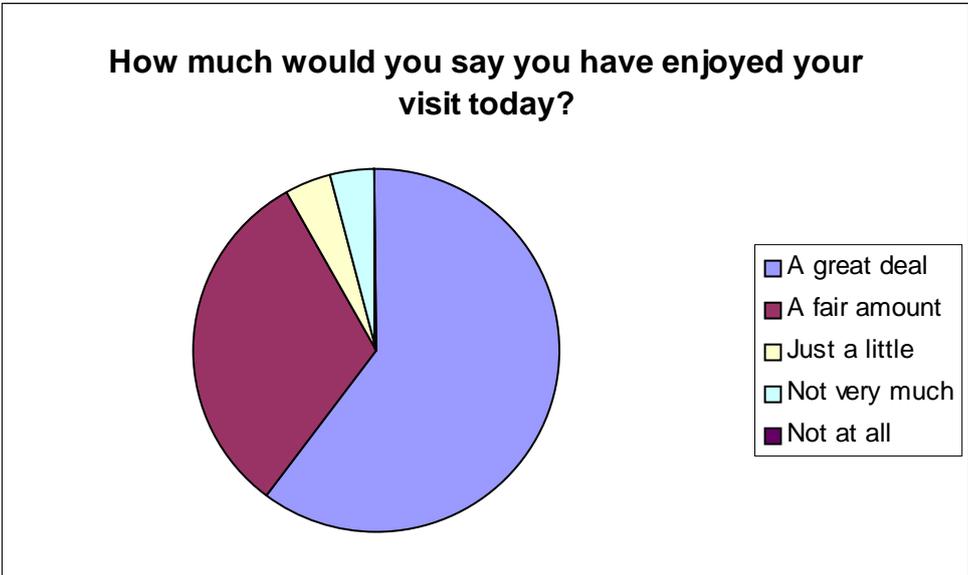


In the past year how many times did you visit?	Number	Percentage
0	5	13
1	14	34
2	4	10
3	6	15
4	2	5
5+	9	23
<b>Total</b>	<b>40</b>	<b>100</b>



Question 3

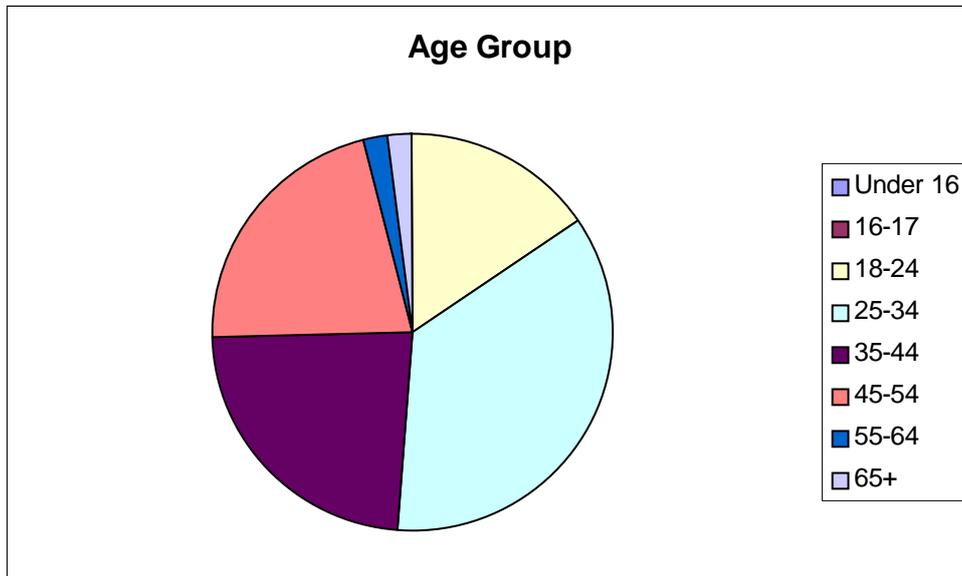
How much would you say you have enjoyed your visit today?	Number	Percentage	Valid Percentage
A great deal	30	59	60
A fair amount	16	31	32
Just a little	2	4	4
Not very much	2	4	4
Not at all	0	0	0
Missing	1	2	100
<b>Total</b>	<b>51</b>	<b>100</b>	



