

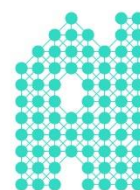


Leach Pottery

Audience research - survey findings

February 2021

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Connect the Dots



CONNECT THE DOTS
ARTS, CULTURE & HERITAGE

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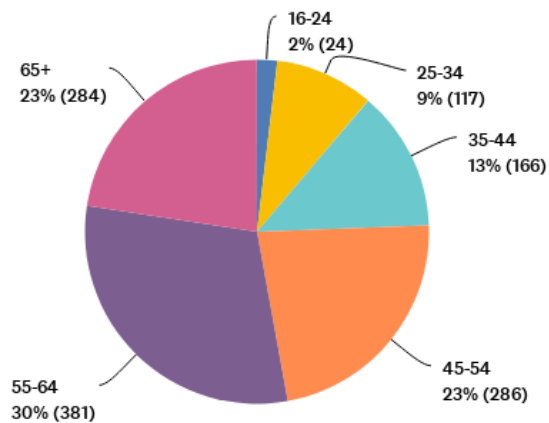
1. Introduction

As part of a wide-reaching audience consultation project undertaken by Connect the Dots between autumn 2020 and spring 2021, current and potential audiences were invited to complete an online survey in November and December 2020. The survey questions explored visitors' experiences of interacting with the Leach Pottery – visiting the museum and shop, taking part in courses and classes, visiting the website. It also captured the perceptions of all respondents – visitors and non-visitors – on the subject of clay and pottery, and the ways they might prefer to engage with the theme, both during in-person visits and online.

The survey was attempted 1,309 times. Where respondents had only completed the first few profiling questions, these records were deleted, leaving a total of 1,258 complete or largely complete responses.

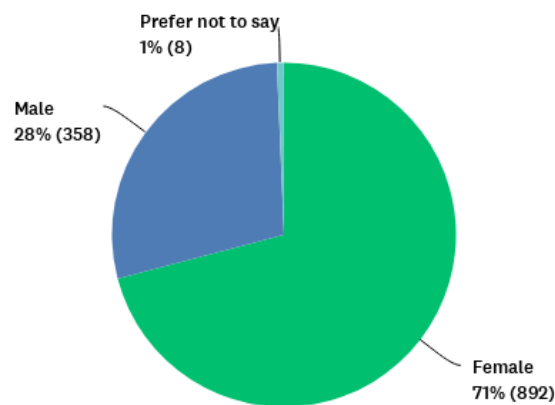
2. Profile of respondents

Age of respondents



As may be expected, older adults formed more than half of all respondents, with 55-64 year olds the most well-represented. Only a quarter of respondents were under 44, but this still accounted for more than 300 respondents, which is a good sample size.

Gender

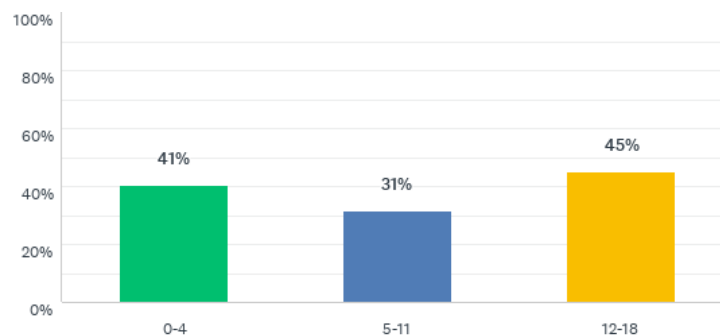


There was a significant bias towards women amongst respondents. This is fairly typical in the context of both survey completion and arts attendance, albeit to a slightly lesser degree (usually approximately one third men vs two thirds women).

Disability

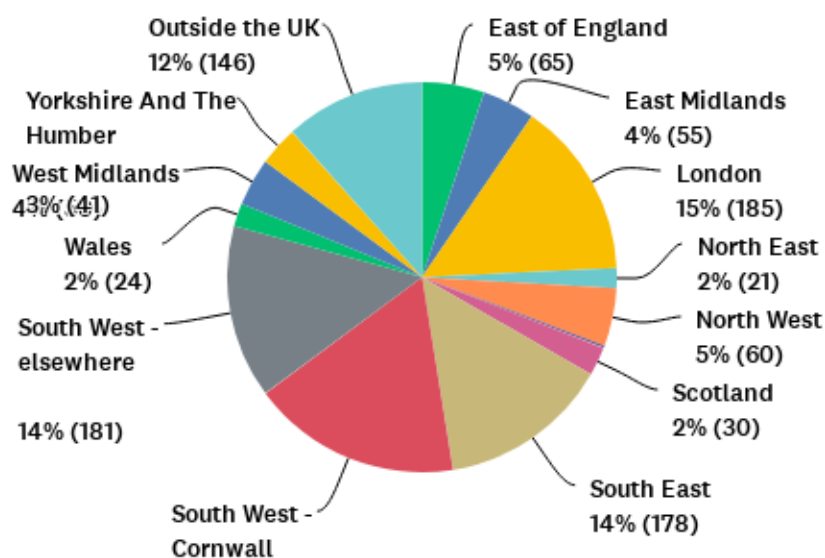
Using the ACE standard language, respondents were asked if they identified as a D/deaf or disabled person, or had a long-term health condition. 88% replied that they did not, 9.7% said that they did and 2.5% preferred not to say.

Parents



29% of respondents indicated that they were a parent of an under-18, with representation across the three main age groups of pre-school, primary age and secondary age.

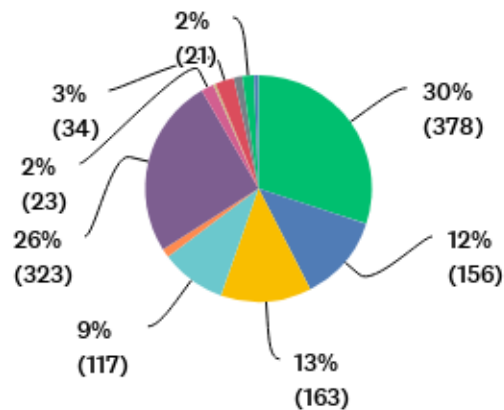
Location



The survey was distributed widely through the pottery's mailing lists and social media channels and the geographic reach of the pottery is highlighted through the diversity of responses. Quite a large number of respondents were from outside the UK (12%). Every area of the UK was represented, with the largest concentrations in London (15%), Cornwall (17%), the rest of the South West (14%) and the South East (14%).

The 17% of respondents who said they lived in Cornwall provides a sample of some 219 people who might be considered local to the pottery. Their responses can be analysed alongside the full cohort in order to ascertain any insights particularly relevant to this group. Of these, a quarter (26%) gave a TR26 postcode, which includes St Ives and the wider area between Lelant and Zennor. 9% gave a TR27 postcode, which includes nearby Hayle and the surrounding area.

