



Evaluation of the current Ceramics Galleries

Full Report (May 2003)



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

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1: Executive Summary

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

1.1: Ceramics (4.1)

- Just over 50% of all visitors interviewed in the galleries had a specific interest in ceramics.
- 23% had found the galleries by accident.
- Of those interviewed leaving the main entrance of the museum who were asked for the reasons for not visiting the ceramics galleries 35% had been visiting other areas of the museum, and 34% had not had enough time to visit. Just under 20% had not been aware of the galleries' existence.
- All 188 of respondents (visitors & non-visitors to the ceramics galleries) were asked about their interests in different periods and styles of ceramics. The options were: Contemporary/20th Century, British, Italian, French, 19th Century, 18th Century, Renaissance, Islamic, Chinese and Japanese, Porcelain, and earthenware.
- However, the intention here was to assess what sort of categorisation and division of ceramics, visitors, were most comfortable with. The categories offered were far from comprehensive, and some – such as Italian and Renaissance, and British and 18th-19th centuries – were deliberately chosen because they cut across the same collections in different ways. The results suggest that visitors may be more comfortable thinking of ceramics in terms of culture and country of origin rather than the century of manufacture. British ceramics scored highly, even though the majority of displays are from the 18th and 19th centuries, which only scored 10% each.
- Although a comprehensive list of categories was not offered, the statistical results and the open ended comments clearly demonstrates the popularity of Far Eastern, Islamic, and contemporary/20th century and British ceramics. (Though the high score of Islamic ceramics may in part reflect the fact that many of the questionnaires were completed near the Islamic collections).
- There was a fairly even distribution of tastes. However just under 50% of all those interviewed expressed an interest in Chinese and Japanese ceramics. Contemporary/20th Century and British ceramics were also very popular with 45% and 46% of visitors being interested in these subjects.
- 18 and 19th century ceramics proved to be the least popular for the majority of visitors with only 10% of visitors identifying each of these periods as interesting. However it is possible that visitors lack of knowledge of these periods may have swayed their opinions. Many of the English/British manufactured items identified as the most popular or best part of the galleries were in fact made in the 18th & 19th Centuries.
- All respondents were also asked to state their interest in a number of thematic and visual approaches to studying ceramics. These were: eating and drinking, ceramics as an art form, Ceramics from different cultures, materials and techniques, specific manufacturers, and colour and decoration.

- Taken together with the earlier questions, these indicate the popularity of “aesthetic” approaches to ceramics. The vast majority of all visitors (91%) found colour and decoration by far the more interesting approach (very interested and interested combined). 86% of the visitors also enjoyed ceramics as an art form and 80% found ceramics from different cultures either very interesting or interesting. The least popular option was studying the ceramics of specific manufacturers (which is how a great many of the Western ceramics are currently displayed), although this still scored relatively highly at 41%.
- The level of knowledge of ceramic terms for all visitors was fairly high. Well over 50% of all visitors felt they knew all the terms except for tin-glaze. 37% of visitors were comfortable with knowing what this term meant. Glaze was the best-known term followed by porcelain.
- The majority of visitors in the ceramics galleries responded to the question about; what was the best part of the ceramics galleries. English styles or English/British manufactured items were the most popular or best parts of the galleries. The sheer volume and content of the galleries was also much commented on. Specific items of Chinese and Japanese ware were also very popular. Individual items are referred to in *Appendix 6.1.1*.
- 55% of those interviewed in the galleries responded to this question about what were the worst parts of the ceramics galleries. Generally the most frequent criticism was the poor labelling within the galleries and the poor signage and directions around the galleries. A small number of people also said there was just too much to take in and see. The contemporary pieces were much disliked by a few visitors. Individually mentioned items are listed in *Appendix 6.1.2*.
- People were asked to estimate the amount of time they had spent in the Galleries. 22% said 15 minutes; 34% said 30 minutes; 23% said 1 hour; 7% said 1 to 2 hours and 14% spent over 2 hours.
- All respondents of both questionnaires were asked their levels of interest in ceramics. The different options were:- I am a collector of ceramics, I have a specific interest in ceramics, I have a general interest in ceramics, and I have no special interest in ceramics. 51% had a general interest, 20% had no special interest. 29% of visitors were either collectors of ceramics or had a specific interest in ceramics.
- When the different questionnaires were analysed separately there was only a slight variation in the percentage results. There was a very slightly higher percentage (37%) of collectors visiting the galleries than not visiting. Unsurprisingly the percentage of those with no specific interest was higher in those who had not visited the galleries at 28%.
- Over 25% of visitors to the Ceramics Galleries are involved in the creative industries as defined by the V&A.

1.2: Demographics (4.2)

- 22% of all visitors were from the rest of the UK and 26% were from overseas
- The majority of visitors had completed full time education with 53% having completed to a first degree or higher.

- 59% of all visitors were White British with 25% being White Other. 12% of visitors were from an Asian or other ethnic background.
- 28% were visiting alone and this was the most popular type of visitor. 15% were families visiting with young children. There were no primary school children or organised holiday groups present in the galleries during any of the survey days. There were also no visitors with family and friends. The majority of the survey period was held during term time, this has more than likely affected the numbers of family visitors with older children present in the galleries.
- Individual adults were the predominant types of visitor at 65%. Students were also well represented at 13%.
- 61% of those visiting the galleries had visited the V&A before and 57% of those had visited the ceramics galleries before. The majority had visited over 3 years ago, only 11% had been within the past 12 months. The numbers of people visiting on more than one or two occasions are negligible however a few people had visited over four times
- 67% of all respondents were female and when all visitors' genders in a visiting group were analysed the percentage dropped a little to 60%.
- The dominant age group visiting the galleries was 45-54 year olds at 21%. 35-45 year olds were next at just a little less. 13% of visitors were children under the age of 17.
- The predominant occupational group in the galleries was grouping B at 45%. Group B is only 14 percent of the total National population they are middle management executives in large organisations, with appropriate qualifications. Also included are principal officers in local government and civil service, top management or owners of small business concerns, educational and service establishments and retired people who were previously grade B, and their widows
- Group C1 was also well represented at 34%. C1 nationally represents 26 per cent of the population. This group is made up of junior management, owners of small establishments, and all others in non-manual positions. Jobs in this group have varied responsibilities and educational requirements. It also contains retired people who were previously grade C1, and their widows.

1.3: Cross tabulations (4.3)

- A series of cross tabulations were run to try and extract the differences between those who had varying interests in ceramics. There was a greater propensity for people within the creative industries to have a specific interest in ceramics than those who were not.
- Those who worked in an art/design/creative profession were more likely to collect ceramics than any other type of visitor.
- The levels of interests were cross-referenced with the subjects or topics within ceramics. The vast majority of collectors unsurprisingly preferred to study ceramics as an art form. Those with a specific or general interest or even no special interest all preferred to study ceramics by colour and decoration.
- The levels of interest in ceramics were also cross-referenced with the periods and styles of ceramics. 50% of all collectors preferred British ceramics. 35% those with a specific or general

interest also preferred British ceramics. Interestingly 32% of those with no specific interest preferred either contemporary/20th century ceramics or Chinese and Japanese ceramics.

