‘The power of this art’

An evaluation of Revolution on paper: Mexican prints 1910 - 1960

May 2010

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‘The power of this art’: Revolution on paper: Mexican prints 1910-1960

! 2010 MORRIS HARGREAVES MCINTYRE

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The proposition of *Revolution on Paper: Mexican prints 1910-1960* was communicated well, attracting a highly *intellectually* and *emotionally motivated* audience.

The exhibition engaged a broad audience including those with *niche expert knowledge*, those wanting to *learn* something new about an unfamiliar period of history and *Art Lovers* seeking a feast for the eyes.

Visitors felt *privileged* to see such a rare collection of prints and experienced a feeling of *awe* evoked by their beauty and history.
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1 Executive summary

The Revolution on paper: Mexican prints 1910–1960 exhibition appealed to a broad audience, satisfying not only a loyal core of repeat visitors, but reaching new audiences too and reactivating lapsed visitors. The content appealed to both a broad age-range of visitors and a wide knowledge base.

The exhibition attracted a highly motivated visitor, who wanted to learn something new and be emotionally and spiritually engaged

A high proportion of visitors to Revolution on paper: Mexican prints 1910–1960 were motivated for more than just a pleasant social experience. In fact, the low proportion of mainly socially motivated visitors is more to be expected from a charging exhibition. Many wanted to gain knowledge and be emotionally and spiritually moved. They recognised the reputation of the British Museum as a venue that successfully combines art and history providing a fully immersive experience, and they were focused, knowing from the outset what they wanted to achieve from their visit.

Visitors found the proposition convincing, despite the fact the content was more of an ‘unknown’ to many visitors, with over half having little or no knowledge of the subject content. This level is similar to other special exhibitions and presents challenges for the interpretation which needs to be sufficiently multilayered to ensure that visitors are introduced to a ‘foreign’ topic, whilst still allowing those with more background knowledge to find the deeper, more specialist information that they seek.

Visitors felt privileged to see such a rare and beautiful display, regardless of their background knowledge of the subject

Although not necessarily a traditional ‘blockbuster’ exhibition, those with prior knowledge of the topic were attracted by some of the more well known artists on display such as the ‘Three Greats’ of Mexican art: Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.

Visitors acknowledged how privileged they were to see such a collection of prints. Even those with general or little background knowledge became aware that the exhibition provided a unique chance to see such a collection and these perceptions evoked a feeling of awe amongst visitors. This feeling of awe was no doubt enriched by the historical content surrounding the Mexican revolution and the aesthetic appeal of the prints.
The proposition of the exhibition was effectively communicated and visitors trusted the British Museum to satisfy their cultural needs

When examining the outcomes visitors reported from their visit experience, and comparing these to what motivated them to attend there is little shift between them. This indicates that visitors were already highly motivated and focused on what they wanted to get out of their experience. The Museum’s growing reputation for providing a unique combination of aesthetics and history has resulted in visitors coming to expect their emotional and spiritual needs to be met by their exhibitions. This finding also highlights the strength of the marketing campaign that successfully communicated the proposition, with the experience generally meeting or exceeding visitors’ expectations.

Whilst expectations were largely met, some visitors were surprised by the emotional outcomes that they experienced, in particular the exhibition’s ability to evoke a sense of history and the aesthetic beauty of the exhibits.

The interpretation successfully engaged visitors although some would have appreciated more contextual information

The vast majority of visitors were satisfied with the amount of information available and the themes / storyline / narrative of the exhibition. Visitors found the information accessible, regardless of their current knowledge level. The low levels of walkthroughs supports this finding; both specialists and non-specialists were engaged upon entering the exhibition space.

However, more support in terms of contextual information could be offered to further deepen engagement. Suggestions put forward by visitors include a timeline or map which would have been useful to place the prints in a historical and geographical context of the Mexican revolution. Some visitors also would have welcomed more information about the artists themselves. The inclusion of more social historical information would no doubt enrich an already immersive experience, enabling visitors to further relate to the exhibition content.

The British Museum’s reputation for print and drawing exhibitions is continuing to grow

This exhibition evaluation points to the Museum’s growing reputation as a trusted venue for holding high quality Prints and Drawing exhibitions. Just over 3 in 10 visitors had previously been to a Prints and Drawings exhibition at the Museum, and interest levels in the Fra Angelico to Leonardo: Italian Renaissance Drawings exhibition was high with over 6 in 10 visitors expressing interest in attending.
Revolution on paper: Mexican prints 1910 - 1960

This exhibition was the first in Europe to focus on the great age of Mexican printmaking in the first half of the 20th century. It features over 130 works by artists including the ‘three greats’ of Mexican art: Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.

Between 1910 and 1920 a socialist revolution aimed to topple the elite ruling class and improve conditions for society. The emerging left-wing government placed great emphasis on art as a vehicle to promote the revolution; including the establishment of workshops producing prints for mass distribution.

The free display was held in room 90 at the British Museum and ran from 22 October 2009 – 5 April 2010. The Monument Trust and Mexico Tourism Board UK supported the exhibition.
3 Research methodology

3.1 Aims and objectives

The aim of this research is to provide an independent evaluation of *Revolution on paper: Mexican prints 1910-1960*, where appropriate benchmarking the findings against other special exhibitions at the Museum such as, *The power of dogu: ceramic figures from ancient Japan*, *The American Scene: Prints from Hopper to Pollock* and *Word into Art: Artists of the Modern Middle East*, and the free installation *Statuephilia: contemporary sculptors at the British Museum*.

The specific aims and objectives of the research can be divided into 3 sections.

Quantitative information

- Knowledge and professional / academic interest
- Audience segmentation

Visitor impact

- Combining meaning making and motivation
- In-depth tracking of complete visits

Qualitative outcomes

The brief also highlighted a number of elements to the exhibition to be tested through qualitative research:

- Intellectual and emotional outcomes
- Content of interpretation
- Room display
- Reaction to large images and line drawings
- Reaction to ‘gateway’ interpretation / display scheme
- Impact of the objects on visitors
3.2 Our approach

Exit survey

Surveys were conducted with visitors who had just completed their visit to the exhibition to ascertain a basic visitor profile, awareness of marketing and publicity, motivation for visiting the exhibition, behaviour within the room and the impacts and outcomes of the exhibition.