Work status

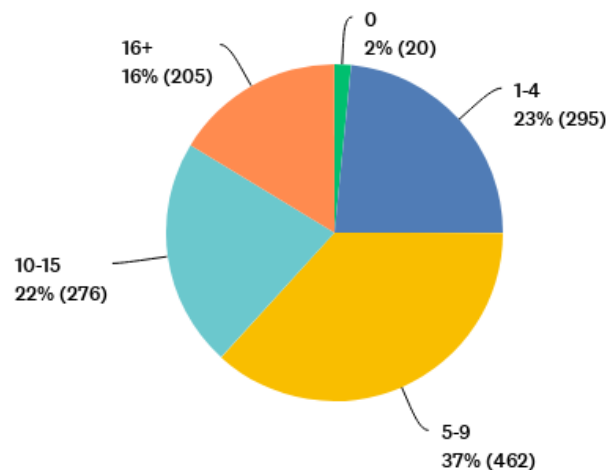


- employee in full-time job (including if furloughed)
- employee in part-time job (including if furloughed)
- self-employed full time
- self-employed part-time
- unemployed and available for work
- retired
- education or training full-time
- education or training part-time
- looking after home/family
- permanently sick/disabled
- doing something else
- prefer not to say

Most respondents indicated that they were currently working, with a 43% working full-time and 23% working part-time. 26% said they were retired, which fits with the age profile. The remaining 8% were either looking after home/family, in education/training, unemployed or permanently sick/disabled.

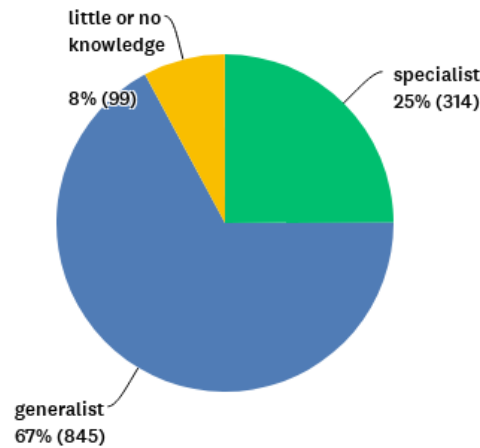
Museum and gallery attendance

Respondents indicated how many times a year they would normally (pre-Covid) visit a museum or gallery:



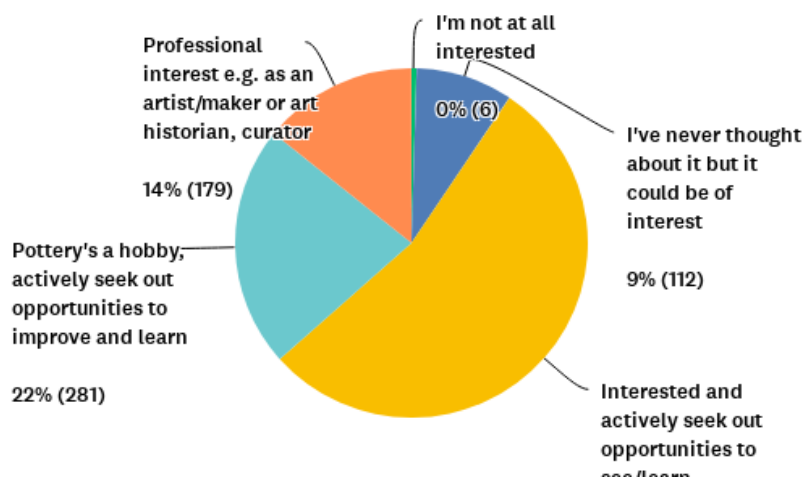
Almost all respondents visit museums and galleries at least once a year, with only 2% classed as complete non-engagers. A quarter of respondents were infrequent visitors and three-quarters visit 5 times a year or more.

Knowledge of the arts



Knowledge of the arts amongst respondents was also quite high. Two thirds considered themselves to have generalist knowledge. Very few respondents (8%) said they had little or no knowledge of the arts, but this still provided a data set of 99 respondents.

Interest in clay and pottery



Most respondents had an interest in pottery, predominantly in seeing it, and finding out about it (54%). A significant proportion (22%) were amateur potters themselves and a further 14% are professionally involved with clay, either in the creation, interpretation or care of pottery.

Only 6 people said they were not at all interested, which is too small a sample to provide any significant insights. However, 112 people – 9% of the total – said they could be interested so analysis of these responses could provide some insight into how to attract new audiences to the Leach Pottery.

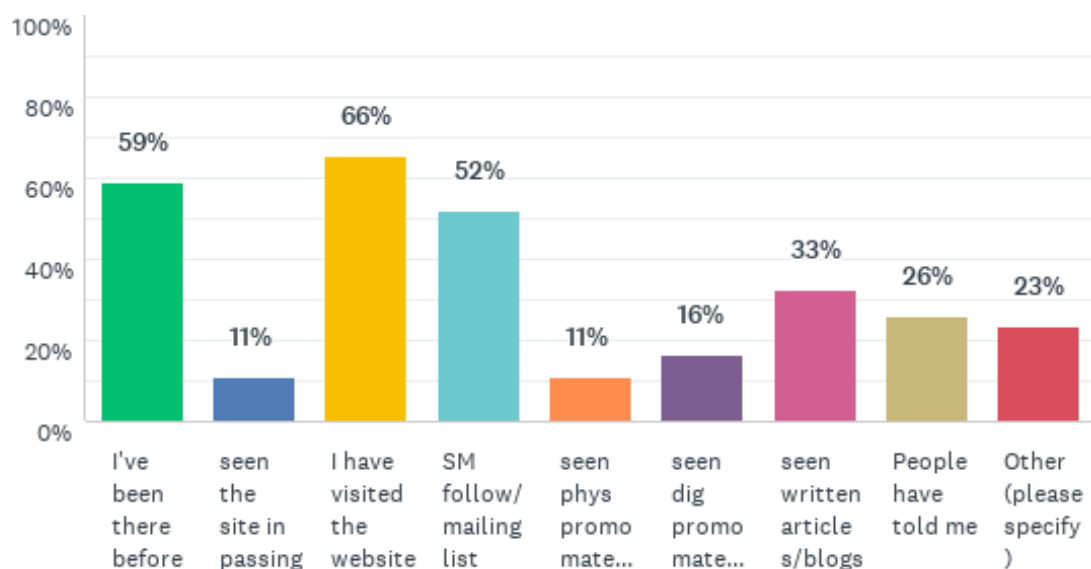
Familiarity with The Leach Pottery

97% of respondents said they had heard of the Leach Pottery, a high figure which is not surprising given that distribution of the survey was largely via the pottery’s communication channels.