- The level of interest was also cross-referenced with knowledge of ceramic terms. There was generally a high level of knowledge across all interest groups. Unsurprisingly collectors had the greatest level of knowledge with 100% knowing what a glaze and porcelain was. Those with a specific interest also had a good knowledge of the terms with 100% also knowing glaze.
- Unsurprisingly those with no specific interest in ceramics had the lowest levels of knowledge. However, well over half of all these visitors knew what the majority of the terms meant. Underglaze and tin-glaze were the two terms that they struggled with, with only 16% knowing underglaze and 11% knowing tin-glaze.
- Time spent in the ceramics galleries was also cross-referenced with the levels of interest. 30 minutes was still the average length of time to spend in the galleries whatever level of interest the visitors had in ceramics. However, those with no special interest in ceramics did on average spend the shortest amount of time (15 minutes) wandering through the galleries. Collectors generally spent the longest amount of time in the galleries lingering for up to an hour.
- It should be noted that if the percentages for the periods of time spent in the galleries over an hour are combined. 55% of collectors, 65% with a specific interest, 37% with general interest and 26% of visitors with no special interest in ceramics all still spent at least an hour wandering through the Ceramics Galleries.

2: Introduction

2.1: The Ceramics Galleries

The V&A are planning to redisplay its internationally important Ceramics Galleries. This is a major project involving 13 galleries, the longest, uninterrupted run of galleries in the Museum. In order to develop a proposal – which will include the content and layout for the redisplay – the Museum wishes to find out from visitors what they would like provided in the new galleries. This will be achieved by interviewing 150 visitors. The results from the evaluation will identify which areas of ceramics could be highlighted in the redisplay to address visitors' interests

2.2: The Market Research Group (MRG)

The V&A has commissioned the Market Research Group (MRG), based at Bournemouth University, to undertake research into the evaluation of the Ceramics Galleries. MRG aims to be a key independent resource for the provision and interpretation of market intelligence for its clients. The group offers expertise, experience and advice in the field of market research, tailored to suit the needs of individual organisations. MRG has specialised in consultation of this sort, and has numerous projects to its name.

2.3: Project Aims & Objectives

2.3.1: Project Aims

- To evaluate the Ceramics Galleries with a view to redisplaying the Ceramics Galleries.

2.3.2: Project Objectives

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

- To establish the motivation for visiting the Ceramics Galleries
- To establish why visitors were not visiting the Ceramics Galleries
- To identify which areas, styles or periods within ceramics visitors might be interested in
- To ascertain how long visitors were spending in the galleries
- To ascertain areas, topics or subject matter that visitors may like to study ceramics through
- To investigate the level of knowledge visitors had of certain common ceramic terminology
- To identify various examples of well displayed ceramics in other galleries and museums
- To establish what level of interest visitors had in ceramics
- To identify those involved in creative industry
- To record standard demographic data on visitors to the Ceramics Galleries.

3: Methodology

3.1: Target Population

In this case, the target population (those of interest to the research) were all visitors to the Ceramics Galleries and all those who hadn't visited the Ceramics Galleries but who were leaving the V&A via the main entrance.

3.2: Sampling Method

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

3.3: Sample size

150 interviews were the target sample size because of costs and the time available. However this target was exceeded. A total of 123 long questionnaires were completed in the galleries and 65 short questionnaires were completed at the main entrance. In total there were 188 responses. 100% of the responses were completed via face to face interviews. There were only 49 refusals.

3.3: Fieldwork Timing

Fieldwork was conducted between Friday 7th February and Friday 21st February at the V&A Museum, between 11am and 5pm on a variety of days, including the weekends. There were 6 week days and 4 weekend days with two interviewers present on some days. 31% of the responses were collected on the 4 weekend days and the rest were collected during the week.

Number of Questionnaires

7 th February	19
8th February	17
9th February	14
10 th February	17
11 th February	14
14 th February	34
15th February	13
16th February	15
17 th February	9
21 st February	<u>38</u>
	<u>188</u>

There were a total of 49 refusals, who did not want to take part in this survey.

3.4: Data Collection

Data collection is the method used to administer the questionnaire. For the purposes of this research, a face to face methodology was employed. This involved a trained interviewer conducting personal and structured interviews with those visiting the Ceramics Galleries and those leaving the V&A via the main entrance.

This method was deemed most appropriate because:

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

3.5: Maximising Response

The usefulness of the survey depended on achieving the predetermined sample size of 150. In order to maximise the target population's response the questionnaire was made as short and simple as possible. The interviewer was employed to explain the survey and physically attract respondents and a clearly marked ID badge and clipboard were provided to ensure the interviewer was not mistaken for other parties.

3.6: Questionnaire Design

The Questionnaires, copies of which are appended to this report (*Appendix 6.1.1*) were designed by MRG specifically to fulfil the research objectives of the survey. The questions were those required by the V&A Museum to fulfil the survey objectives, and included: pre-code (tick response), numeric, literal (open-ended) and rating (five-point scale) questions. The target population was those who had visited the Ceramics Galleries and all those who hadn't visited the Ceramics Galleries but were leaving the V&A Museum via the main entrance.

4: Research Findings

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

The findings are presented in question order where possible, and an explanation of each table is provided. The tables include; frequency of responses, base (all asked) and valid (all answering) percentages.

4.1: Ceramics

4.1.1: Motivation for visiting the Ceramics Galleries (long questionnaire only)

Base: All respondents to long questionnaire (123)	Frequency (f)	Valid Percentage (%)
(1) Specifically interested in Ceramics	63	51
(2) General interest in Ceramics	23	19
(3) Discovered the Gallery by chance	28	23
(4) Other (please specify)	9	7
Total (Valid: Multi-Code)	123	100
Total (Base)	123	N/A

Of the 123 visitors asked this question it can be seen from Table 4.1.1 that 51% had visited the galleries because they had a specific interest in Ceramics. 23% had found the galleries by accident.

4.1.2: Reason for not visiting the Ceramics Galleries (short questionnaire only)

Base: All respondents to short Questionnaire (65)	Frequency (f)	Valid Percentage (%)
(1) Was not aware of its existence	12	19
(2) Not particularly interested in Ceramics	1	2
(3) Not enough time to visit today	22	34
(4) Visiting another part of the Museum	23	35
(5) Visited it before	0	0
(6) Other	7	11
Total (Valid: Multi-Code)	65	100
Total (Base)	65	N/A

65 visitors were stopped as they were leaving the V&A by the main entrance and asked their reason for not visiting the Ceramics Galleries. 35% had come to the V&A to visit some other particular part of the museum and 34% had not had enough time. 19% were not even aware of the galleries' existence. Very few people expressed no particular interest in ceramics (2%).