Morris Hargreaves McIntyre was commissioned to carry out this evaluation within the last month of the exhibition’s duration. Due to subsequent time constraints of surveying we have supplemented the exit survey with data from the ongoing rolling research. 109 exit surveys were conducted across weekdays, weekends and evenings with visitors leaving the exhibition space. In addition this sample has been supplemented using profile data extrapolated from the rolling research exit survey to give a more robust visitor profile sample of 189.

Sequential visitor tracking

Visitors were observed in the exhibition space, from the moment they entered to the moment they left. Their behaviour was marked on a specially designed map of the room that enables us to ascertain first object visited, usage of individual objects and engagement in the room. Visitors who left almost immediately were classed as ‘walkthroughs’.

166 visitors were tracked in the room

Vox pop interviews

Vox pop interviews were carried out throughout the exhibition in order to test visitors’ responses both to the individual elements of the display and to the exhibition as a whole.

39 vox pops were conducted
Key findings

Where appropriate this report compares the findings from the *Revolution on paper: Mexican prints 1910–1960* evaluation alongside previous Prints & Drawings exhibitions and data from year 5 of the Rolling research. Comparative data is available from 3 previous exhibitions evaluated by Morris Hargreaves McIntyre: *The power of dogu: ceramic figures from ancient Japan*, *Statuephilia: contemporary sculptors at the British Museum*, and *Word into Art: Artists of the Modern Middle East*. In addition, data from an internal evaluation of *The American Scene: Prints from Hopper to Pollock* carried out by British Museum staff has been included. This evaluation in particular provides good comparator data as it took place within the same exhibition space. Please note, however, that not all of the data from this evaluation is comparable with those evaluations carried out by Morris Hargreaves McIntyre.

<table>
<thead>
<tr>
<th>Revolution on paper: Mexican prints 1910–1960</th>
<th>The power of dogu: ceramic figures from ancient Japan</th>
<th>Statuephilia: contemporary sculptors at the British Museum</th>
<th>The American Scene: Prints from Hopper to Pollock</th>
<th>Word into Art: Artists of the Modern Middle East</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibition dates</td>
<td>22/10/09 – 05/04/10</td>
<td>10/09/09 – 22/11/09</td>
<td>4/10/08 – 25/01/09</td>
<td>10/04/08 – 07/09/08</td>
</tr>
<tr>
<td>Room</td>
<td>90</td>
<td>91</td>
<td>Museum–wide</td>
<td>90</td>
</tr>
<tr>
<td>Free/charging</td>
<td>Free</td>
<td>Free</td>
<td>Free</td>
<td>Free</td>
</tr>
<tr>
<td>Average length of visit, average dwell time</td>
<td>35 mins</td>
<td>18 mins</td>
<td>–</td>
<td>38 mins</td>
</tr>
</tbody>
</table>

1 Figure taken from exit survey
2 Dwell time used here is the mean dwell, in order to be comparable to other exhibitions.
5 Visitor profile

Visitor profile

<table>
<thead>
<tr>
<th>Exhibition dates</th>
<th>Revolution on paper: Mexican prints 1910-1960</th>
<th>The power of dogu: ceramic figures from ancient Japan</th>
<th>Statuephilia: contemporary sculptors at the BM</th>
<th>The American Scene: Prints from Hopper to Pollock</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>22/10/09 – 05/04/10</td>
<td>10/09/09 – 22/11/09</td>
<td>4/10/08 – 25/01/09</td>
<td>10/04/08 – 07/09/08</td>
<td>18/05/06 – 03/09/06</td>
</tr>
</tbody>
</table>

Knowledge of subject in Museum

<table>
<thead>
<tr>
<th></th>
<th>Specialist</th>
<th>General</th>
<th>Little / no</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revolution on paper</td>
<td>10%</td>
<td>76%</td>
<td>15%</td>
</tr>
<tr>
<td>Mexican prints 1910-1960</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The power of dogu:</td>
<td>14%</td>
<td>65%</td>
<td>21%</td>
</tr>
<tr>
<td>ceramic figures from</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ancient Japan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Statuephilia:</td>
<td>8%</td>
<td>71%</td>
<td>21%</td>
</tr>
<tr>
<td>contemporary sculptors at the BM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The American Scene:</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Prints from Hopper to</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pollock</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Word into Art:</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Artists of the Modern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Middle East</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Knowledge of subject in exhibition

<table>
<thead>
<tr>
<th></th>
<th>Specialist</th>
<th>General</th>
<th>Little / no</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revolution on paper</td>
<td>12%</td>
<td>32%</td>
<td>55%</td>
</tr>
<tr>
<td>Mexican prints 1910-1960</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The power of dogu:</td>
<td>12%</td>
<td>38%</td>
<td>53%</td>
</tr>
<tr>
<td>ceramic figures from</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ancient Japan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Statuephilia:</td>
<td>10%</td>
<td>59%</td>
<td>31%</td>
</tr>
<tr>
<td>contemporary sculptors at the BM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The American Scene:</td>
<td>8%</td>
<td>33%</td>
<td>53%</td>
</tr>
<tr>
<td>Prints from Hopper to</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pollock</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Word into Art:</td>
<td>15%</td>
<td>45%</td>
<td>40%</td>
</tr>
<tr>
<td>Artists of the Modern</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Middle East</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5.1 Group age profile

In terms of age profile, there are some interesting differences across the five exhibitions. *Revolution on paper: Mexican prints 1910 – 1960* appealed to a broad age range. The exhibition attracted a comparatively younger age profile of visitor compared to *The Power of Dogu: ceramic figures from ancient Japan* and notably compared to *The American Scene: Prints from Hopper to Pollock.*
5.2 Knowledge

Visitors’ knowledge of the subject areas covered in the Museum in general was similar to results found across the whole year in the 2009/10 rolling research. Overall 76% of visitors to *Revolution on paper: Mexican prints 1910-1960* had general knowledge of the British Museum’s content, 15% had little / no knowledge whilst 10% described themselves as having specialist knowledge (this compares to results from the 2009/10 rolling research of 76%, 16% and 9% respectively).