The 3% who were not familiar with the Leach Pottery consisted of 32 respondents. Compared to the overall cohort, they were:

- Younger – 47% were under 44, compared to 24%
- Living with families – 44% had children at home, compared to 29%
- Predominantly Cornish – 47%, compared to 17%
- Working – only 6% retired compared to 26%
- Less frequent museum/gallery visitors – 62% visited 4 times a year or fewer, compared to 25%
- Less knowledgeable about the arts – 31% had little or no knowledge, compared to 8%
- Unaccustomed to seeing or finding about pottery – 43% actively seek out opportunities, compared to 90%

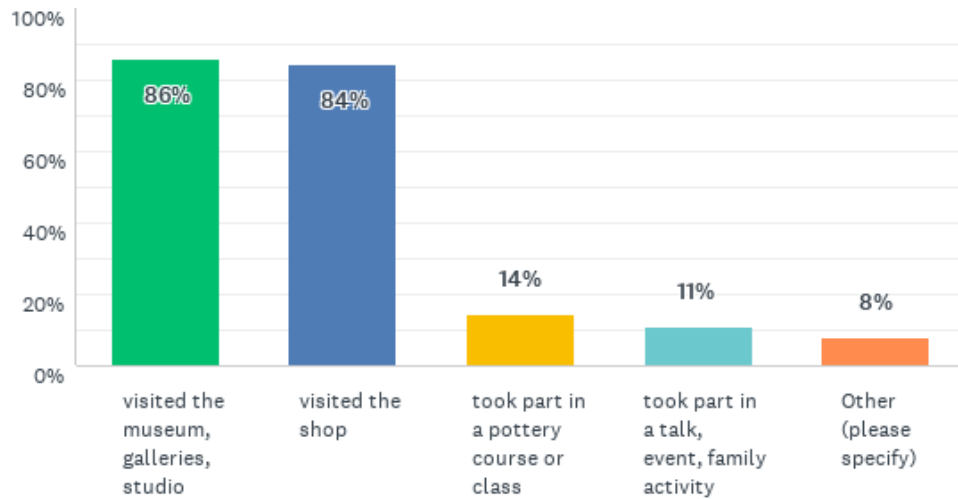
Respondents were asked about all the ways they were familiar with Leach Pottery:



Awareness of the Leach Pottery clearly goes far beyond those who have physically visited, only just over half of those who responded to the survey have actually been there.

Local visibility of the pottery site appears good. 100% of those with a TR26 postcode said that they had seen the pottery in passing.

Those respondents that had visited the site indicated how they had spent their time whilst there:



A visit to the shop is an integral part of the visit for most of Leach’s paying museum visitors – 85% said they also visited the shop. Similarly, most (87%) shop visitors also paid to visit the museum.

3. Findings

a) Profile of Leach Pottery visitors

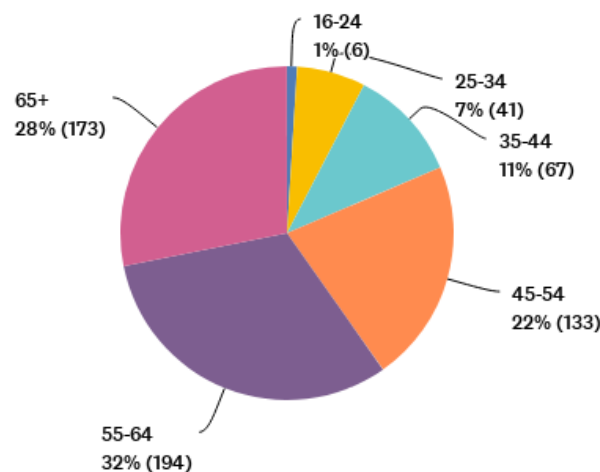
Key findings from this section:

- Leach Pottery's typical visitor is aged 55+, female, in good health, visiting without children, visiting Cornwall on holiday
- There is a need to attract more younger adults i.e. those below 45
- Consideration needs to be given as to why so many more women than men visit, particularly amongst the Cornish audience
- There's an opportunity to grow visitors by encouraging more parents, who are currently under-represented
- Currently, mainly arts-confident people are visiting, even more so amongst local visitors. The pottery is very popular with amateur and professional artists
- Local audiences who do not have an existing interest in pottery, might be willing to take a risk and visit if presented as an interesting offer

What we can say about respondents who have been to the Leach Pottery is that they are:

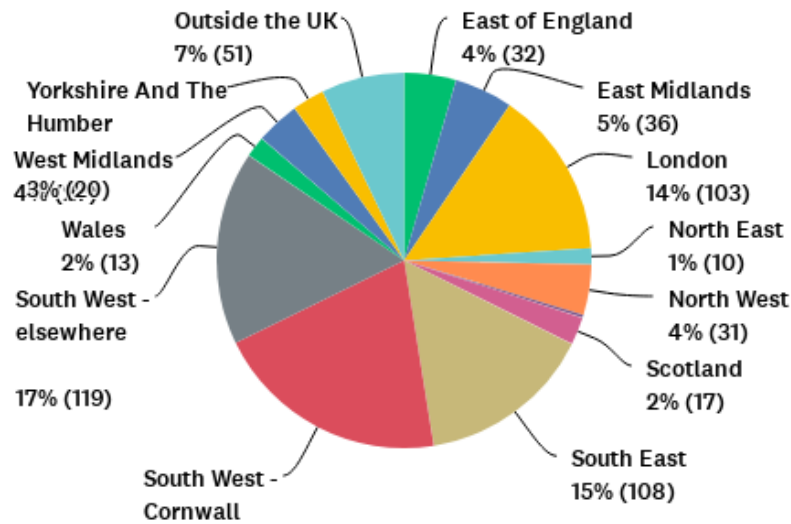
- Predominantly middle-aged and older adults

Only 19% of respondents who had visited the pottery were under 45. More than a quarter are 65+ (28%) and the biggest age group is 55-64. These findings were broadly in line with Audience Finder data.



- Heavily gender-biased towards women (70%)
- Accessed by few disabled people (9%, although Audience Finder data puts this slightly lower at 5%)

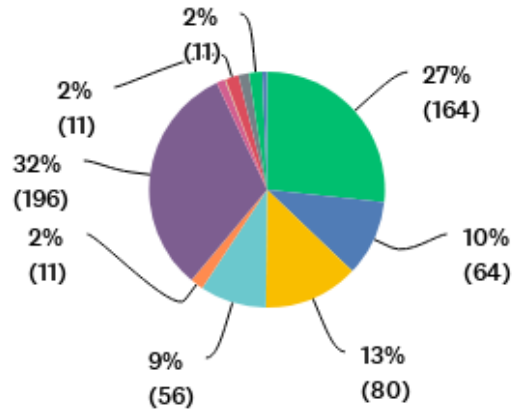
- Unlikely to have children (23%)
- Resident all over the UK, and indeed the world



Only 20% of visitors were resident in Cornwall, which supports findings from Audience Finder data. Within this cohort, a quarter lived in the TR26 postcode and 10% lived in TR27, meaning that almost two-thirds of Cornish visitors travel quite a significant distance to come to the pottery.