4.1.3: Interests in ceramics

Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Contemporary/20th Century ceramics	55	45
(2) British ceramics	56	46
(3) Italian ceramics	34	28
(4) French ceramics	15	12
(5) 19th-century ceramics	12	10
(6) 18th century ceramics	12	10
(7) Renaissance ceramics	22	18
(8) Ceramics from the Islamic world	42	34
(9) Chinese and Japanese ceramics	59	48
(10) Porcelain	26	21
(11) Earthenware	28	23
(12) Interested in all the above	37	30
(13) Not interested in any	3	2
(14) Other (please specify below)	13	11
Total Multi-code (188)	188	100

The majority of visitors (48%) were interested in Chinese and Japanese ceramics, closely followed by British Ceramics and Contemporary Ceramics at 46% and 45% respectively. Visitors were least interested in 18th and 19th Century and French Ceramics at 10% and 12% respectively.

4.1.4: Ceramics topics

The following 7 tables show how interested visitors would be at studying or observing ceramics interpreted through the following different headings or topics: eating and drinking, ceramics as an art form, ceramics from different cultures, material and techniques, specific manufacturers or colour and decoration.

Colour and decoration was the most popular topic with 91% of visitors being very interested or interested to study or look at ceramics in this way. Ceramics as an art form was next at 86% and 80% were interested in studying Ceramics from different cultures. The least interesting topic was specific manufacturers with only 41% being interested in studying ceramics in this way.

Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Very Interested	44	24
(2) Interested	71	39
(3) Neither	38	21
(4) Uninterested	24	13
(5) Very uninterested	3	2
Total (Valid)	180	100
(0) Missing Values	8	N/A
Total (Base)	188	N/A
Average Rating (1-5)	N/A	N/A
(1&2) Top Two Boxes	115	64
(3) Middle Box	38	21
(4&5) Bottom Two Boxes	27	15

Table 4.1.4b(Q6) Ceramics as an Art Form		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Very Interested	73	40
(2) Interested	85	46
(3) Neither	17	9
(4) Uninterested	6	3
(5) Very uninterested	3	2
Total (Valid)	184	100
(0) Missing Values	4	N/A
Total (Base)	188	N/A
Average Rating (1-5)	N/A	N/A
(1&2) Top Two Boxes	158	86
(3) Middle Box	17	9
(4&5) Bottom Two Boxes	9	5

Table 4.1.4c(Q6) Ceramics from different cultures		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Very Interested	67	37
(2) Interested	79	43
(3) Neither	22	12
(4) Uninterested	13	7
(5) Very uninterested	2	1
Total (Valid)	183	100
(0) Missing Values	5	N/A
Total (Base)	188	N/A
Average Rating (1-5)	N/A	N/A
(1&2) Top Two Boxes	146	80
(3) Middle Box	22	12
(4&5) Bottom Two Boxes	15	8

Table 4.1.4d (Q6) Materials and Techniques		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Very Interested	51	28
(2) Interested	70	38
(3) Neither	35	19
(4) Uninterested	27	15
(5) Very uninterested	1	1
Total (Valid)	184	100
(0) Missing Values	4	N/A
Total (Base)	188	N/A
Average Rating (1-5)	N/A	N/A
(1&2) Top Two Boxes	121	66
(3) Middle Box	35	19
(4&5) Bottom Two Boxes	28	15

Table 4.1.4e (Q6) Specific Manufacturers		
Base: #All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Very Interested	29	16
(2) Interested	46	25
(3) Neither	43	24
(4) Uninterested	58	32
(5) Very uninterested	6	3
Total (Valid)	182	100
(0) Missing Values	6	N/A
Total (Base)	188	N/A
Average Rating (1-5)	N/A	N/A
(1&2) Top Two Boxes	75	41
(3) Middle Box	43	24
(4&5) Bottom Two Boxes	64	35

Table 4.1.4f (Q6) Colour and Decoration		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Very Interested	100	54
(2) Interested	68	37
(3) Neither	11	6
(4) Uninterested	5	3
(5) Very uninterested	1	1
Total (Valid)	185	100
(0) Missing Values	3	N/A
Total (Base)	188	N/A
Average Rating (1-5)	N/A	N/A
(1&2) Top Two Boxes	168	91
(3) Middle Box	11	6
(4&5) Bottom Two Boxes	6	3

Table 4.1.4g (Q6) Other		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Very Interested	11	69
(2) Interested	2	13
(3) Neither	3	19
(4) Uninterested	0	0
(5) Very uninterested	0	0
Total (Valid)	16	100
(0) Missing Values	172	N/A
Total (Base)	188	N/A
Average Rating (1-5)	N/A	N/A
(1&2) Top Two Boxes	13	81
(3) Middle Box	3	19
(4&5) Bottom Two Boxes	0	0

Other topics of interest to visitors were ceramics in the shape of musical instruments, Felford Ware, 16th century ceramics, Mayling from Newcastle, technical details of production and Wedgwood. Only one person each made these suggestions so it is a negligible sample to make any assumptions by.

4.1.5: Knowledge of Ceramic terms.

All visitors were asked about their knowledge of ceramic terms. The majority of people including those who had not visited the galleries were familiar with the terms of ceramics and felt happy that if asked they could roughly describe the techniques or terms or processes. The one term that clearly wasn't known by the majority was tin glaze. Very few people knew what this meant or felt comfortable describing what it was. Only 37% felt happy that they knew what it was. Glaze was the most well understood term with 84% of visitors feeling happy to describe what it was. Porcelain was next at 84% and Enamel and Earthenware were both at 78%. Just under half of all visitors (47%) were not familiar with Under Glaze as a term.

Table 4.1.5a: (Q7) Underglaze		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Yes	100	53
(2) No	50	27
(3) Unsure	38	20
Total (Valid: Single-Code)	150	100
Total (Base)	188	N/A

Table 4.1.5b: (Q7) Glaze		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Yes	163	87
(2) No	17	9
(3) Unsure	8	4
Total (Valid: Single-Code)	180	100
Total (Base)	188	N/A

Table 4.1.5c: (Q7) Tin glaze		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Yes	69	37
(2) No	94	50
(3) Unsure	21	11
Total (Valid: Single-Code)	163	100
Total (Base)	188	N/A

Table 4.1.5d: (Q7) Enamels		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Yes	146	78
(2) No	26	14
(3) Unsure	16	9
Total (Valid: Single-Code)	172	100
Total (Base)	188	N/A

Table 4.1.5e: (Q7) Porcelain		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Yes	158	84
(2) No	12	6
(3) Unsure	17	9
Total (Valid: Single-Code)	170	NA
Total (Base)	188	100

Table 4.1.5f: (Q7) Earthenware		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Yes	146	78
(2) No	25	13
(3) Unsure	6	3
Total (Valid: Single-Code)	171	NA
Total (Base)	188	100

Table 4.1.5g: (Q7) Stoneware		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
(1) Yes	136	72
(2) No	27	14
(3) Unsure	25	13
Total (Valid: Single-Code)	163	NA
Total (Base)	188	100

4.1.6: Best part of the Ceramics Galleries

85% of all visitors responded to this question. There were a great variety of answers, the full list of which can be found in *Appendix 6.1.1*. However, English styles or manufacturers were most mentioned at 12% with the sheer variety and volume of ceramics being the next most mentioned comment at 11%. Different items of Chinese and Japanese ceramics were also very popular at 10%.