However, when asked about their knowledge of the subject areas covered in the exhibition, the results differed greatly. Over half of exhibition visitors (55%) said they had little or no knowledge of the subject area covered in *Revolution on paper: Mexican prints 1910-1960*. Results follow a similar pattern to other special exhibitions but not the *Statuephilia: contemporary sculptors at the British Museum* display, reflecting its more mainstream content.

The ‘unknown’ content did not deter visitors, who were drawn in by the highly visual nature of the exhibition, and who evidently trusted that the Museum would portray the topic in an accessible way.

*I didn’t know or realise how political it was and how long a period it took place in. I didn’t know Mexico had a leftwing revolution that worked and how beautiful the prints are*

*It was interesting - an area I’d not seen before - something new*

12% of visitors described themselves as having specialist knowledge of the exhibition content, this contrasts between 8% and 15% for the comparator exhibitions. Qualitative responses from the survey and vox pops reflect the nature of specialist / related interest among visitors:

*We came here just to see that... I’ve been doing a lot of reading about the Mexican history as I wanted to see visual background of the time they’re from*

*I’m studying ... painting... so just to see how the printings techniques used to be in Mexico [appealed to me]*
5.3 Segments

The table below shows the MHM-devised segmentation system used at the Museum, and describes the broad needs of each segment group.

**Segment table**

<table>
<thead>
<tr>
<th>Segment name</th>
<th>Description</th>
<th>Broad needs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sightseers</td>
<td>First time visitors making a general visit. Mainly tourists who want to ‘do’ the museum</td>
<td>Ease of access, comfort, orientation, good facilities</td>
</tr>
<tr>
<td>Self developers</td>
<td>Non-specialists wanting to informally improve their general knowledge about subjects covered in the museum</td>
<td>Journey of discovery, layered information, finding out new things</td>
</tr>
<tr>
<td>Families</td>
<td>Mixed age groups, wanting fun and educational trip for children</td>
<td>Ease of access and movement, child friendly facilities and activities, different levels of service to meet diverse age needs</td>
</tr>
<tr>
<td>Repeat Social Visitors</td>
<td>Repeat visitors, meeting up with others at the museum. Use the museum as a sociable space and want to feel a sense of ownership in their surroundings</td>
<td>Ease of access, comfort, orientation, good facilities, warm welcome, accessible exhibitions</td>
</tr>
<tr>
<td>Experts</td>
<td>Specialists wanting to deepen their knowledge further by engaging deeply with the collection</td>
<td>High quality access to collections, critical engagement, access to expert staff</td>
</tr>
<tr>
<td>Art Lovers</td>
<td>Spiritually and emotionally motivated visitors who want to commune with objects in the collection, and use their existing knowledge as a base to go deeper</td>
<td>Ambience, deep sensory engagement, space for contemplation</td>
</tr>
</tbody>
</table>

The diagram below compares the segment breakdowns for *Revolution on paper: Mexican prints 1910-1960* and Year 5 of the Museum’s rolling research.
This exhibition attracted a much higher proportion of Art Lovers than at the Museum as a whole with the exhibition appealing to the emotionally and spiritually motivated visitor. This finding is consistent with previous research at other special exhibitions; they are likely to attract a higher proportion of Art Lovers because the special exhibition programme at the Museum holds an inherent appeal for them.

A corresponding lower proportion of Repeat Social Visitors, Sightseers and Families were attracted to *Revolution on paper: Mexican prints 1910-1960* compared to the British Museum as a whole. This is what we would expect from an exhibition with such specialist content, attracting those seeking deeper engagement and stimulation versus the segments visiting with children, for social reasons or to ‘do’ the museum as a tourist.

It is interesting that only 4% of visitors fell into the Expert category, whilst 12% overall described themselves as having specialist knowledge. Within the segmentation system spiritual and emotional main drivers outranked specialist knowledge, thus if a visitor is mainly emotionally driven but also has specialist knowledge, they are categorised as an Art Lover rather than an Expert.
6 Motivations for visiting

6.1 Motivations

We have identified four key drivers for visiting museums:

<table>
<thead>
<tr>
<th>See museum as a...</th>
<th>Have this driver...</th>
<th>And they seek this from a visit...</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHURCH</td>
<td>SPIRITUAL</td>
<td>Creative stimulation and quiet contemplation, they see museums as an opportunity to escape and recharge their batteries, food for the soul</td>
</tr>
<tr>
<td>SPA</td>
<td>EMOTIONAL</td>
<td>May have a personal connection to the subject matter, want to see fascinating objects in an inspiring setting, seek ambience, deep sensory and intellectual experience</td>
</tr>
<tr>
<td>ARCHIVE</td>
<td>INTELLECTUAL</td>
<td>Keen to encourage their children’s or their own interest and knowledge, may have professional interest in the subject, seek a journey of discovery, to find out new things</td>
</tr>
<tr>
<td>ATTRACTION</td>
<td>SOCIAL</td>
<td>See museums as an enjoyable place to spend time with friends and family, seek ease of access and orientation, good facilities and services, welcoming staff</td>
</tr>
</tbody>
</table>

6.2 Main motivation

Using a series of statements on the exit survey we asked visitors to Revolution on paper: Mexican prints 1910 - 1960 to identify the main motivation for their visit to the British Museum that day. The diagram below shows the main motivation of visitors to Revolution on paper: Mexican prints, The power of dogu: ceramic figures from ancient Japan, Statuephilia: contemporary sculptors at the British Museum, Word into Art: Artists of the Modern Middle East and to the British Museum in the 5th year of rolling research.
Main motivation