- Mainly in full or part-time work

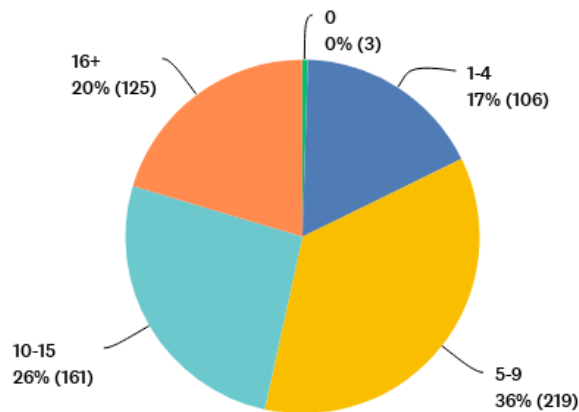
Despite almost a third of visitors being retired, the majority of visitors are in work – 40% full time and 19% part-time. Given that many visitors are visiting from outside Cornwall, it could be assumed that they are taking annual leave when they visit.



- employee in full-time job (including if furloughed)
- employee in part-time job (including if furloughed)
- self-employed full time
- self-employed part-time
- unemployed and available for work
- retired
- education or training full-time
- education or training part-time
- looking after home/family
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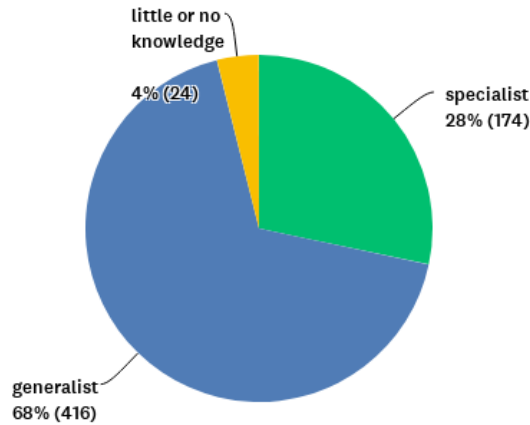
- Prolific museum/gallery visitors

83% of Leach Pottery visitors visit museums and galleries at least 5 times a year. One in five visit more than 16 times a year.



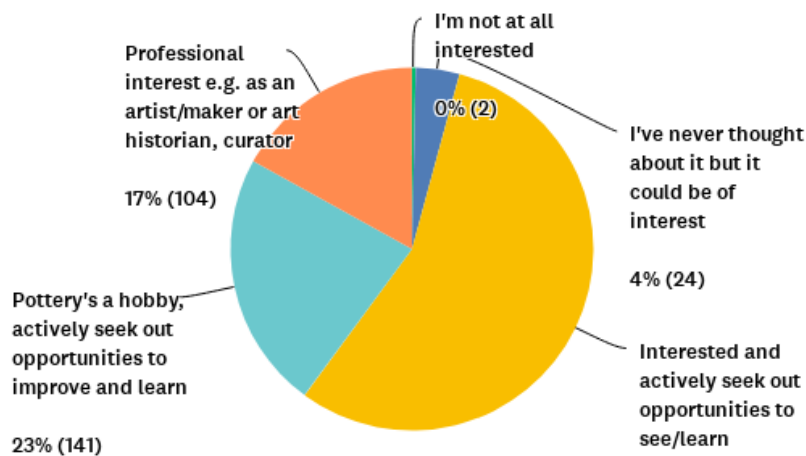
- Almost all arts-literate

More than two-thirds of visitors consider themselves to have 'generalist' knowledge of the arts. A very small number say they have little or no knowledge of the arts.



- Almost all have an interest in clay and pottery

Only 4% of visitors did not have an active interest in the subject. Most visitors (56%) are interested but not potters themselves, 23% are amateur potters and 17% have a professional interest.



Profile of Cornish visitors

The profile of Cornish visitors was broadly the same in terms of age. There were a few subtle differences that are of interest:

- The gender split was even more heavily biased towards women (81% compared to 70% of visitors overall)
- Cornish visitors were slightly more likely to have children (27% compared to 23% overall). Taking the previous finding about gender bias into account, this might be explained by mums visiting with children during school holidays

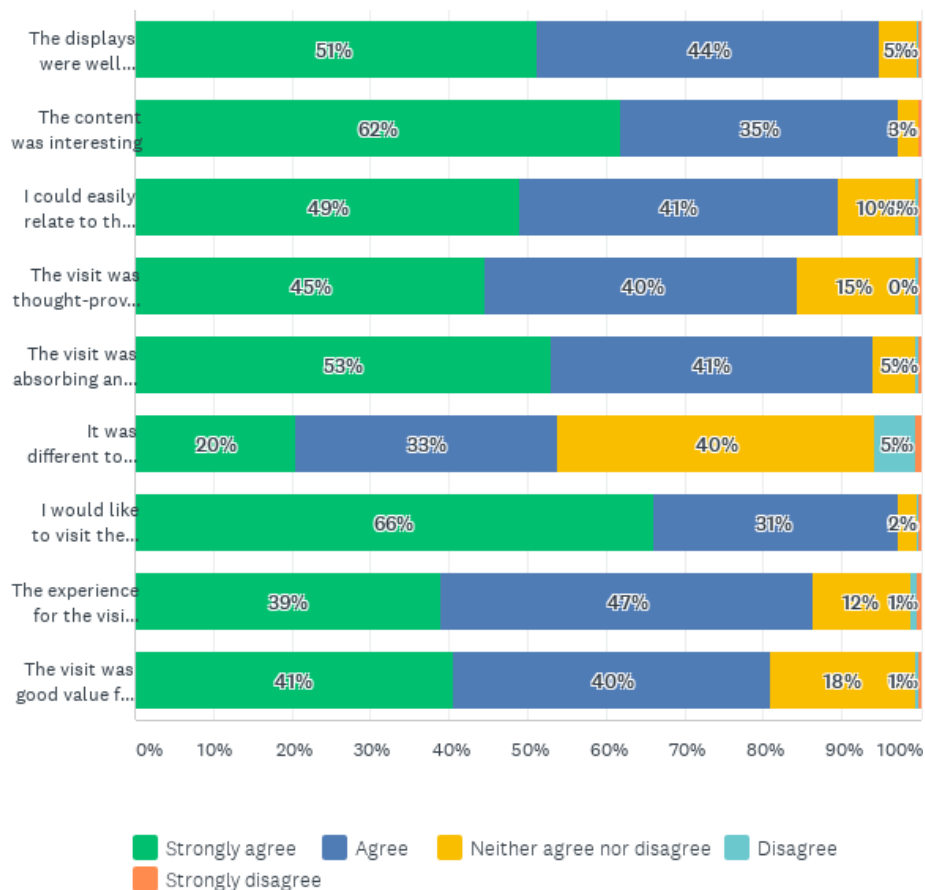
- There were higher rates of self-employment amongst Cornish visitors – this is in line with local data on the Cornish economy
- Cornish visitors are slightly more arts-engaged than visitors from further away i.e. they visit museums/galleries more often, slightly more likely to have specialist knowledge. However, the proportion that had never thought about pottery before but felt it could be of interest, was almost double that of the overall visitors (9% compared to 4%).