Question 7

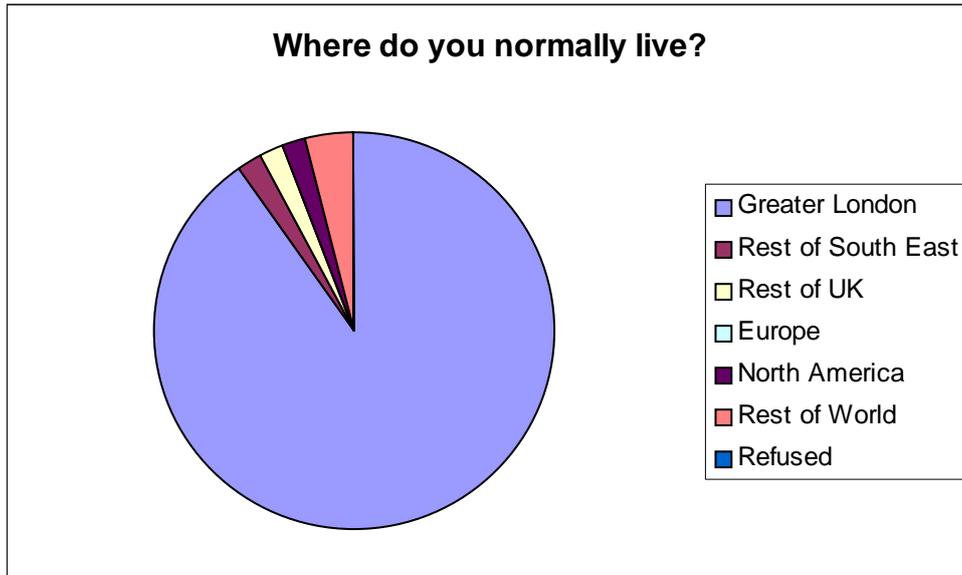
Age Group	Number	Percentage
Under 16	0	0
16-17	0	0

18-24	8	16
25-34	18	34
35-44	12	24
45-54	11	22
55-64	1	2
65+	1	2
<b>Total</b>	<b>51</b>	<b>100</b>



Question 8

Where do you normally live?	Number	Percentage
Greater London	46	90
Rest of South East	1	2
Rest of UK	1	2
Europe	0	0
North America	1	2
Rest of World	2	4
Refused	0	0
<b>Total</b>	<b>51</b>	<b>100</b>