4.1.7: Worst part of the Ceramics Galleries

Only 55% of visitors responded to this question. Again there was a large variety of comments but the most frequently expressed complaint was that the labelling within the galleries and signage around the galleries was poor (15%). 7% also said that there was just too much to take in and see and the Contemporary items were not very popular with some, also at 7%. A full list of all comments can be found in *Appendix 6.1.2*.

4.1.8: Examples of well displayed ceramics elsewhere

The British Museum was the most mentioned example for displaying ceramics well. The full list of examples can be found in *Appendix 6.1.3*.

4.1.9: How long have you spent in the Ceramics Galleries

As can be seen in Table 4.1.7 a third of visitors estimated that they had spent only 30 minutes in the galleries. 44% spent at least an hour looking through the galleries. 22% walked through the galleries merely passing through and only stopping for a maximum of 15 minutes.

Table 4.1.9: (Q9) Duration of visit to Ceramics Galleries		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
15mins	27	22
30mins	42	34
1 hour	28	23
1 -2 hours	9	7
Over 2 hours	17	14
Total Base (123)	123	100.0

4.1.10: Level of interest in Ceramics

Table 4.1.8 (combined data) shows the level of interest in Ceramics. 14% of visitors were collectors of ceramics. It was not identified however if this was on a professional level or merely as a hobby/pleasure collector. 51% did express a very general interest in ceramics with 21% having a specific interest. 20% of those interviewed felt they had no special interest in ceramics. If the two questionnaires are analysed separately a very different result appears. Only 5% of those who had not visited the Ceramics galleries had a specific interest in ceramics. The percentage of those with no special interest was higher at 28% and only 9% actually collected ceramics.

Table 4.1.10a: (Q10) Level of interest in Ceramics		
Base: All respondents (188)	Frequency (f)	Valid Percentage (%)
I am a collector of Ceramics	26	14
I have a specific interest in Ceramics	29	15
I have a general interest in Ceramics	95	51
I have no special interest in Ceramics	37	20
Total Base (188)	188	100

Table 4.1.10b: (Q10) Level of interest in Ceramics (short)		
Base: All respondents (65)	Frequency (f)	Valid Percentage (%)
I am a collector of Ceramics	6	9
I have a specific interest in Ceramics	3	5
I have a general interest in Ceramics	38	59
I have no special interest in Ceramics	18	28
Total Base (123)	65	100

Table 4.1.10c: (Q10) Level of interest in Ceramics (long)		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
I am a collector of Ceramics	20	16
I have a specific interest in Ceramics	26	21
I have a general interest in Ceramics	57	46
I have no special interest in Ceramics	19	15
Total Base (123)	123	100.0

4.1.11: Involvement with the creative industries.

Table 4.1.11: (Q11) Involvement in Creative Industry		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
I am an artist/designer by profession	10	8
I work in an arts/design/creative profession	12	10
I am a teacher/educator in arts, cultural or media subjects	10	8
None of these	91	74
Total Base (123)	123	100

26% were creative professionals visiting the galleries on the days of the survey; this percentage is similar to the level of creative professionals visiting the V&A generally.

4.2: Respondent Profile (Demographics)

4.2.1: Permanent Place of residence

22% of visitors were from the rest of the UK with 26% coming from overseas. 33% were from the London area.

Base: All respondents (188)	Frequency (f)	Valid Percentage (%)
Local Resident (living within City of Westminster or Kensington & Chelsea)	24	13
Other Greater London	37	20
South East/Home counties	36	19
Rest of UK	42	22
Europe	16	9
North America (USA/Canada)	23	12
Rest of the World (please specify below)	9	5
Total Base (188)	188	100

4.2.2: Completion of full time education

81% had completed full time education.

Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
Yes, completed full-time education	100	81
Secondary school/6th form college	6	5
Art College	3	2
Other college or university	11	9
Other (please specify below)	2	2
Total Base (123)	123	100

4.2.3: Highest level of education achieved.

Only 3% of visitors have no qualifications. 53% have a first degree or higher qualification.

Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
No Qualifications	4	3
School certificate	4	3
GCSE or equivalent	16	13
AS/A level or equivalent	17	14
HND/Diploma	16	13
First Degree	34	28
Masters degree	26	21
PhD or equivalent	5	4
Other	2	2
Total Base (123)	123	100

4.2.4: Ethnicity

Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
White British	73	59
White Irish	4	3
White Other (please specify)	31	25
Mixed White & Asian	2	2
Indian/British Indian	1	1
Pakistani/British Pakistani	1	1
Asian Other (please specify)	1	1
Other Ethnic Group (please specify)	9	7
Total Base (123)	123	100

Table 4.2.4 shows that 59% of visitors to the ceramics galleries are White British. 12% are of Asian or other ethnic background.

4.2.5: Who you are visiting with today?

Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
Visiting alone	34	28
Visiting with Spouse	27	22
Visiting with family	18	15
Visiting with friends	17	14
Visiting with family and friends	0	0
Primary School	0	0
Secondary/6th Form	4	3
Art College group	3	2
College/University	5	4
Adult Education group	2	2
Organised holiday group	0	0
Association or group	0	0
Other type of group	1	1
Other	12	10
Total Base (123)	123	100

28% of visitors were visiting alone. 22% with their partners and 29% were visiting with either family or friends. 11% were visiting the galleries as part of different education groups.

4.2.6: Visitor type

Base: All respondents (188)	Frequency (f)	Valid Percentage (%)
School Pupil	1	1
Student	25	13
Member of the Creative Industries	13	7
Member of an organised adult group	9	5
Family Visitor	14	7
Individual Adult	123	65
None of these	2	1
Total Base (188)	188	100

13% of visitors were students many of whom were studying or drawing items within the galleries for projects or assignments. Only 7% considered themselves members of the creative industries. The majority (65%) classified themselves as an individual adult. There were very low numbers of families visiting the ceramics galleries.

4.2.7: Visits to the V&A

Base: All respondents (123)	Frequency (f)	Valid (%)
(1) Yes	48	39
(2) No, been before	75	61
Total (Valid)	123	100
(0) Missing Values	0	N/A
Total (Base)	123	N/A

61% of visitors had visited the V&A before.

4.2.8: Previous visits to the Ceramics Galleries

Base: All respondents (123)	Frequency (f)	Valid (%)
(1) Yes	43	57
(2) No	32	43
Total (Valid)	75	100
(0) Missing Values	48	N/A
Total (Base)	123	N/A

Of those interviewed in the galleries 57% had been to the ceramics galleries before

4.2.9: When visits were last made

Table 4.2.9: (Q20) When did you last visit the Ceramics Galleries?		
Base: All respondents (123)	Frequency (f)	Valid Percentage (%)
During the past 12 months	13	11
Over 1 year ago	4	3
2-3 years ago	8	7
More than 3 years ago	17	14
Don't know	1	1
Missing	80	65
Total Base (123)	123	100

Of those who had visited the ceramics galleries before most had visited over 3 years ago. 11% had visited within the last year.

4.2.10: Frequency of visits

Table 4.2.10: (Q21) How many visits within the last 12 months?		
Base: All visits within 1year (15)	Frequency (f)	Valid Percentage (%)
Once	2	13
Twice	3	20
Three times	1	7
Four +	7	47
Don't know/can't remember	2	13
Total Base (13)	15	100

These are very small sample sizes and therefore not statistically viable.