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Spiritual</th>
<th>Emotional</th>
<th>Intellectual</th>
<th>Social</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revolution on paper: Mexican prints 1910-1960</td>
<td>10%</td>
<td>29%</td>
<td>41%</td>
<td>20%</td>
</tr>
<tr>
<td>The power of dogu: ceramic figures from ancient Japan</td>
<td>10%</td>
<td>20%</td>
<td>33%</td>
<td>37%</td>
</tr>
<tr>
<td>Statuephilia: contemporary sculptors at the British Museum</td>
<td>3%</td>
<td>16%</td>
<td>37%</td>
<td>43%</td>
</tr>
<tr>
<td>Word into Art: Artists of the Modern Middle East</td>
<td>2%</td>
<td>17%</td>
<td>47%</td>
<td>34%</td>
</tr>
<tr>
<td>BM Year 5 (Apr 09 - Mar 10)</td>
<td>3%</td>
<td>14%</td>
<td>43%</td>
<td>41%</td>
</tr>
</tbody>
</table>

This exhibition attracted a significantly higher proportion of emotionally and spiritually driven visitors than comparable exhibitions and general visitors to the Museum. 39% of visitors were mainly emotionally or spiritually driven compared to between 30% and 19% at previous exhibitions and 17% for the Museum overall.

The proportion of mainly socially driven visitors was particularly low for a free exhibition, and is more the sort of proportion expected at a charging exhibition, such as the Great Ruler exhibitions series to which between 4% and 21% of visitors were mainly socially motivated.

These findings reveal a focused and highly motivated type of attender, with the majority not only seeking a pleasant and entertaining experience, but wanting an intellectually engaging, even inspirational experience.
6.3 Specific motivators

The table below shows all motivations to attend amongst visitors at *Revolution on paper: Mexican prints 1910–1960*.

**Specific motivators**

<table>
<thead>
<tr>
<th>Social</th>
<th>Motivation statement</th>
<th>Revolution on paper: Mexican prints 1910–1960</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>To use facilities such as shop / café / toilet / restaurant</td>
<td>3%</td>
</tr>
<tr>
<td></td>
<td>To spend time with other people in a nice place</td>
<td>14%</td>
</tr>
<tr>
<td></td>
<td>To visit one of the major attractions in the region</td>
<td>41%</td>
</tr>
<tr>
<td></td>
<td>To encourage children’s interest in history</td>
<td>7%</td>
</tr>
<tr>
<td>Intellectual</td>
<td>I have a personal / academic / professional interest in the subject</td>
<td>19%</td>
</tr>
<tr>
<td></td>
<td>To improve my own knowledge and understanding</td>
<td>73%</td>
</tr>
<tr>
<td>Emotional</td>
<td>To experience awe-inspiring, fascinating or beautiful things or places</td>
<td>49%</td>
</tr>
<tr>
<td></td>
<td>To feel a strong sense of personal connection</td>
<td>6%</td>
</tr>
<tr>
<td></td>
<td>To travel back in time</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>To be moved emotionally</td>
<td>13%</td>
</tr>
<tr>
<td></td>
<td>To gain a deeper insight into the subject</td>
<td>44%</td>
</tr>
<tr>
<td>Spiritual</td>
<td>To stimulate my own creativity</td>
<td>25%</td>
</tr>
<tr>
<td></td>
<td>To reflect and contemplate</td>
<td>20%</td>
</tr>
<tr>
<td></td>
<td>To escape or recharge my batteries</td>
<td>6%</td>
</tr>
</tbody>
</table>

The most frequently mentioned motivation was intellectual ‘to improve my own knowledge and understanding’, which over 7 in 10 visitors came for.

*I was hoping to gain* greater understanding or information about the revolution and its creativity.

This is followed by the emotional motivations; ‘to experience awe-inspiring, fascinating or beautiful things or places’ and ‘to gain a deeper insight into the subject’.

*I was hoping to gain* a greater sort of admiration and understanding of the culture.
7

Behaviour

7.1 Attractor

50% of visitors were converted to attend while on site, either through internal marketing or through simply coming across the exhibition during a general visit. The premise of the exhibition was clearly appealing and accessible enough to attract these less focused, general visitors.

The exhibition’s attraction came from a variety of sources including on site publicity, the reputation of the British Museum for its Prints and Drawings exhibitions amongst repeat visitors, and the unusual and rare nature of the exhibition content.

A growing reputation for a rich, aesthetical experience

Some visitors were surprised that the British Museum held painting and drawing exhibitions, expecting an exhibition like this to be housed in an art gallery.

I would have thought [they’d] be in [an] art gallery, rather [than] in a museum

I can see how it would surprise some people who see it as more like a museum for the artefacts

However, as mentioned above there is evidence to suggest a repeat Prints & Drawings audience, and its collection’s reputation is likely to further grow as a result of the Fra Angelico to Leonardo: Italian Renaissance Drawings exhibition. The Museum’s brand is now such that it is seen to provide a unique combination of art and history, a one-off experience that is difficult to replicate elsewhere:

British Museum combines history with art history very well

Wonderful when specialist curators put out unusual areas of art and design

The opportunity to learn about a new topic

One of the key motivators encouraging visitors to attend was the prospect of improving their own general knowledge. The fact that the majority of visitors had little or no knowledge suggests that visitors wanted to be introduced to an unfamiliar topic, to gain knowledge and understanding of something completely new to them.
Things I’d never seen before - nice to see and look at physical things

Subject is completely unknown - good to learn something new

The exhibition also provided those with more historical background knowledge an opportunity to explore a familiar topic through a new, artistic dimension:

I knew a lot about the Mexican revolution but nothing about the art - it’s very beautiful and I was surprised by the Soviet art

The rare nature of the art attracted those with niche expert knowledge

The ‘Three Greats’ – Rivera, Orozco and Siqueiros – attracted many visitors with a greater level of background knowledge, with visitors appreciating the exhibition as a chance to see a rare collection of work:

The opportunity to see first time some prints, some drawings that I’ve only seen in the reproduction before. Like the durance for instance. I’m particularly interested in that; ... it’s quite small, quite famous image, ... but I didn’t realise how small it was

Rivera, Siqueiros, Orozco - I liked their work the most, it’s what I came for

Rivera’s - I like his work. It’s what I came to see and interesting to learn about the other 2 artists

I just wanted to see I guess; a big exciting thing is Diego Rivera

I actually didn’t have any thoughts of what I was going to get out of it, but I wanted to see Diego Rivera’s work

The exhibition was a particular highlight for those native to Mexico, who might not get to see such a display in their home country.