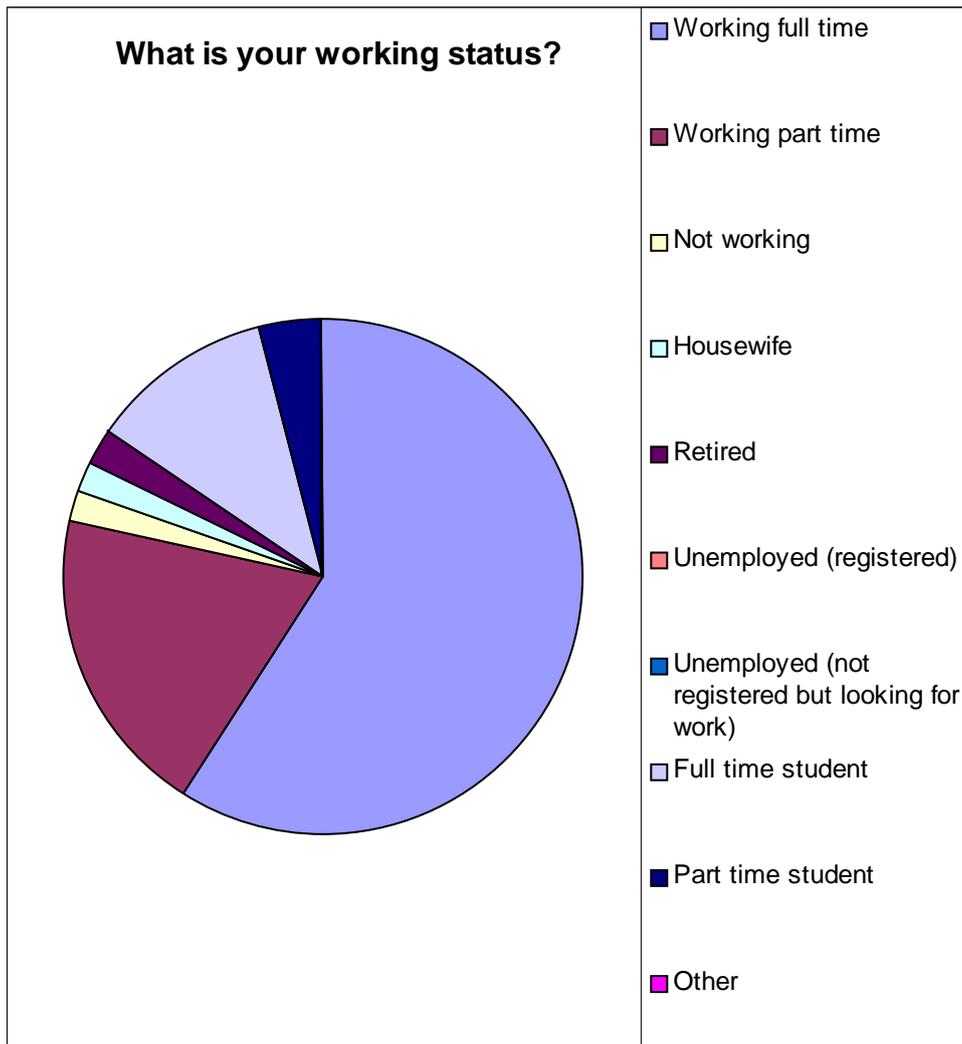


London Borough	Number
Barking & Dagenham	1
Battersea	1
Borough	1
Brent	1
Brixton	1
Bromley	1
Camden	1
Chertsea	1
Croydon	3
Ealing	2
Fulham	1
Hammersmith & Fulham	2
Herne Hill	1
Islington	2
Kensington & Chelsea	2
Lambeth	9
Lewisham	5
Newham	1
Portobello	1
Richmond	1
Shoreditch	1
Southwark	4
South West	1
Walthamstow	1
Wandsworth	1
<b>Total</b>	<b>46</b>

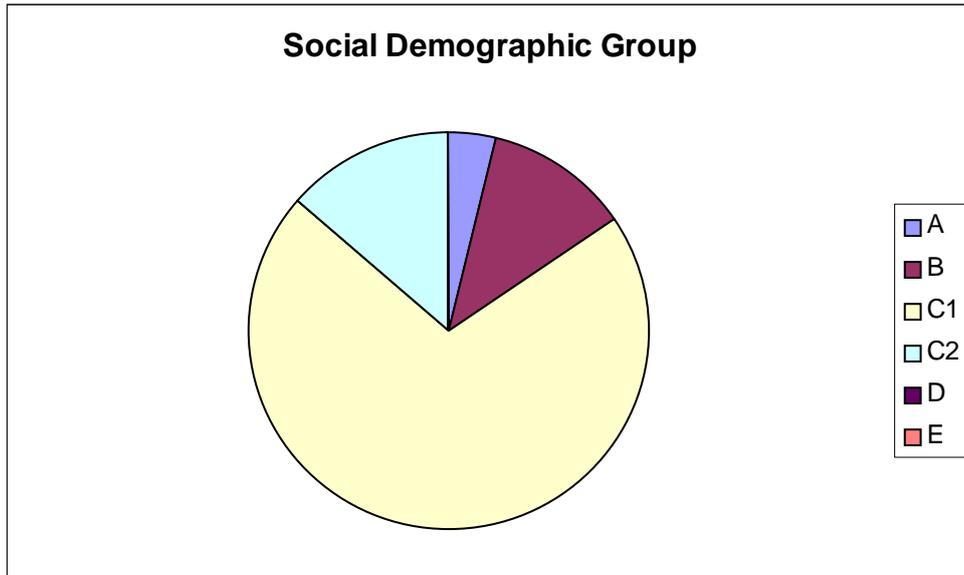
### Question 9

What is your working status?	Number	Percentage
Working full time	30	58
Working part time	10	20
Not working	1	2

Housewife	1	2
Retired	1	2
Unemployed (registered)	0	0
Unemployed (not registered but looking for work)	0	0
Full time student	6	12
Part time student	2	4
Other	0	0
Refused	0	0
<b>Total</b>	<b>51</b>	<b>100</b>