b) Visitors' experience of the museum, galleries and working studio

Key findings from this section:

- Younger adults may need more help in relating to the themes and stories presented in the museum and galleries
- Reviewing the charging structure for families and locals may be necessary to encourage greater take-up amongst these groups
- Satisfaction is lowest amongst Cornish audiences and parents with primary-aged children
- A prior knowledge of the arts and/or interest in pottery may be necessary to fully enjoy the current visitor offer. Levels of satisfaction are highest amongst 'specialists' and those with a professional interest in pottery
- Visitors like the authenticity of the current museum and galleries, but they would like to see a more active space, with work being made and perhaps making themselves. They are interested in enhanced interpretation, largely through films and demonstrations

Respondents were asked to rate the current visitor offer against a set of statements taken from the Arts Council for England's Quality Metrics¹.



¹ <https://www.artscouncil.org.uk/quality-metrics/quality-metrics#section-1>

*Labels edited for brevity. Actual statements seen by respondents:

1. *The displays are well produced and presented*
2. *The content is interesting*
3. *I can easily relate to the story and themes*
4. *The visit is thought-provoking*
5. *The visit is absorbing and holds my attention*
6. *It is different to other places I've visited*
7. *There's a reason to keep coming back to visit*
8. *The experience for the visitor is well thought through and put together*
9. *The visit is good value for money*

Overall satisfaction with the visit is high – the majority of people agreed to some extent with all of the statements, with the exception of the visit being different to other places visited. It is possible that the score for the response option was low due to the fact that so many current visitors are pottery enthusiasts and will have visited other similar sites. Indeed, there was a higher proportion of respondents who said they were not interested in clay who agreed with this statement.

Implications for diversifying audiences

Insights from the data were produced to show the differences in visitor experience between audiences, particularly the pottery's target audiences of:

- Younger audiences

Age did not appear to influence the quality of experience to a significant degree, although scores for most areas were slightly lower for visitors under 35. The only exception to this was for the statement about the visit being different to things experienced before, which is not surprising given that older people will have naturally experienced more places/experiences.

Being able to relate to the stories and themes increased with age – 33% of 25-34 year olds strongly agreed with this statement, compared to 61% of over 65s. This suggests that younger visitors need more of an introduction to the key themes within contexts that are familiar to them. Linked to this were lower levels of interest in the content amongst younger visitors.

- Families

Families' responses to the statements were broadly in line with the overall results, albeit with slightly lower scores across all areas, reflecting a need to enhance the museum and gallery visit for families. A more significant difference was in the statement about the visit

being good value for money – only 34% of parents agreed with this, compared to 41% overall. A review of the charging structure for family groups would be helpful.

Agreement with all statements tended to be high amongst parents of teenagers, with the content being more interesting, stories more relatable and the visit more absorbing for these families. Interestingly, responses were generally lowest amongst parents with primary-aged children and not pre-school school children, perhaps they had expectations that there would be more provision for this age group?

- Local people

There is a clear need to improve the visitor offer for local audiences – this, along with level of arts knowledge, was the factor with the biggest influence on satisfaction with the museum and galleries. In particular, local people feel less strongly that the visit is thought-provoking, absorbing, interesting or relatable. Likely as a result of these factors, the desire to return is also felt less strongly by local audiences – 55% want to return, compared to 66% overall.

Local people were also the least likely to feel the visit was good value for money, with only 31% strongly agreeing, compared to 41% overall. 29% were indifferent, compared to 19% overall.

- Low arts engagers and non-pottery enthusiasts

The visitor experience may be dependent on the level of arts knowledge to a degree. In almost all areas, specialists were the most likely to strongly agree with the statements, and those with little or no knowledge were the least likely to strongly agree. This results in specialists being more likely to want to return - 71% strongly agreed with this, compared to 43% those with little or no knowledge.

The same pattern was found with regard to participants' level of interest or experience in pottery. Those with a professional interest in the art form, tended to give the highest level of response, with amateur potters second. Conversely those who had never really considered pottery gave the lowest scores, particularly in the areas of the visit being thought provoking (22% strongly agreed, compared to 58% of professionals) and the story being easily relatable (26% strongly agreed, compared to 63% of professionals).

Improvements and enhancements to the visitor experience

There were several respondents who said that they liked the pottery as it is, and wanted to keep the feel of the site as a historic, yet still working venue, without it being 'too slick'.

There were also plenty of suggestions for improvements – the overall tone of these was that there could be more ‘life’ breathed into the visitor experience, through interactions with people, objects and materials. As well as wanting more information generally, they wanted to see and take part in activity during their visit and to understand more about the ‘personality’ of pottery as well as the processes.

Several respondents also mentioned a café, the need for which has been well-documented in previous visitor research.

This table provides a sample of comments to illustrate the most common themes amongst the suggestions for improvements:

<p>Seeing potters at work, demonstrations, meet the potter</p>	<p><i>‘Live throwing demonstration always a good event. Meet a potter, show/tell of their work would be cool.’</i></p> <p><i>‘More hands on. Access to practice seeing current potters working. It’s a bit the same, needs to change some elements to encourage return visits.’</i></p> <p><i>‘I would also like to have been able to see more of the work being undertaken now in the production of pottery for sale.’</i></p> <p><i>‘It would have been wonderful to have seen potters at work or videos of this.’</i></p> <p><i>‘We visited without a guide. Talking with two potters in the old studio benefitted our visit greatly. Otherwise the visit would have needed more interaction’</i></p> <p><i>‘I love the untouched feel and creative vibes of the historic studio/kilns, but more demonstrations and people in the museum talking to visitors about the spaces, process, history would be great. Holiday dates don’t always coincide with special events.’</i></p> <p><i>‘There aren’t any staff apart from at the entrance. It’s very difficult to see into the working pottery. It would be nice to see things happening.’</i></p> <p><i>‘I mainly visit for the special exhibitions and these are usually very well put together. I have been around the other parts and if I was a first time visitor I think I would want to see more of the potters in action. Even better would be being able to do this over a cup of coffee and piece of cake. How about a big viewing window with benches or a cafe with a screen that links live to the workshop (with no volume maybe!). Or have one potter a day potting down in the old workshop (but maybe that would slow up production too much?).’</i></p>
<p>Greater interaction, sensory experience</p>	<p><i>‘More interactive content, where the visitor is involved in the artefacts in a more sensory way, e.g. With a small piece of clay to explore or pots for touching’</i></p> <p><i>‘There could be more children specific content and content available for audiences with disabilities as, for example, for blind people.’</i></p> <p><i>‘More interactive parts without attending a class would be amazing!’</i></p> <p><i>‘Have a selection of pots on display that people can pick up and/or think about removing some glass. Make it warmer.’</i></p>