4.2.11: Gender

Table 4.2.11: (Q22) Gender		
Base: All respondents (188)	Frequency (f)	Valid Percentage(%)
(1) Male	61	33
(2) Female	126	67
Total (Valid)	187	100
(0) Missing Values	1	N/A
Total (Base)	188	N/A

67% of respondents in the ceramics galleries were female. When all the people within a respondents' visiting group are accounted for the gender split is 40% men and 60% female. This very much reflects gender percentages as a whole in the V&A.

4.2.12: Age groups

Base: All respondents (188)	Males	Females	Total	Valid Percentage (%)
Under 5 yrs	0	2	2	1
5-9 yrs	2	1	3	2
10-15yrs	5	8	13	5
16-17yrs	4	10	14	5
18-24yrs	7	25	32	4
25-34yrs	22	16	38	11
35-44yrs	18	30	48	17
45-54yrs	23	35	58	21
55-59yrs	9	16	25	9
60-65yrs	12	18	30	11
66-74yrs	8	6	14	5
75+yrs	3	0	3	2
Total Valid	113	167	280	100
Total Base (188)	NA	NA	NA	NA

45-54 year olds, are the most common age group to visit the ceramics galleries with 35-44 year olds next at 17%. 13% of visitors in the galleries were children under the age of 17.

4.2.12: Occupation Groupings

The following is the occupational breakdown of those visiting the ceramics galleries; A 6%, B 45%, C1 34%, C2 5%, D 6%, E 3%.

The occupation groupings of visitors to the ceramics galleries are a little different to those generally found in the museum as a whole, although there are very similar percentages of C1 occupations. There are a much lower percentage of B occupation groupings in the ceramics galleries than in the rest of the museum. A, occupation groups are slightly higher in the V&A than in the ceramics galleries.

To allow for a perspective on these groupings nationally the percentages have also been included for each group. Approximately 3% of the total national population are Group A. These are professional people, very senior managers in business or commerce or top-level civil servants. It also includes retired people previously grade A and their widows.

Group B is only 14% of the total national population. They are middle management executives in large organisations, with appropriate qualifications. Also included are principal officers in local government and civil service, top management or owners of small business concerns, educational and service establishments and retired people who were previously grade B, and their widows. The large majority (45%), of visitors to the Ceramics Galleries are this group. The reason this group is so much higher than the national average may be due to the fact they have a greater disposition to visit heritage sites than some of the remaining occupational groups.

C1 nationally represents 26 per cent of the population. This group is made up of junior management, owners of small establishments, and all others in non-manual positions. Jobs in this group have varied responsibilities and educational requirements. It also contains retired people who were previously grade C1, and their widows.

C2 nationally is 25 per cent of the population. This group comprises of all skilled manual workers and those manual workers with responsibility for other people. It also contains retired people previously grade C2 with pensions from their job and their widows.

Group D is approximately 19 per cent of the population and is all semi-skilled and unskilled manual workers, apprentices and trainees to skilled workers. It also contains widows of partners previously grade D who receive a pension from their late husband's job.

4.3 Cross-tabulation tables

4.3.1: Visitors within the Creative Industries by different interest levels in ceramics.

Cross-Tabulation	Total (123)		I am an Art/designer by profession (10)		I work in an art/design/creative profession (12)		I am a teacher educator (10)		None of these (90)	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All respondents (123)										
I am a collector of Ceramics	20	16	2	20	3	25	1	10	14	16
I have a specific interest in Ceramics	27	22	5	50	4	33	3	30	14	16
I have a general interest in Ceramics	57	46	1	10	4	33	5	50	47	52
I have no special interest in Ceramics	19	15	2	20	1	8	1	10	15	17
Total (Valid: Rating)	123	100	10	100	12	100	10	100	90	100

Table 4.3.1 shows those who are involved in creative industries that have an interest in ceramics. These are very small sample sizes so it is unwise to draw any conclusions from these results. However unsurprisingly, it can be seen that those involved in art and design, have the greatest interest in ceramics.

4.3.2: Levels of interest in ceramics by topics

Cross-Tabulation	Total (123)		I am a collector of ceramics		I have a specific interest in ceramics		I have a general interest in ceramics		I have no special interest in ceramics	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base: All respondents (123)										
Eating and drinking	80	65	12	60	17	65	42	74	9	47
Ceramics as an art form	102	83	19	95	23	88	46	81	14	74
Ceramics from different cultures	88	72	15	75	20	77	40	70	13	68
Materials and techniques	82	67	15	75	21	81	38	67	7	37
Specific manufacturers	55	45	11	55	16	62	24	42	3	16
Colour and decoration	110	89	18	90	24	92	50	88	17	89
Total (Valid: Rating)	123	NA	20	NA	26	NA	57	NA	19	NA

Table 4.3.2 displays a cross-reference between those with different levels interests in ceramics and the areas or topics that they would be interested to study ceramics through. It is interesting to note that there is little difference in topics that visitors should wish to study ceramics by depending on whether they have a general or specific interest. Collectors prefer to study ceramics as an art form, those with a specific interest in general prefer to study the colour and decoration, as do those with a general interest. Those visitors with no special interest in ceramics prefer to study/view ceramics by colour and decoration.

4.3.3: Level of interest in ceramics by different periods and styles of ceramics.

Table 4.3.3: (Q3xQ10) Interest in different types of ceramics by level of interest

Cross-Tabulation	Total (123)		I am a collector of ceramics		I have a specific interest in ceramics		I have a general interest in ceramics		I have no special interest in ceramics	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base:All respondents (123)										
Contemporary/ 20th Century	33	27	5	25	12	46	10	18	6	32
British	43	35	10	50	9	35	20	35	4	21
Italian	15	12	3	15	4	15	6	11	1	5
French	6	5	2	10	1	4	1	2	1	5
19th Century	9	7	2	10	4	15	2	4	1	5
18th Century	6	5	2	10	0	0	3	5	1	5
Renaissance	11	9	2	10	2	8	5	9	2	11
Islamic	17	14	1	5	5	19	9	16	2	11
Chinese & Japanese	30	24	5	25	7	27	11	19	6	32
Porcelain	15	12	4	20	3	12	7	12	1	5
Earthenware	13	11	2	10	4	15	7	12	0	0
All of the above	29	24	6	30	4	15	16	28	3	16
Interested in none	0	0	0	0	0	0	0	0	0	0
Total (Valid: Multi)	123	NA	20	NA	26	NA	57	NA	19	NA

Table 4.3.3 shows which subjects or types of ceramics are preferred for study by the different interest groups. Collectors in general prefer the British ceramics. Those with a specific interest seem to favour contemporary or 20th Century ceramics. Those with a general interest predominantly also favour British ceramics and those with no special interest prefer the Chinese & Japanese ceramics and or contemporary/20th Century ceramics.