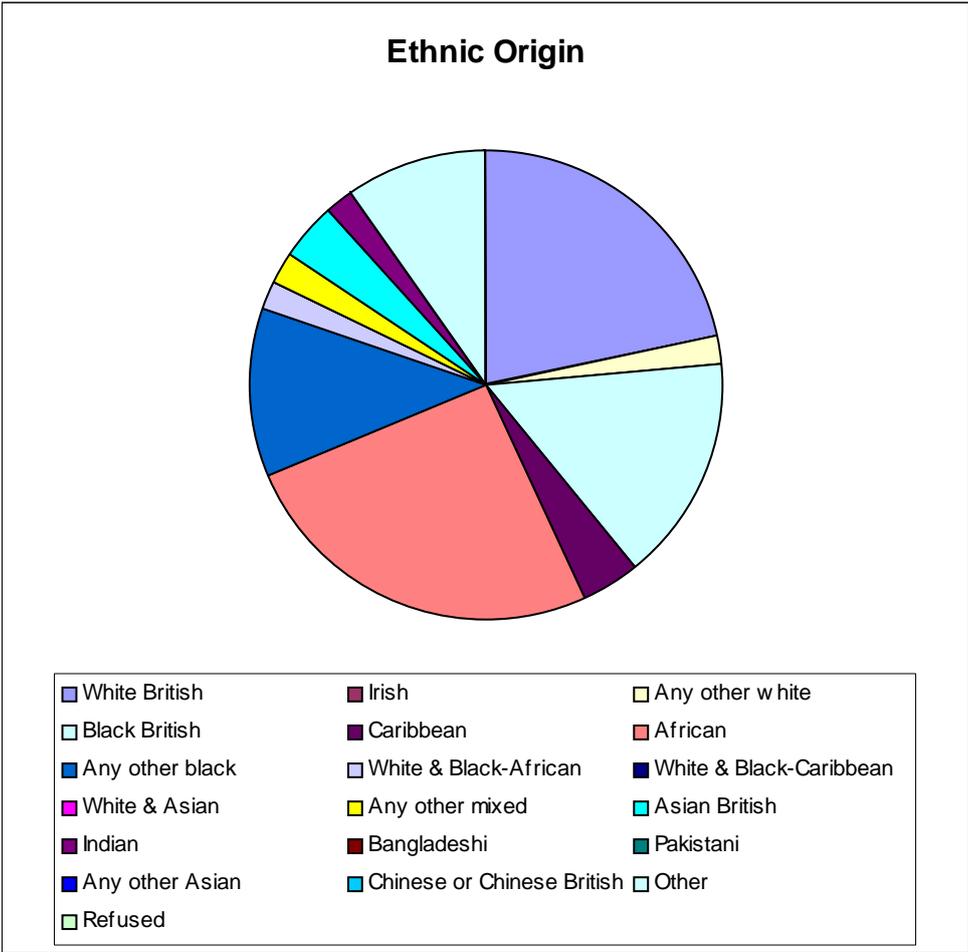


Social Demographic Group	Number	Percentage
A	2	4
B	6	12
C1	36	70
C2	7	14
D	0	0
E	0	0
Not recorded	0	0
<b>Total</b>	<b>51</b>	<b>100</b>