	<i>'Something interactive. Opportunity to handle historic works.'</i>
Information about the process of making pottery and inspiration behind pieces	<i>'Allow them to feel a small piece of clay, to see the work in different stages such as green ware, bisque etc so they can understand the different stages and processes.'</i> <i>'I would have liked more context. Background information on the motivations behind producing particular pieces.'</i> <i>'I really enjoyed seeing the kiln but found it difficult to understand how it worked'</i> <i>'It's pretty good as-is - if you had more space on the site you might be able to do more interactive exhibits and dive deeper into technical aspects of the process (different techniques, glazes etc)'</i>
Greater interpretation – written materials, more display panels	<i>'Although you have a terrific selection of interesting things in the museum, there is very little explanation about each of the areas/tools/equipment that is on display either for the novice or fans of the Leaches....having visited with my husband who knows nothing about pottery, he needed me to constantly explain the process/uses/significance of things.'</i> <i>'A bit more signage and information but also keep it authentic as it currently appears.'</i> <i>'I would like a little bit more information in the studio room'</i> <i>'Gallery was excellent-- spacious, attractive and well-organized. The museum space seemed small and cramped, with not much attempt at making the exhibit eye-catching . The objects themselves were lovely. It would be nice to have the display laid out differently.'</i> <i>'More of video displays. The one film showing is very interesting, and I'm sure there must be more video content available.'</i>
Information about different potters, greater context of pottery and ceramics and its impact	<i>'More examples of C21st potters and their working methods.'</i> <i>'How the potters get their inspiration'</i> <i>'A timeline connecting the Leach Pottery's artists, their story, style, and influences.'</i> <i>'More info on modern Leach potters, not just their works'</i> <i>'It would be good to have a larger area displaying work from the pottery over time. The existing glass cases do not accommodate a huge amount.'</i> <i>'More international links esp. japan, e.g. where influence has spread'</i> <i>'More information about your present day potters would be good too - I have seen this on your YouTube channel, but it doesn't spring to mind in your actual pottery.'</i> <i>'Maybe do a sort of family tree of ex potters, when they were there, where they moved to, their students etc.'</i>
Creative opportunities	<i>'Perhaps have more access for the public to make and learn about pottery and promote the skills of making ceramics especially as ceramics is disappearing from education so how else will people come to experience making ceramics'</i> <i>'I would have liked more hands experience/explanation of the firing – both history and current day'</i> <i>'Instant hands-on opportunities'</i>

More disabled-friendly	<p>'Consider how things appear to a wheelchair user. Items on display are often positioned so they are best viewed from a standing position.'</p> <p>'Perhaps be more interactive ie touch. Does it fully support the partially sighted?'</p>
Refreshed and changing exhibitions	<p><i>'Just try and keep it fresh to add more interest for new and old visitors'</i></p> <p><i>'Change the exhibitions a little more? I have been a few times but I tend not to go in the museum bit now as I have done it before.'</i></p> <p><i>'Content is great, keep having changing exhibitions, and change up the collection displays occasionally'</i></p> <p><i>'Have more temporary works to encourage people to continue to come back otherwise is a bit same'</i></p>

c) Visitors' experience of the on-site shop

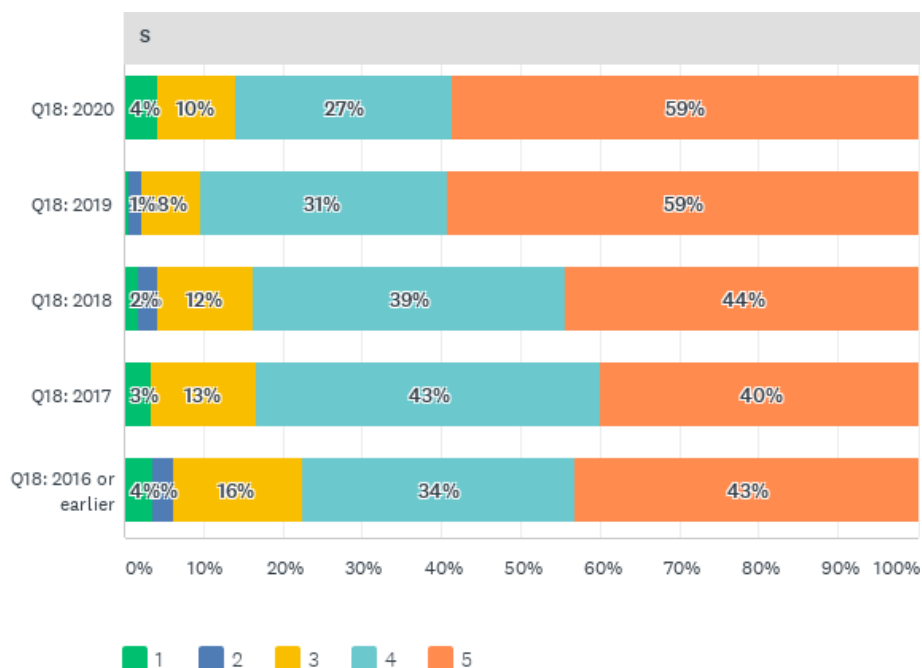
Key findings from this section:

- Satisfaction with the on-site shop is high, and has improved year-on-year
- Within the new development, it would be helpful to allow more space for shop displays, as many visitors would like to see this. The current space feels cramped to many and missing opportunities to create attractive displays
- More space would also enable the pottery to address another common request from customers, which is to expand on the range of products on sale. They would particularly like to see a more affordable range and appreciate being able to buy seconds
- Customers would also like to find out more about the product and artist, there is a potential crossover here between the museum and shop interpretation which should be carefully considered
- There is some inconsistency in the welcome that visitors receive in the shop, possibly due to variables such as season or the Covid situation. Customers sometimes feel ignored or like they are inconveniencing staff

Satisfaction

Respondents were asked when they had last visited the shop. Over half had visited in either 2019 or 2020, meaning fairly recent experience from which to draw upon.

Respondents were asked to rate their visit to the shop out of 5, providing an average rating of 4.3. Just over half of respondents gave a 5 out of 5 score.



Since 2016, scores have consistently increased, which reflects the efforts of the Leach Pottery staff in improving the experience for shop customers. Respondents who visited in 2017 gave an average score of 4.17, in 2018 this increased to 4.22 and in 2019 it was 4.47. 2020 saw a slight dip to 4.36, influenced by a larger number of customers who had had a poor experience. This is to be anticipated, given the number of adaptations retailers have had to make since the start of the Covid pandemic.

Improvements

When given the opportunity to share any suggestions for improvements to the shop, a number of respondents said that they liked it as it currently is – charming, easy-going and not pretentious *‘the slight chaos adds to the fun and a sense of discovery.’* Several visitors commented positively about the pottery’s use of eco-friendly packaging materials.