Because I’m Mexican... very pleasant exhibition about... Mexican artists... I cannot see that in Mexico
7.2 Visitor behaviour

This section highlights how visitors spent time in the exhibition, specifically outlining the following behaviour:

- What visitors looked at first in both ‘zones’ of the exhibition
- The proportion of visitors who looked at the individual display cases, poster collections and large interpretation panels
- Level of engagement at each of the wall display cases and poster collections

7.3 Meaning making

The following viewing strategies show how visitors behave differently in the exhibition:

- **Browsing:** Visitor selects random objects and displays in no apparent narrative or sequence
- **Following:** Visitor looks at a number of objects and cases in a sequential pattern
- **Searching:** Very applied following, visitor reads everything and possibly talks about objects with fellow visitors or staff
- **Choosing:** Visitor picks pieces of interest and quickly becomes immersed in them, often pieces they may have seen before or have knowledge of. They choose what sequence to follow.
- **Researching:** Visitor studies, sketches or examines objects in very close detail, perhaps for a project
"The power of this art": Revolution on paper: Mexican prints 1910-1960

Room 91: Warriors of the Plains

Zone 1
1. Temporary P&D exhibition
2. Michelangelo
3. Temporary P&D exhibition
4. Intro panel
5. Bench

Zone 2
6. Interpretation panel
7. Interpretation panel
8. Interpretation panel
9. Jose Guadalupe Posada & his Legacy
10. The Three Greats
11. Taller de Grafica Popular
12. Mexican Life
13. Poster collection 1
14. Poster collection 2
15. Poster collection 3
16. Poster collection 4
17. Display case 1
18. Display case 2
19. Display case 3
20. Display case 4
21. Display case 5
22. Display case 6
23. Display case 7
24. Display case 8
25. Bench
26. Benches

1st object looked at

% of visitors who visited object first

Entrance used Exit used

0 - 5 6 - 10 11-20 21+

Gateway object

MORRIS HARGREAVES McINTYRE 6/9/10 21 of 40
7.4 First object visited

Visitors were most likely to enter through the Prints and Drawings front entrance, with 57% using this entrance compared to 43% who came from Room 91 where *Warriors of the Plains* free exhibition was taking place.

The first object visited was observed and recorded for both Zones 1 and 2 of the exhibition space.

The most common object visited first in Zone 1 was the main exhibition introductory panel, viewed by over half of visitors in the space. The positioning of the introductory text is crucial for visitors to get the necessary background to enjoy the exhibition; especially for an exhibition with such a complex social context like *Revolution on paper: Mexican prints 1910-1960*, and about which most visitors had little or no knowledge.

Overall in Zone 2 the poster collections were often the first objects visited, with Poster collection 3 being the Gateway object for this zone – although only by a margin – being the first exhibit that 15% of visitors went to. This is closely followed by the free-standing interpretation panel (number 6 on the map) which attracted 14% of visitors first.

It seems that visitors entering both sides of Zone 2 are more likely to firstly head to the wall displays over the free standing display cases in the centre of this zone.
The power of this art: Revolution on paper: Mexican prints 1910-1960

Star objects

Entrance used  Exit used  % of visitors who visited object

0 - 20  21 - 35  36 - 50  50+  Star object

MORRIS HARGREAVES McIntyre  6/9/10  23 of 40
‘The power of this art’: Revolution on paper: Mexican prints 1910-1960

Room 91: Warriors of the Plains

Room 90

Objects
1. Temporary P&D exhibition
2. Michelangelo
3. Temporary P&D exhibition
4. Intro panel
5. Bench
6. Interpretation panel
7. Interpretation panel
8. Interpretation panel
9. Jose Guadalupe Posada & his Legacy
10. The Three Greats
11. Taller de Grafica Popular
12. Mexican Life
13. Poster collection 1
14. Poster collection 2
15. Poster collection 3
16. Poster collection 4
17. Display case 1
18. Display case 2
19. Display case 3
20. Display case 4
21. Display case 5
22. Display case 6
23. Display case 7
24. Display case 8
25. Bench
26. Benches
7.5 Most popular objects

The most commonly visited object in the exhibition was poster collection 1 (number 13 on the map), with two-thirds of visitors looking at this section. Despite this high level of attraction, this aspect of the exhibition actually received the lowest engagement levels (described in further detail below) of all the areas measured. This may be because this featured near the beginning of the exhibition for those entering zone from the right-hand side, with visitors needing more adjustment time before reaching deeper discovery and immersion engagement levels.

Visitors seemed to move around the outside of the space focusing on the displays specifically on the outer walls. The large interpretation panels receive less attention, with the exception of the introductory panel. This could be the result of detailed object labels, giving visitors adequate information to understand the prints.

Specifically the lower half of the exhibition (shown on the map) was more popular. This could be due to the objects themselves, or may be a symptom of a phenomenon that has emerged in previous observations research carried out by MHM that has found that visitors are more likely to turn to the left than the right upon entering and exhibition space. The finding indicates that some visitors, perhaps mainly those who come in from the front entrance, go through to Room 91 when reaching the end of the exhibition hall rather than doing the full circuit of the space. This is supported by the fact that 65% of visitors observed moved around the room in a clockwise direction.