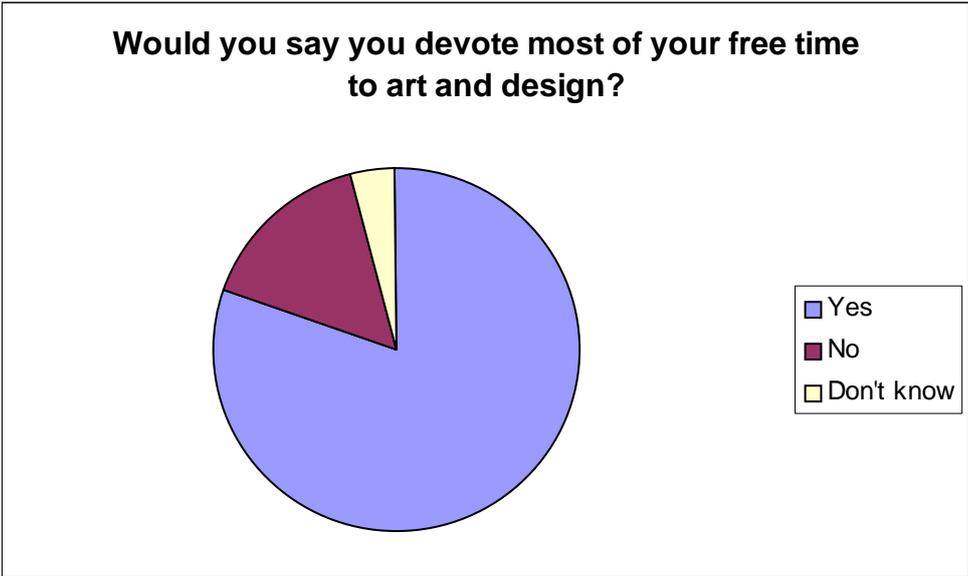
Question 10

Ethnic Origin	Number	Percentage
White British	11	21
Irish	0	0
Any other white	1	2
Black British	8	16
Caribbean	2	4
African	13	25
Any other black	6	12
White & Black-African	1	2
White & Black-Caribbean	0	0
White & Asian	0	0
Any other mixed	1	2
Asian British	2	4
Indian	1	2
Bangladeshi	0	0
Pakistani	0	0
Any other Asian	0	0
Chinese or Chinese British	0	0
Other	5	10
Refused	0	0
<b>Total</b>	<b>51</b>	<b>100</b>



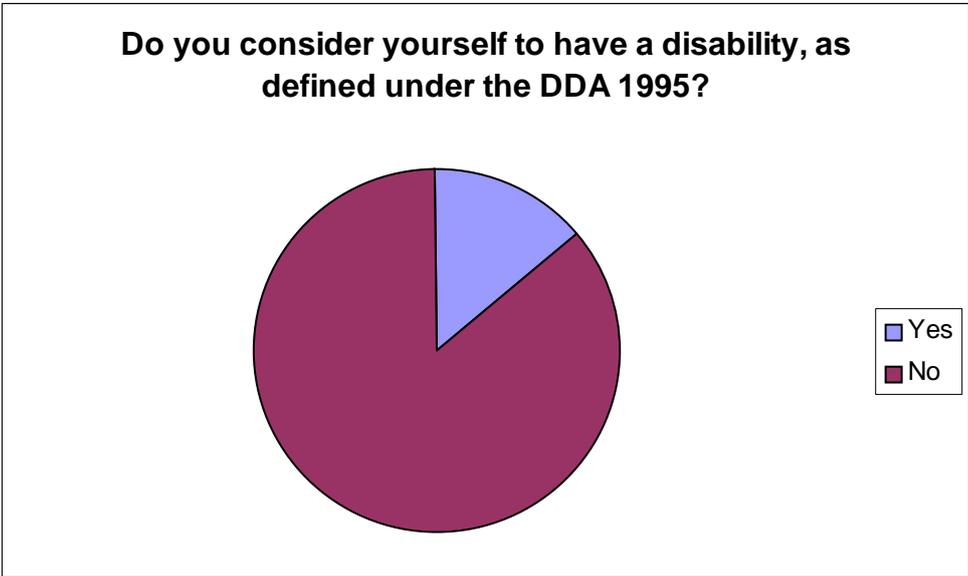
Question 13

Would you say you devote most of your free time to art and design?	Number	Percentage
Yes	41	80
No	8	16
Don't know	2	4
<b>Total</b>	<b>51</b>	<b>100</b>



Question 14

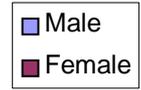
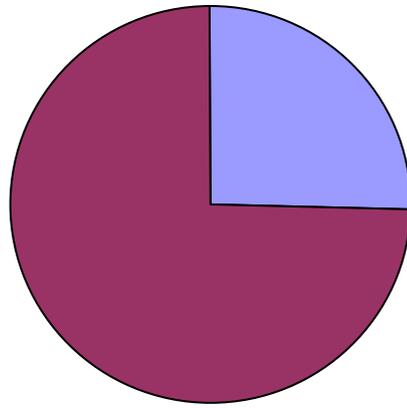
Do you consider yourself to have a disability, as defined under the DDA 1995?	Number	Percentage	Valid Percentage
Yes	7	14	14
No	42	84	86
Refused	2	2	100
<b>Total</b>	<b>51</b>	<b>100</b>	<b>100</b>