4.3.4: Level of interest by knowledge of ceramic terms and techniques

Table 4.3.4: (Q5xQ10) Knowledge of ceramic terms by level of interest

Cross-Tabulation	Total (123)		I am a collector of ceramics		I have a specific interest in ceramics		I have a general interest in ceramics		I have no special interest in ceramics	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base:All respondents (123)										
Underglaze	66	54	15	75	24	92	24	42	3	16
Glaze	109	89	20	100	26	100	47	82	16	84
Tin-glaze	52	42	13	65	20	77	17	30	2	11
Enamels	95	77	17	85	22	85	43	75	12	63
Porcelain	103	84	20	100	23	88	45	79	15	79
Earthenware	98	80	17	85	25	96	43	75	13	68
Stoneware	93	76	18	90	21	81	40	70	13	68
Total (Valid: Multi)	123	NA	20	NA	26	NA	57	NA	19	NA

Table 4.3.4 shows how many visitors within the different interest groups know or are familiar with the ceramics terms. It is not surprising to see that collectors of ceramics and those with a specific interest in ceramics have the highest percentages for knowledge of terms.

4.3.5: Level of interest by length of time spent in galleries.

Cross-Tabulation	Total (123)		I am a collector of ceramics		I have a specific interest in ceramics		I have a general interest in ceramics		I have no special interest in ceramics	
	f	Valid %	f	Valid %	f	Valid %	f	Valid %	f	Valid %
Base:All respondents (123)										
15 minutes	27	22	3	6	1	4	13	23	10	53
30 minutes	42	34	6	30	8	31	23	40	4	21
1 hour	28	23	8	40	5	19	14	25	1	5
1-2 hours	9	7	0	0	5	19	3	5	1	5
Over 2 hours	17	14	3	15	7	27	4	7	3	16
Total (Valid: Multi)	123	NA	20	NA	26	NA	57	NA	19	NA

Table 4.3.5 shows unsurprisingly that those with no special interest in ceramics spend the shortest amount of time in the galleries and those with a specific interest spend the longest time. Collectors are more likely to spend 30 minutes to an hour. This may be because they know exactly what they want to see and spend just enough time to view their chosen pieces. Overall though 30 minutes is the average time spent wandering through the galleries.

5: Conclusions & Recommendations

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

- There is a greater need to promote and advertise the ceramics galleries. A quarter of those interviewed in the ceramics galleries had found them by accident and of those who had not visited the galleries a fifth had not even been aware of their existence. These facts are supported later on in the research when visitors were asked what they hadn't liked about the galleries; poor signs and directional indicators were mentioned often.
- There was a very varied interest in periods and styles of ceramics amongst the visitors. Although just under half all those interviewed expressed a preference for Japanese and Chinese ceramics. These styles are the most familiar to all visitors whether they are knowledgeable in ceramics or not. Contemporary/20th century ceramics and British ceramics were also very popular with all visitors. Interestingly periods and styles not at all popular are 18th and 19th century and French ceramics. It may be useful for visitors in future if the gallery did have some galleries that were dedicated to specific periods and styles. Currently it is difficult for visitors to know where to find specific periods of ceramics. Perhaps displays of the less popular periods could be arranged and or interpreted in a more intriguing way to stimulate more interest in these types of ceramics.
- The areas or topics, visitors wished to study ceramics through were fairly conclusive. Over 90% of all visitors appreciated or would like to appreciate ceramics by colour and decoration. Currently many of the items are already displayed by colour but these results support the view that a greater level of interpretation in colour and decoration would be enjoyed and appreciated by all visitors.
- Interestingly the majority of visitors are not overly interested in the specific manufacturers. Studying ceramics as an art form and ceramics from different cultures are preferable for visitors. It may be interesting to create displays that incorporate the top three areas of study to maximise interpretation and enjoyment for the visitor. Further investigation would be wise to establish the level of interpretation visitors would be happy to use.
- Visitors generally had a fairly high level of knowledge when it came to the different terminology or techniques within ceramics. It is not felt that the visitors' enjoyment or appreciation was tainted by the lack of explanation. However, it may be that if a greater level of explanation was provided in future it would allow a greater level of satisfaction and enjoyment for all visitors. It is recommended that further research be undertaken into how much detail visitors would like to have access to on the production of ceramics and the various techniques used in its manufacture.
- The Ceramics Galleries' biggest assets are the sheer volume and extensive range of objects. This is a fact that should be promoted more to the visitors. Visitors are aware of this fact once they have wandered through the galleries themselves but it is not well known amongst visitors to the rest of the Museum.
- The downside of the galleries is that with such a huge range of objects it is very difficult to display everything to a standard or level that is appealing to all visitors. Many respondents found the lack of labelling frustrating and they believed that some labelling was incorrect. The lack of direction and signs also spoilt some visitors' enjoyment. The never-ending row of 'C'

cases can also be rather overpowering.

- It is suggested that the reason visitors spend relatively little time in the galleries is as a result of the lack of interpretation. There is very little for visitors to read and study apart from the objects themselves.
- The majority of visitor passing through the Ceramics Galleries are those with either a general level of interest in ceramics or no special interest. This accounts for almost three-quarters of all visitors to the galleries. It is therefore recommended that further research be undertaken with this particular audience type to establish the level of interpretation needed to satisfy those passing through. Special areas could be established within the galleries to satisfy the needs of collectors or experts and those with a specific interest in ceramics.

6: Appendices

6.1 Questionnaires

6.1.1 The Ceramics galleries questionnaire (long version)

Victoria & Albert Museum

Ceramic Galleries

Q1 Date of visit? _____

Q2 What was your motivation for visiting the Ceramics Gallery today?

Specifically interested in Ceramics (please specify what the interest is below)

General interest in Ceramics

Discovered the Gallery by chance

Other (please specify below)

Please specify Interest _____

Q3 Which of the following are you most interested in when looking at/studying Ceramics? (please tick all that you are interested in)

Contemporary/20th Century ceramics

British ceramics

Italian ceramics

French ceramics

19th-century ceramics

18th century ceramics

Renaissance ceramics

Ceramics from the Islamic world

Chinese and Japanese ceramics

Porcelain

Earthenware

Interested in all the above

Not interested in any

Other (please specify below)

Please specify _____

Q4 How interested are you in the following when looking at/studying Ceramics?

	<i>V</i>	<i>Intere</i>	<i>Neith</i>	<i>Unint</i>	<i>Very</i>
	<i>Intere</i>	<i>sted</i>	<i>er</i>	<i>ereste</i>	<i>uninte</i>
	<i>sted</i>			<i>d</i>	<i>rested</i>
Eating and drinking	<input type="checkbox"/>				

Q5 Do you understand what the following terms mean? (could you provide a definition if asked?)

	<i>Yes</i>	<i>No</i>	<i>Unsure</i>
Underglaze	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Glaze	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tin-glaze	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enamels	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Porcelain	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Earthenware	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Stoneware	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q6 What is the best part of the Ceramics Gallery you have seen today?

Q7 What is the worst part of the Ceramics Gallery you have seen today?

Q8 If you have seen any good examples of Ceramic displays in museums elsewhere please describe what and where it was below.

Q9 How long have you spent in the Ceramic Galleries today?