However, many others did have suggestions for improvements, which largely centred around the following five themes:

- **More information about the product and the artist** e.g. how glaze gets its colour, how complex structures formed, more information about the potters themselves, clear delegation between Leach potters and others, explanation and context of Leach own range, information on marks and dating
- **More retail space** generally, and specifically more space for books and magazines, reduce the feeling of the space being ‘cluttered’
- **Better displays and curation** – table settings to show off pieces, ability to see pieces from different angles, needs modernisation and vibrancy, stronger link between the shop and studios, more changeover of items on sale (aside from standardware)
- **Increased variety of work for sale** e.g. potters’ sculptural work, seconds and sale items, more standardware sets, more early Leach pottery, unique items, more postcards (very popular comment) and greeting cards, books DVDs, starter packs of clay and tools, art materials such as sketch books, clothing, expand to additional related crafts e.g. wood block printing, textiles etc
- **More affordable ranges**, especially sub £20

‘Items are more ‘valuable’ when they have a story attached - maybe tell stories about each collection at the point of sale?’

‘Whichford Pottery is an easier place to browse in. Fun café for cup of coffee and a tempting browse. I often find I make a spontaneous purchase there. I felt Leach Pottery was more museum in feel. Limited by space, I realise.’

‘There’s so much variety and quality in such a small space - I’m always worried I’m going to knock something over as I try to take it all in, especially if there are a few people there at the same time. I love the sale days on the trestles in the car park’

'Wider range of products eg greeting cards (pottery focussed, not external), inspirational gift voucher scheme, beautiful prints of Leach pottery/pots, 'special offers', books on arts and crafts for children. Efficient fast service from friendly and knowledgeable staff'

'It would be lovely to have a poster or sign somewhere with makers' marks and their names, past and present. I have bought pieces in the past that I've forgotten the names of the makers (also have online?).'

'This is difficult. There is now such a wide range of ceramics available the LP choice to stick with mainly functional ware makes sense - as was the case when I visited...but there are other stories and choices to be made.'

'Better information and display. The history of the development of the standard ware range, perhaps explaining it's evolution which has been influenced by changing tastes within society.'

'The prices are quite high which reflects the craft involved but maybe there could be cheaper items so that everyone goes away with something.'

'A wider variety of contemporary ceramic work - curated and not necessarily from the potters who work at the pottery. Artists materials - I really wanted to sketch but didn't have my book with me. Maybe some good quality books branded with the Leach logo and some quality drawing materials?'

'Make sure the quality is always high and has the best potters and emerging potters in Cornwall there BUT also a variation on price so there are some cheaper items too. I feel it would make sense to link it with John Bedding's shop too.'

'There was alot on display without much history - it did feel a little over whelming - perhaps pulling out pieces to highlight through a little background on that piece to then pull in the other pieces into context'

There were also a number of minor themes which arose from respondents' suggestions:

- Ability to touch the pottery, tactile experiences, 'it is a tactile product'
- More atmosphere needed e.g. video or music playing, too quiet
- More parking for shop visitors
- More welcoming and knowledgeable sales staff, able to give more attention (although also many comments from visitors who were very pleased with the customer service)
- Consistent availability of standardware
- Better signage, especially covid

- Online private view e.g by Zoom with drinks
- Better disabled access
- Café available for shoppers

'Can be silently intimidating, felt like I should whisper'

'It was deadly silent in the shop and whilst the person manning the till was clearly knowledgeable she was too busy wrapping pottery to be sent out to discuss the work on show or the history of the pottery. It would have been nice to have some music playing in the background, nothing intrusive but to give atmosphere as it just presented as another shop and could have been in any street. Atmosphere was lacking and a sense of the history and special place the pottery has in UK art history.'

'Very important to feel welcome, a smile would help'

'Chance of a cuppa! Choose your mug. More about Leach's breadth of work'

'Just ensure you have enough stock at all times of the standard Leachware that everyone uses, like plates. It's v disappointing to make a trip to discover the shop is all full of jugs and mugs but not enough plates'

d) Participants' experience of courses and classes

Key findings from this section:

- The profile of course participants is fairly traditional, however many are parents of teenage children so there could be an opportunity to expand family learning to this audience
- Three-quarters of participants are women, so there is a need to consider the needs of the male audience
- Take up of courses by Cornish residents is good, however only one in five of these live in and around St Ives
- There is high satisfaction with the current courses and they are delivering many outcomes, with a good balance between learning and entertainment
- Whilst enjoyment of the courses has been consistent over the years, there are some inconsistencies in terms of the other outcomes, perhaps linked to differences between tutors and/or course content
- There is a need to increase the capacity of the pottery to deliver courses as demand is high
- Developing the programme to include a greater variety of topics, courses for children/families and a range of more affordable courses would likely be well-received

Profile of participants

102 respondents said they had taken part in a course or class at Leach Pottery. What we can say about course participants is that they are:

- Predominantly middle-aged – 65% of respondents were aged 45-64, compared with 54% of the overall cohort, meaning few adults at the younger or older ends of the spectrum access these courses
- Heavily gender-biased towards women (75%)
- Accessed by very few disabled people (4%)
- As likely as other respondents to be parents (33%), but more biased towards those with older children. 56% have a teenage child at home, compared to only 22% with a pre-school child.
- Resident all over the UK and beyond, 7% are from overseas. However, they are most likely to be local – 39% live in Cornwall and a further 18% live in the South West.

These findings indicate some interesting questions and opportunities for the pottery to consider. With more than half of course participants being parents of teens, there could be an opportunity to engage parents and their children together. Teens who might be reluctant to go on a traditional museum visit with their parents, might be more willing to visit if there is an opportunity to take part in a creative activity together.

Three-quarters of participants are women. Why do men not engage in courses and classes? Could more male-orientated courses be developed?

Access by disabled people is significantly lower than for general visits. There is nothing in the data to suggest that there are barriers to access, but it would be worth reaching out to representatives from this community to ask how the pottery could encourage and enable more disabled people to access courses.