Very few visitors used the benches in the exhibit.
7.6 Engagement

Depth of engagement

The map on the previous pages shows visitors’ levels of engagement with each of the display cases. We judged depth of engagement on a scale of observed behaviours, defined as follows:

**Levels of engagement**

<table>
<thead>
<tr>
<th>Success</th>
<th>Term</th>
<th>Static exhibits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Successful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>interactions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Immersion</td>
<td></td>
<td>Spending an extended period looking at exhibit in depth, studying it closely</td>
</tr>
<tr>
<td>Discovery</td>
<td></td>
<td>Spend time looking at the exhibit in some depth</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unsuccessful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>interactions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exploration</td>
<td></td>
<td>Briefly consider the exhibit</td>
</tr>
<tr>
<td>Orientation</td>
<td></td>
<td>Acknowledge the exhibit, but quickly moving on</td>
</tr>
</tbody>
</table>

The percentages on the map show the proportion of visitors addressing each display who were judged to have a successful engagement with the display.

The most successful displays in terms of engagement were the *Taller de Grafica Popular* and *The Three Greats*, closely followed by poster collection 3. Despite the fact that the lower half of the room attracted greater proportions of visitors, the upper half actually achieved overall deeper levels of engagement. This may be due to the chronological nature of the narrative, with the exhibition drawing to a close within the upper half leading to deeper engagement as visitors gain a wider perspective and deeper knowledge. It may also be a result of less crowding around these areas (due to fewer visitors using this half of the room) and thus more ‘room’ to engage.
7.7 Walkthroughs

The proportion of ‘walkthroughs’ was also recorded as part of the observations tracking. A walkthrough is a visitor who enters the room but then leaves again immediately without engaging.

The proportion of walkthroughs at Revolution on paper: Mexican prints 1910-1960 was 18%, much lower than the 38% of walkthroughs recorded during The power of dogu: ceramic figures from ancient Japan, the exhibition for which there is comparable observations data available. This suggests that visitors were able to more quickly engage on some level within Revolution on paper: Mexican prints 1910-1960 than was the case during The power of dogu: ceramic figures from ancient Japan. However it is important to note that there was a higher level of intentional visiting to this exhibition when compared to The power of dogu: ceramic figures from ancient Japan so this would no doubt result in a lower walkthrough rate as more people came with the intention to specifically see the Revolution on paper: Mexican prints 1910-1960 exhibition.

The fact that Revolution on paper: Mexican prints 1910-1960 had an 18% walkthrough rate is also demonstrative of the fact that the exhibition appealed to a variety of knowledge levels, its highly visual and graphic nature making it accessible to specialists and non-specialists alike.
8

Exhibition design and layout

8.1 Layout

Visitors liked the exhibition space but found it hard to navigate to within the Museum

The exhibition space was appreciated for its manageable size, open and accessible nature and the ease of navigation within the space. However some visitors found Room 90 hard to locate within the Museum.

*It’s a great exhibition space and it’s open; airy and manageable - better than the library space - it’s not as hot*

*Clearly presented and right size, cool temp, not too many people; like the print frames*

*I think that could be better if... in another part of the museum. Because it took me like at least ten minutes to find where the place was*

*Straightforward layout, contrasting colours, images*

8.2 Display

The object displays received generally positive comments

Visitors liked the way artefacts were displayed and found the content of the exhibition varied and accessible.

*The accessibility [is what I liked best]... it was very, it is nicely lit in there... you could really see the [artefacts] and not getting too many reflections and things*

*I like the space and the sort of the breadth of what they showed. The artists. And there was enough information, without too much*

The majority of visitors were very satisfied with the object labels

*How satisfied were visitors with the object labels next to the prints?*

- **63%** Very satisfied
- **31%** Quite satisfied
- **4%** Neither
- **2%** Not very satisfied
- **0%** Not at all satisfied
94% of visitors were ‘quite’ or ‘very’ satisfied with the object labels next to the prints. This aspect of the interpretation was the most highly rated of all those tested, with the highest proportion of visitors stating that they were ‘very’ satisfied.

_They were really good, really informative_

However some negative comments about the display criticised the lighting and more ‘traditional’ approach

The displays towards the middle of the room received criticism in terms of inadequate lighting.

_The wall cases, I thought they were fine. The horizontal cases in the middle of the room, slightly automatic. Some of the labels were in shade. Well, shadow-cast by the exhibits and the light was glancing off the glass_

Some visitors also felt that the 2-dimensional nature of the exhibition could also have been complimented with varied and interactive interpretation and a less ‘conservative’ display.

_More variation in display - include some other media - painters etc_

_Video… instead of just walls... so it gives me more vivid info_

### 8.3 Interpretation

#### Amount of information

<table>
<thead>
<tr>
<th>How satisfied were visitors with the amount of information available?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>49%</strong> Very satisfied</td>
</tr>
<tr>
<td><strong>47%</strong> Quite satisfied</td>
</tr>
<tr>
<td><strong>2%</strong> Neither</td>
</tr>
<tr>
<td><strong>3%</strong> Not very satisfied</td>
</tr>
<tr>
<td><strong>0%</strong> Not at all satisfied</td>
</tr>
</tbody>
</table>

The vast majority - 95% - of visitors to the exhibition were satisfied with the amount of information available. This is crucial when considering over half of respondents had little or no knowledge of Mexican prints during this period.

For the small proportion of visitors who were left unsatisfied with this aspect, this may have been due to the sheer amount of information which they found overwhelming.

_There’s too much info - you can’t take it in and you get tired_
There was a lot of information and I ended up not reading all of it. But that’s because I don’t know a lot about Mexican history, so I didn’t take anything in.

The majority of visitors liked the storyline / narrative of the exhibition

How satisfied were visitors with the themes / storyline / narrative of the exhibition?

86% of visitors were either ‘quite’ or ‘very’ satisfied with the themes / storyline / narrative of the exhibition. The narrative was found to follow a logical order which progressively built up visitors’ understanding of the subject.

There was [an]… order to it. It makes sense.

The information accompanying the exhibition was accessible and multilayered, allowing visitors with varied knowledge levels to engage

The information provided was accessible and varied in terms of the context and range of artists included.

It was very clear, precise, told you exactly what you need to know

All the explanations are great, are just like simple but they are rich, full of information

There was good mixture of interesting context… it’s quite interesting to see groups of works by different artists

It was very comprehensive, and it gave good information and very clear

However some visitors found it lacking in terms of context

Some visitors would have benefited from more background context to the exhibition, specifically more geo-political information surrounding the Mexican revolution.