15mins

30mins

1 hour

1 -2 hours

Over 2 hours

Ceramics as an art form

Ceramics from different cultures

Materials and techniques

Specific manufacturers

Colour and decoration

Other (please specify below)

Please specify _____

- Q10 Do you have a special interest in Ceramics? Please tick the box that best applies to you.
- I am a collector of Ceramics
- I have a specific interest in Ceramics
- I have a general interest in Ceramics
- I have no special interest in Ceramics
- Q11 We would like to ask you about your involvement with the creative industries, which phrase best applies to you? (please tick only one)
- I am an artist/designer by profession
- I work in an arts/design/creative profession
- I am a teacher/educator in arts, cultural or media subjects
- None of these
- Q12 Please state your permanent place of residence.
- Local Resident (i.e.living within City of Westminster or London Borough of Kensington & Chelsea)
- Other Greater London
- South East/Home counties
- Rest of UK
- Europe
- North America (USA/Canada)
- Rest of the World (please specify below)
- Please specify* _____
- Q13 Have you completed your full-time education? (If "No" at which one of these types of educational establishments are you currently studying?)
- Yes, completed full-time education
- Secondary school/6th form college
- Art College
- Other college or university
- Other (please specify below)
- please specify* _____
- Q14 What is the highest level of educational qualification you have achieved? (If overseas qualification please specify which below)
- No qualifications
- School certificate
- GCSE or equivalent
- AS/A level or equivalent
- HND/Diploma
- First degree (BA/BSc) or equivalent
- Masters degree (MA/MSc)
- PhD or equivalent
- Other (please write below)
- please specify* _____
- Q15 To which of these groups do you consider you belong?
- White British
- White Irish
- White Other (please specify)
- Mixed White & Black Caribbean
- Mixed White & Black African
- Mixed White & Asian
- Mixed Other (please specify)
- Indian/British Indian
- Pakistani/British Pakistani
- Bangladeshi/British Bangladeshi
- Asian Other (please specify)
- Chinese/British Chinese
- Other Ethnic Group (please specify)
- please specify* _____
- Q16 Which of the following statements best describes who you are with on your visit to the Museum today?
- Visiting alone
- Visiting with spouse/partner
- Visiting with family (includes children under 16)
- Visiting with friends
- Visiting with family & friends (includes children under 16)
- Visiting as part of primary school group
- Visiting as part of a secondary group/6th form college
- Visiting as part of an art college group
- Visiting as part of a college/university group (excluding art college)
- Visiting as part of an adult education group
- Visiting as part of an organised holiday group/tour
- Visiting as part of a group organised by an association, society or club (specify)
- Visiting as part of some other type of group (specify)
- Other
- please specify* _____
- Q17 Which one of these statements best describes you on your visit today?
- School pupil
- Student
- Member of the creative industries
- Member of an organised adult group
- Family visitor
- Interested adult
- None of these
- Q18 Is this your first visit to the V&A or have you been before?
- Yes Please go to Q22
- Been before Please go to Q19
- Q19 Have you visited the Ceramics Gallery before?
- Yes Go to Q20 No Go to Q22
- Q20 Approximately when did you last visit the Ceramics Gallery?
- During the past 12 months Go to Q21
- Over 1 year ago Go to Q22
- 2-3 years ago Go to Q22

More than 3 years ago Go to Q22

Don't know Go to Q22

Q21 Approximately how many times have you visited the Ceramics Gallery during the last 12 months, not including today?

- Once
- Twice
- Three times
- Four+
- Don't know/can't remember

Q22 Gender.

- Male
- Female

Q23 Approximate ages of people in their group? Tick the first column for respondents age and then place the number of people in the group that fall into each gender and age category.

	<i>Respondent</i>	<i>Male</i>	<i>Female</i>
Under 5yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5-9yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10-15yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16-17yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18-24yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25-34yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
35-44yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
45-54yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
55-59yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
60-65yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
66-74yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
75+yrs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q24 Please state your occupation or job title and your partners occupation if applicable.

- Respondent
- Partner.

Thank You Very Much For Your Help

6.1.2 The Ceramics Galleries questionnaire (short version)

Victoria & Albert Museum

Non Visitors to Ceramics Galleries

- Q1 Date of visit? *Please specify*
- Q2 Have you visited the Ceramics Gallery today?
 Yes terminate interview
 No Go to Q3
- Q3 Is this your first visit to the V&A or have you been before?
 Yes, first visit
 Been before
- Q4 Please could you say why you have "not" visited the Ceramics Gallery today?
 Was not aware of its existence Go to Q5
 Not particularly interested in Ceramics Go to Q5
 Not enough time to visit today Go to Q5
 Visiting another part of the Museum Go to Q5
 Visited it before Terminate Interview
 Other Go to Q5
Please specify
- Q5 Which areas of Ceramics, are you most interested in when looking at/studying? (please tick all that you are interested in)
- | | |
|------------------------------------|--------------------------|
| Contemporary/20th Century ceramics | <input type="checkbox"/> |
| British ceramics | <input type="checkbox"/> |
| Italian ceramics | <input type="checkbox"/> |
| French ceramics | <input type="checkbox"/> |
| 19th-century ceramics | <input type="checkbox"/> |
| 18th century ceramics | <input type="checkbox"/> |
| Renaissance ceramics | <input type="checkbox"/> |
| Ceramics from the Islamic world | <input type="checkbox"/> |
| Chinese and Japanese ceramics | <input type="checkbox"/> |
| Porcelain | <input type="checkbox"/> |
| Earthenware | <input type="checkbox"/> |
| Interested in all the above | <input type="checkbox"/> |
| Not interested in any | <input type="checkbox"/> |
| Other (please specify below) | <input type="checkbox"/> |
- Q6 How interested are you in the following when looking at/studying Ceramics? (please tick all that apply)
- | | <i>V
Inter
sted</i> | <i>Intere
sted</i> | <i>Neith
er</i> | <i>Unint
ereste
d</i> | <i>Very
uninte
rested</i> |
|----------------------------------|-----------------------------|--------------------------|--------------------------|-------------------------------|-----------------------------------|
| Eating and Drinking | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Ceramics as an Art Form | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Ceramics from different cultures | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Materials and Techniques | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Specific Manufacturers | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Colour and Decoration | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Other(please specify below) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
- Please specify*
-
- Q7 Do you understand what the following terms mean? (could you provide a definition if asked?)
- | | <i>Yes</i> | <i>No</i> | <i>Unsure</i> |
|-------------|--------------------------|--------------------------|--------------------------|
| Underglaze | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Glaze | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Tin-glaze | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Enamels | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Porcelain | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Earthenware | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Stoneware | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
- Q8 If you have seen any good examples of Ceramic displays in museums elsewhere, please describe what and where it was below.
-
- Q9 Do you have a special interest in Ceramics? Please tick the box that best applies to you.
- | | |
|--|--------------------------|
| I am a collector of Ceramics | <input type="checkbox"/> |
| I have a specific interest in Ceramics | <input type="checkbox"/> |
| I have a general interest in Ceramics | <input type="checkbox"/> |
| I have no special interest in Ceramics | <input type="checkbox"/> |

- Q10 We would like to ask you about your involvement with the creative industries, which phrase best applies to you? (please tick only one)
- I am an artist/designer by profession
 - I work in an arts/design/creative profession
 - I am a teacher/educator in arts, cultural or media subjects
 - None of these