Gender

Gender	Number	Percentage
Male	13	25
Female	38	75
Not recorded	0	100
<b>Total</b>	<b>51</b>	<b>100</b>

### Gender



# Appendix 5

## Visitor Interviews (Cued and Un-cued)

The sample consisted of:

- 11 respondents who had been to the V&A at least once previously and 3 new visitors.
- 11 female and 3 male respondents.
- 6 visitors of White British origin, 2 of 'Other White', 4 of African origin, 1 of Black British origin and 1 of unspecified 'Other' ethnic origin.
- 12 UK residents, 1 resident in North America and 1 resident in Australia.
- The age ranges represented were: 16-17 x 1; 18-24 x 1; 25-34 x 2; 35-44 x 2; 45-54 x 3; 55-64 x 2; 65+ x 3.
- 6 respondent visiting on their own, 8 visitors in groups.

### Interview Outcomes

**Question 1** – Visitors were asked if they had come specifically for Africa 05.

10 visitors had come to the museum specifically for an Africa 05 event while 4 had just come across it in the course of a non-specific visit.

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

Of the 10 who had come for an Africa 05 event, motivation was varied. 2 specified that it was for entertainment – 'something different to do with the kids', another 3 related a specific interest in learning more about African culture, 4 came for curiosity's sake – 'thought I'd come down and see' (Male, 18-24, Other White) – and the last was following up from a previous Africa 05 event. This indicates that the events and their advertising attracted visitors with a wide range of interests and priorities which is a very positive aspect of the programme.

**Question 3** – Visitors were asked what they thought their day was about.

As these interviews took place at different events the answers vary considerably in detail. However there are points of similarity. 8 out of 14 visitors specifically used the word 'Africa' or 'African' in their explanation. This is lower than may have been expected considering the nature of the events, but it may be that other aspects were more important to some visitors – 'it was a nice family day out' (Female, 25-34, African). One respondent said they didn't know, which suggests that introductory material or wider advertising might improve people's experiences.

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

Responses to this question were mixed. Half were positive about the events while the other half held mixed views. Comments included 'the room was difficult to find' (Female, 65+, African), 'it's a bit sparse and cold' (Female, 65+, Other) and 'the acoustics are bad' (Male, 18-24 Other White). One of the main messages to take from this is how important it is to remember that an event is not viewed in isolation. Visitors may appreciate the event – 'it is nice to see though' (Male, 18-24, other White) – and still leave with mixed feelings due to other factors such as difficulty in finding it. Positive comments included 'the atmosphere was exciting...a wonderful teacher' (Female, 55-59, White British) and 'it is a really lovely space' (Female, 45-54, White British), but for only half of visitors to take a positive position on the presentation or atmosphere is concerning, and indicates that more attention needs to be paid to aspects such as advertising and the suitability of a space for an event as well as the event itself.

**Question 5** – This question investigated whether visitors felt that their visit had increased their awareness of African-inspired artists and designers.

10 visitors said that they did feel that the events had increased their awareness. However, only 5 of the sample commented beyond either 'yes' or 'no'. More explanation was requested by one respondent who felt that they had begun to understand more, while the range of events at the Music Day was praised by another. The opportunity presented by the African Bazaar event was also praised by one visitor 'there was some real talent here' (Female, 25-34, Black British) – both from the point of view of artists showing their work, and visitors having the opportunity to see a range of different artists and their work.

**Question 6** – Visitors were asked whether they thought that events such as the Africa 05 ones had the potential to encourage creativity.

This question was generally received positively – 3 were unsure whether they would have such an effect while 11 visitors said that they thought creativity would be encouraged, with 2 adding the caveat that 'you can't encourage creativity in people who don't know it is happening!' The conjunction of different cultures (African and Victorian for example) was also commented on positively.

**Question 7** – 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 was received with some confusion. 5 respondents weren't sure – 2 agreed that they would, but only in response to African collections. 2 considered visiting an event at the museum a different thing to visiting the museum: that the museum was merely a venue for an event. 7 visitors agreed that people's attention would be drawn towards the other collections, that events brought people into the museum, and thus into contact with the collections, even if they weren't directly connected.