Have more background info about the revolution - who the key players were - more context

I think that there could have been a bit more on the political backgrounds of some of the posters, rather than just telling you what they were.
More contextual information in terms of the artists themselves would also have been favoured, visitors wanted to know about their lives, their influences and their relationships with each other.

More written matter describing more of the historical issues and the artists’ life

A stronger sense of where the artists themselves had come from and how they influenced each other and the things they were influenced by

Some of the pieces are talking about sort of competition between artists and things like that. I would have liked to know more about... what's going on between the artists

This social history interest also extended to the subjects of the prints, with some visitors interested in this angle:

More background into the actual subjects, rather than just on the artists and engravers.
9

Outcomes

9.1 Main outcome

Visitors were asked to say which outcomes they felt they got out of their visit, and which was their the main outcome.

The diagram below compares visitors’ main motivations for attending Revolution on paper: Mexican prints 1910-1960 with the main outcome they received from the visit to the exhibition.

*Main motivation vs. main outcome*

![Diagram showing main motivations and outcomes]

Upon comparison, the results show that there are small shifts between what visitors were mainly hoping to get out of their visit and what they actually experienced as their main outcome. Visitors are clearly being pushed up the hierarchy; there is a shift away from social outcomes towards unexpected outcomes, notably emotional ones.

It must be noted, however, that these shifts are relatively small, with no category changing more than 6% points. This compares, for example, with The power of dogu: ceramic figures from ancient Japan where the research
showed shifts of up to 17% points. Thus this result is a good indication that marketing communications effectively communicated the proposition. It also supports the idea of the Museum’s growing reputation for providing an ‘art’ experience, with visitors coming knowing that they can satisfy more emotional and spiritual drivers.

**Main outcome**

<table>
<thead>
<tr>
<th>Revolution on paper: Mexican prints 1910-1960</th>
<th>The power of dogs: ceramic figures from ancient Japan</th>
<th>The American Scene: Prints from Hopper to Pollock</th>
<th>Word into Art: Artists of the Modern Middle East</th>
<th>BM Year 5 (Apr 09 - Mar 10)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual 9%</td>
<td>Spiritual 14%</td>
<td>Spiritual 3%</td>
<td>Spiritual 7%</td>
<td>Spiritual 4%</td>
</tr>
<tr>
<td>Emotional 35%</td>
<td>Emotional 31%</td>
<td>Emotional 13%</td>
<td>Emotional 20%</td>
<td>Emotional 21%</td>
</tr>
<tr>
<td>Intellectual 42%</td>
<td>Intellectual 36%</td>
<td>Intellectual 35%</td>
<td>Intellectual 52%</td>
<td>Intellectual 44%</td>
</tr>
<tr>
<td>Social 14%</td>
<td>Social 20%</td>
<td>Social 24%</td>
<td>Social 6%</td>
<td>Social 31%</td>
</tr>
</tbody>
</table>

Compared to other exhibitions, visitors to Revolution on paper: Mexican prints 1910-1960 achieved a smaller proportion of mainly social outcomes than visitors to similar exhibitions, with the exception of Word into Art: Artists of the Modern Middle East. Visitors to Revolution on paper: Mexican prints 1910-1960 achieved comparatively high proportions of mainly intellectual outcomes and a notably higher proportion of emotional outcomes than several of the comparator exhibitions. These figures show that the exhibition was successful in engaging visitors and helping them achieve outcomes towards the top of the hierarchy.

### 9.2 All motivations vs. all outcomes

As well as asking about visitors’ main motivations and outcomes, using results when they were asked to select as many outcomes as applicable, it is also useful to look at all the outcomes they feel they got out of a visit. The table below compares all visitors’ motivations with all of their subsequent outcomes.
The figures highlighted in red show the key shifts in outcome – in this case for mainly emotional outcomes. The largest outcome shift was for visitors who felt they had travelled back in time. The largest single outcome overall from the exhibition was intellectual, with over three quarters of visitors saying they had improved their own knowledge and understanding.

The results show that visitors were surprised by the insight they gained as a result of their experience, they were surprised by the aesthetic beauty of the exhibits and the feeling of history that the exhibition evoked. Visitors were also surprised by the social opportunity offered by the exhibition.

### 9.3 Intellectual outcomes

**Improving own knowledge and understanding**

76% of visitors said they had improved their own knowledge and understanding as a direct result of the exhibition, and for 29% this was their main outcome from visiting, and the most frequently cited main outcome.

Given the high proportion of visitors who entered the exhibition with little or no knowledge of the subject, this shows that the exhibition has successfully
captured interest and delivered an informal learning opportunity. In some cases this was unexpected:

*I wasn’t really expecting much, but I’ve come out of [it] with much more information than I went in*

Visitors specifically learnt about the history behind the prints and enjoyed the visual way in which this was conveyed. The exhibition also provided them with an insight into Mexican culture.

*History lesson that’s built into it [is what I liked best]*

*Gives you a visual idea of history*

*I learnt a bit about the Mexican Revolution, and the prints have strong visual statements about the government controlling the media*

*Very good to learn about different cultures*

One visitor commented that they may now carry out independent research, highlighting a desire to learn that extended beyond their visit:

*Far more to 20th century Mexico than I thought and I may investigate further*
9.4 Emotional outcomes

The exit survey showed that the most commonly felt unexpected outcomes were emotional. The prominence of emotional outcomes is also reinforced by the qualitative results which highlight the exhibition’s ability to do more than simply educate.