- Q11 Please state your permanent place of residence.
- Local Resident (i.e.living within City of Westminster or London Borough of Kensington & Chelsea)
 - Other Greater London
 - South East/Home counties
 - Rest of UK
 - Europe
 - North America (USA/Canada)
 - Rest of the World (please specify below)

Please specify _____

- Q12 Which one of these statements best describes you on your visit today?
- School pupil
 - Student
 - Member of the creative industries
 - Member of an organised adult group
 - Family visitor (group must contain children under 16)
 - Interested adult
 - None of these

- Q13 Gender of respondent.
- Male Female

- Q15 Please state your occupation or job title and your partners occupation if applicable.
- Respondents
 - Partner

Thank You Very Much For Your Help

6.2: Open ended responses

6.2.1: Best part of the Ceramics Galleries

- Italian majolica
- Contemporary see different technique
- Staffs and Wedgwood
- Don't know
- Contemporary
- French porcelain
- All good
- Little frog
- Chinese
- Tiles late 18th and 19th century
- Tableware
- Tiles good variety
- Chelsea plate room 139
- Hans Coper
- N/A
- N/A
- English section
- Liked it all
- Everything is great
- Persian bowl with animals 632-1878
- Teapots room 137 Islamic tiles
- Contemporary
- Wide variety to compare good range and quiet

- Title displays
- Figures
- 13th century fragments
- In general dishes and bowls
- The fact that you can see so much of it and that its displayed by factory or place of origin + colour
- Contemporary objects would like to see more 50s 60s and early 70s stuff.
- Newest collection (English) leach collection
- Coffee cup and saucer
- Quantity of stuff
- Wedgewood
- Fragments and big blue jug
- Italian majolica
- Chinese
- Parian English
- Porcelian
- The middle of room 135
- Leeds pottery Worcester]
- Not specific
- Wedgewood fairy luster
- Like new lighting and cabinets
- Islamic tiles
- Massive blue and white jug Room 137
- Islamic tiles
- Dinner ware rm137
- Wedgewood corn poppey
- Islamic tiles
- Cups and saucers
- Unsure
- British tin glazed tiles
- English and Persian enjoy contrast religious motifs
- English Delph ware thinks its wonderful
- Variety
- Just looking at the age of the ceramics and how well they have survived
- The variety of the pieces
- Ceramic guitar
- Ceramic musical instrument
- Seeing at leisure plenty to see in these galleries
- The Daoist temple
- Islamic studio ceramics
- Stoneware/ Earthenware
- 137 and the Chelsea seats- hadn't seen any before
- Room 137 Claris Cliff
- Japanese and Chinese items
- Chinese and Japanese
- Antique Chinese
- English porcelain 18th and 19th century
- Islamic ceramics
- 133 ceramics of the Islamic world
- Islamic 133
- Peace and tranquility the chance to browse without disturbance

- All 13 ceramic galleries are magnificent
- Showing my grandson around- particularly ivory chessman
- Rm137
- Plates with biblical scenes Persian tiles
- Huge jug blue
- Wedgwood 1975 British
- Chinese
- Old Chinese
- Contemporary
- Contemporary
- Persian
- Everything
- Dublin Liverpool Delph 1750-
- Martinware Denby Meigh
- Chinese
- Colour
- Liked everything
- Islamic and Chinese
- British
- Colours
- Japanese
- Chinese and Japanese Wedgwood
- Picasso on porcelain
- Chinese special techniques Sun Cai
- Wedgwood
- All good
- Persian
- European porcelain
- Its all very good and will be much improved when the labeling is corrected.
- Tiles European
- Continental porcelain and tableware

6.2.2: Worst part of the Ceramics Galleries

- Tableware
- The New Cases
- Tableware
- Labeling and sign-posting
- None
- Too much
- 18th Century tableware- too decorative for my table
- N/A
- N/A
- Nothing
- Contemporary
- Difficult to find lifts
- Figurines
- Not finding Maycling index on database interactive
- More information more background
- Labeling, no clear categorising, overhead labels

- Nothing Its perfect
- Over powering number of objects to take in at one time
- None
- The items are inaccessible can't handle them
- Contemporary
- M/c outside lift
- Empty Cases Labels as old as case
- Difficult to find the good bit
- Labeling and sign-posting
- The ornate foreign stuff too crowded reflections on glass fairlings
- Contemporary
- Lots of one kind
- Figurines
- Labels missing or inverted
- Scaffolding, difficult to find things
- Labeling is very poor too much on display
- Better detail on how temp manufactured
- More on manufacturing process
- None
- Needs to be more interactive to attract youngsters
- European porcelain figurines (because they are not to my taste)
- Nothing
- None. We didn't have time to look at all in detail. But we were very hot! There is a lack of BIG WRI
- No "worst" part- all is interesting
- The over decorated
- More on how things are made
- Contemporary ceramics
- Porcelain- too much
- Porcelain Europe- too much ugly and all the same
- Too much to see
- Spent 3hrs here- still not enough
- Re-labeling
- No toilets
- Contemporary
- Not enough seats
- Figures British
- Too much
- Islamic Too much
- Nothing Bad in VA
- British Figures
- British figures more interactive how it fits into homes etc
- English Ceramics
- Labeling over crowded
- Contemporary too crowded confusing
- Re labeling and lighting
- Figures
- Contemporary
- English figures
- Persian
- Lost

- The labeling and has been for years
- Figures

6.2.3: Examples of well displayed Ceramics elsewhere.

- Alan museum Alton, Hants.
- Any particular historic location
- Art institute Chicago Sir John Soane Lincoln
- Ashmolean oxford
- Berlin-Kunstedan Amsterdam-Rijkmun museum
- Birmingham museum and art gallery
- British museum
- British museum
- British museum
- British museum Swansea and Cardiff Siberia- Russia
- British museum, Wallice collection
- Cirencester Brewery
- Cleveland Ohio museum of natural history
- Copenhagen Davids collection Ashmolean oxford
- Cornish potters
- Dresden Cardiff museum of Wales Cecil Higgins Bedford
- Faenza museum Italy
- Fitz William Cambridge
- Florence
- Freer gallery- Washington dc
- Gilbert collection at Courtauds
- Glasgow
- Islamic collection in British museum
- Istanbul china Iran
- Italy
- Jackman tar museum Telford
- Japan
- Lisbon Anterp
- Louvre, Paris
- Metropolitan New York. British museum
- Munich- artifical miniature brick production plant.
- New York. Metropolitan Room Toronto
- 46 No
- 2 None to equal this
- Norwich castle
- Near Carnaby street
- Oxford: Ashmoleon
- Picasso museum Paris
- Prague
- Revisiting USA
- Rijks museum Amsterdam
- Royal Worcester- Worcester
- San Francisco museum of modern art
- Seattle art museum
- Smithsonain NYC Rothchilds Chilterns Waddesdon Aylesbury

- South of France
- Taipei metropolitan NYC
- The British museum
- The British museum, Tate modern
- Tile place turkey iron bridge gorge
- Wallace collection London, Waddesdon manor, Aylesbury
- Worcester Denby