**Question 8** – Visitors were asked if they thought they would follow up on anything they had seen at the event.

6 thought that they wouldn't; 2 would like to but didn't know how to; 1 was following up on an earlier event and 5 visitors thought that they would. These five had quite different reactions to the question. One visitor was interested in the practical way the events were run, for example. Another said that the events raised a previous idea of working in Africa again. Two groups with children commented on their desire to follow-up on creative aspects such as the face painting. People clearly reacted to the events in very different ways, which is a very positive result.

# Appendix 6

## Artist Interviews

The sample consisted of:

- 1 new visitor and 8 previous visitors to the museum.
- 6 female and 2 male artists.
- 1 artist of White British origin, 2 artists of Black British origin, 3 of African origin, 1 of other black origin, and 1 of another (unspecified) origin.
- 8 artists usually resident in London (Brent, Croydon, Hammersmith & Fulham, Islington, Lambeth, Richmond, Southwark, Wandsworth).
- The age ranges represented were: 25-34 x 3; 35-44 x 2 and 45-54 x 3.

**Question 1** – Artists were asked why they chose to become involved in Africa 05 at the V&A.

Five specified that they were invited to attend, by the V&A generally although 1 of these was invited through the Africa/Europe Forum. Two heard about it from friends and applied to be part of it – ‘I thought it was a good opportunity’ (Female, 25-34, African), and the last was not directly involved in the decision to attend but was booked as part of a group. Reasons for attending were varied, including self-promotion, enjoyment and curiosity.

**Question 2** – Artists were asked whether or not they thought Africa 05 provided a good showcase for their work.

Five artists thought that it was a good opportunity. Reasons included a wide audience, ‘diverse people’ (Female, 25-34, African), and ‘breaking taboos’ (Female, 45-54, Black British). Three artists, however, were disappointed – ‘I was hoping it would be different’ (Female, 45-54, African), ‘a missed opportunity’ (Male, 45-54, Other), ‘Africa 05 in general promised to be a lot more’ (Male, 35-44, Black British). One suggestion was that the artists are involved at an earlier stage, while another artist was disappointed by the lack of publicity. It is important to look at both sides of this. Seven of the 8 interviewees regarded this question as more than just a personal question, seeming to regard it as a question of whether Africa 05 was a good showcase for their culture. The importance of the event to them went beyond an individual opportunity and into far deeper issues of integration and understanding. This is, of course, what the event aims at, and it is important to try and understand why, then, some attendees were disappointed.

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

Three people were happy – ‘I’m having a great time!’ (Female, 45-54, Black British), ‘I think it looks really good’ (Female, 25-34, African). Four were not

so sure – 2 people commented that better advertising was needed while the other 2 said that it didn't live up to their expectations. The last person thought that some parts were good - 'the music is good, but I don't like the way it looks. It feels half hearted' (Male, 45-54, Other).

**Question 4** – Artists were asked what they thought of the potential for events such as Africa 05 to encourage creativity.

Seven of the artists thought that the event offered lots of opportunities for the encouragement of creativity, both for visitors and for themselves 'on lots of levels' (Female, 45-54, African) and were generally very positive about this – 'interaction means you're always learning and getting inspiration' (Female, 45-54, Black British). Clearly, the potential of these events is very positive, even if the previous two questions indicate some disappointment with practical aspects of the events.

**Question 5** – The artists were asked whether they thought that such events had the potential to direct people's attention towards the collections in the museum.

Two artists drew the same conclusion as two of the visitors, in that the events would promote interest in African objects, but not in the other collections within the museum. One artist said they already came a lot and that Africa 05 wouldn't affect that either way. Five artists thought that events such as Africa 05 were positive in making people think about the other collections 'people coming for the workshop have to go through the galleries, and people coming to the galleries also see the workshop' (Female, 45-54, Black British). One artist said that after visiting the museum for Africa 05 they would come back to see what else there was – proof positive of the potential for interaction between events and collections.

**Question 6** – The last question asked the artists whether they thought that inspiring engagement with the collections was an important of the Africa 05 programme.

Four respondents were very positive in their agreement, one didn't think that it was important, while three were unsure – 'I'm not sure it's the most important aspect' (Female, 35-44, White British). One of these three continued to associate the question with African objects – 'it is difficult when there is so little material' (Female, 25-34, African).