Gaining a deeper insight into the subject

Nearly half of attenders achieved a deeper insight into the subject. Visitors particularly liked the insight into Mexican culture. This coupled with the expressive nature of the prints and the undercurrent of struggle made for an emotional visit, with visitors able to relate to the subjects of the prints:

- I just wanted to see it... I mean just the Mexican culture... An insight into Mexican Culture
- The amount of things to see - it gives you more insight
- Books [were my favourite part] - sense of the emotional feelings and the frustration
- The drawings are very expressive and convey strong emotions

Experiencing awe-inspiring, fascinating or beautiful things or places

55% of visitors to the exhibition felt they had experienced awe-inspiring, fascinating or beautiful things or places. Many found the content of the exhibition visually stunning to look at, both in terms of technique and style. And the aesthetics were no doubt enriched by the prints’ historical context:

- The prints - some of them are quite stunning. I liked the crossover of early Mexican artwork and contemporary European art
- What a rich artistic tradition blossomed within a short space of time
- Wonderful... beautiful edgy exhibition... It wasn’t sort of like just one type of prints or one print... lot of effort that was put into it... it’s the variety
- The bold style - it’s visually appealing
- Use of printmaking as political tool. Exciting medium
- The style, I haven’t seen propaganda posters, you know, the political posters before. So it’s very interesting to see those
Visitors recognised that this might be a once in a lifetime chance to see such an exhibition

Throughout the exhibition, visitors recognised their privilege in having access to this rare collection, and this will have evoked a feeling of awe:

*Political artwork that's rarely seen*

To see some work by Diego Rivera and a Posada as well, which I haven’t seen before...get [an] indication of scale and just the skill involved, you know, seeing it close-up first time

I really liked the Diego Rivera painting right at the beginning... I just thought it was very abstract and meaningful

9.5 Spiritual outcomes

Stimulating creativity

9% of visitors cited their main outcome as spiritual, and this was most likely to be through visitors feeling that the exhibition stimulated their creativity, inspiring them in their own work:

*Because I was painting before so I want to... find something to inspire me*

*I draw a bit myself. And I pinched the few ideas*

*I've not been doing... art for a while but I've decided to go back to it and I've been getting ideas together... I've seen two ideas in there and I'm going to incorporate it in my stuff*
9.6 What did visitors like best?

Visitors were asked upon exiting *Revolution on paper: Mexican prints 1910-1960* what they liked best about the exhibition and what they felt could be improved upon.

**% of all visitors who made comments**

<table>
<thead>
<tr>
<th>% of all visitors</th>
<th>Revolution on paper: Mexican prints 1910-1960</th>
<th>The American Scene: Prints from Hopper to Pollock</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors who made comments</td>
<td>80%</td>
<td>80%</td>
</tr>
<tr>
<td>Enjoyed the wide variety of prints</td>
<td>10%</td>
<td>15%</td>
</tr>
<tr>
<td>Enjoyed a specific artist(s)</td>
<td>7%</td>
<td>20%</td>
</tr>
<tr>
<td>Enjoyed a specific section / aspect</td>
<td>11%</td>
<td>3%</td>
</tr>
<tr>
<td>Enjoyed a specific print(s)</td>
<td>24%</td>
<td>7%</td>
</tr>
<tr>
<td>Enjoyed the exhibition layout</td>
<td>6%</td>
<td>8%</td>
</tr>
<tr>
<td>Enjoyed the depth of information / text</td>
<td>17%</td>
<td>8%</td>
</tr>
<tr>
<td>Enjoyed the unfamiliar subject matter</td>
<td>6%</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>6%</td>
<td>-</td>
</tr>
</tbody>
</table>

80% of visitors made additional comments about what they liked best about *Revolution on paper: Mexican prints 1910-1960* and *The American Scene: Prints from Hopper to Pollock* the exhibition. A greater proportion of *Revolution on paper: Mexican prints 1910-1960* visitors made positive comments about enjoying a specific section / aspect of the exhibition, specific prints and the depth of information / text. However, fewer visitors made comments about their enjoyment of the wide variety of prints and specific artist(s), compared to visitors to *The American Scene: Prints from Hopper to Pollock.*
9.7 What do visitors feel could be improved?

Visitors were also asked what they thought could be improved.

<table>
<thead>
<tr>
<th>% of all visitors</th>
<th>Revolution on paper: Mexican prints 1910-1960</th>
<th>The American Scene: Prints from Hopper to Pollock</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors who gave feedback</td>
<td>37%</td>
<td>40%</td>
</tr>
<tr>
<td>Text size too small</td>
<td>1%</td>
<td>8%</td>
</tr>
<tr>
<td>Text / print levels (hard to see)</td>
<td>2%</td>
<td>3%</td>
</tr>
<tr>
<td>Lighting was too dim</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Would like a more obvious layout to the exhibition</td>
<td>4%</td>
<td>4%</td>
</tr>
<tr>
<td>More variation in display</td>
<td>3%</td>
<td>-</td>
</tr>
<tr>
<td>Would like more information (historical context, artists and printing processes)</td>
<td>15%</td>
<td>6%</td>
</tr>
<tr>
<td>Would like to have seen more prints</td>
<td>6%</td>
<td>6%</td>
</tr>
<tr>
<td>Other</td>
<td>5%</td>
<td>3%</td>
</tr>
</tbody>
</table>

Whilst comparison of results for this question must be treated with caution due to the small proportion of visitors who gave feedback it is notable that visitors to Revolution on paper: Mexican prints 1910-1960 were more likely to suggest improvements regarding more information than was the case for The American Scene: Prints from Hopper to Pollock. Specifically visitors wanted to read more about the historical context and the artists behind the prints. The text size at Revolution on paper: Mexican prints 1910-1960 only received negative comments by 1% of respondents, compared to 8% of respondents who attended The American Scene: Prints from Hopper to Pollock.

9.8 The overall message of the exhibition

Exhibition attenders understood the powerful message behind the exhibition to be the way in which the art represents the people of Mexico and their political struggle during the revolution:

*The power of this art representing the people and how strongly they feel about the corrupt government and the controlled media*

*Poor people need more people to notice their lives so a... painter or artist, they can help them... to let the world know them, know the life of them*
*The power of this art*: Revolution on paper: Mexican prints 1910-1960

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- market appraisals
- marketing audits, strategies and plans
- audience development strategies and implementation
- access strategies
- in-service training
- training needs analysis
- training programmes
- organisational development
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- qualitative research
- telephone marketing
- community consultation