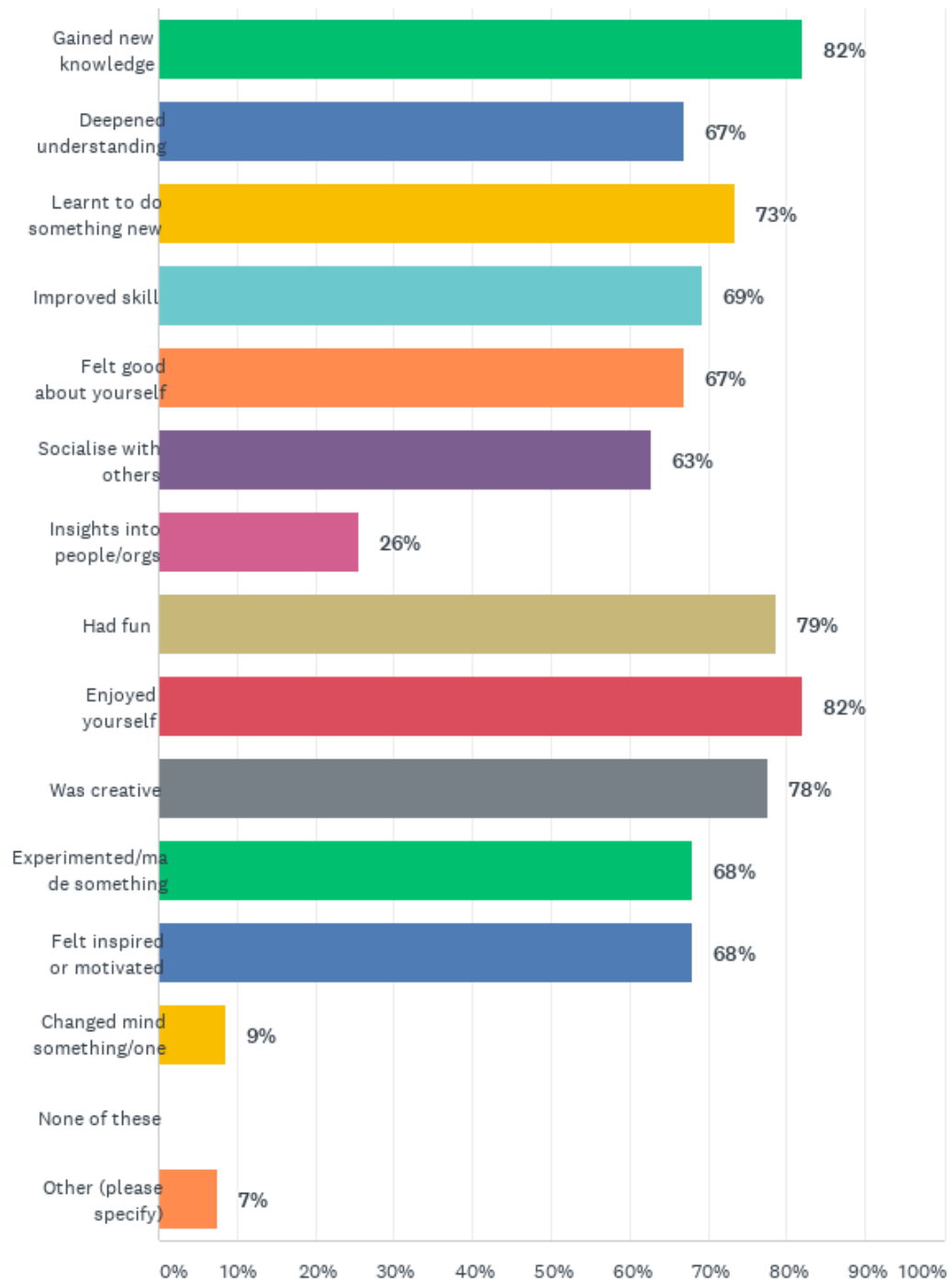
The courses and classes attract a higher proportion of Cornish residents than the general museum/gallery visit (39% vs 20%). However, course participants are more likely to live further away in Cornwall than general visitors, with only 20% of the total Cornish audience living in the TR26 or TR27 areas, compared to 35% of general visitors. Increasing the capacity to offer on-site, and potentially online, classes, could support the strategy to grow attendance by both Cornish residents and St Ives residents.

On-site behaviour

Course participants are active consumers during their visits. 14% of all pottery visitors said they had taken part in a course or class. Whilst they were there, they recorded similarly high levels of interaction with the shop, museum, galleries and studio to other types of visitor. 22% also took part in a talk, special event or family learning activity, which was double the average of 11%.

Outcomes for participants

Course participants were asked about the benefits they had experienced following their most recent course or class at Leach Pottery:



Labels edited for brevity, actual response options seen by respondents:

1. *Gained new knowledge*
2. *Deepened your understanding of something*
3. *Learnt how to do something new*
4. *Improved a new skill*
5. *Felt good about yourself*
6. *Was able to socialise with others*
7. *Gained insights into how people or organisations work*
8. *Had fun*

9. *Enjoyed yourself*
10. *Was creative*
11. *Experimented or made something*
12. *Felt inspired or motivated*
13. *Changed your mind about something*
14. *None of these*
15. *Other*

The courses and classes are clearly delivering a range of different benefits to participants, with respondents selecting an average of 8.4 benefits each. All but two of the 13 suggested benefits were felt by around two-thirds of participants or more. No participants said there were no benefits to taking part, indicating a very high satisfaction level.

The classes are successful in achieving a perhaps difficult balance between learning and entertainment. The top four benefits identified by participants are: knowledge acquisition, enjoyment, fun and the ability to be creative. This is an important messaging point for potential participants – there is a formal learning value but also an entertainment value in taking part.

Possibly because of this effective balance, the programme can be said to have a significant impact on well-being, with 67% of participants feeling good about themselves after taking part.

Consistency of outcomes over the years 2016-2020

Responses were made by participants who had taken part in a class or course in 2020, but also going back further, including those who had last taken part more than 4 years ago. Generally speaking, the range and volume of outcomes experienced by participants has been consistent over the years, with the exception of those who took part in 2016 or earlier, who identified far fewer benefits overall.

About half the benefits were consistently felt over the course of the last 4 years, these included: gaining new knowledge, improving a skill, feeling good about oneself, socialisation, having fun and changing one's mind about something. Others fluctuated over the years, and whilst much of this could be due to the individual participant and the particular course they were taking, there could be some areas for consideration for future programme development:

- Deepening understanding – between 50% and 90% depending on the year. This could indicate that some participants are choosing a course that is not challenging enough for them – do they have enough information at the point of booking to decide whether the pitch is correct for them?
- Learning to do something new – between 67% and 90% (although more consistent in recent years). Again, this could point to a mismatch in choosing the right level of

course. It also implies that in some years, participants booking are those who already have a level of skill in pottery, is there an opportunity to engage more newcomers for whom this would be something new?

- Gaining insights into an organisation or people – between 15% and 40%. This may reflect the different approaches of individual tutors, or it may reflect an existing level of knowledge amongst participants.
- Being creative – although fairly consistent at around 75-80%, this peaked in 2019, with 100% of course participants saying they were able to be creative during their course. Is there an explanation for why courses in this particular year were so successful in achieving this aim – a particular style of delivery or course content for example?
- Experimenting or making something – closely linked to the above, this seems consistent at around 75-80%, with the exception of 2018 when it dipped to 52% (creativity was also one of the lowest scores in that year).
- Feeling inspired or motivated – between 60% and 81%. Again, this could reflect an inconsistency in the delivery styles of different tutors over the years, or it could be linked to the content of the programme. There didn't appear to be any correlation between learning new things and inspiration/motivation.

Enjoyment was quite consistent over the years, although there has been a year-on-year small increase from 2018 to 2020. This matched a similar pattern with socialisation, highlighting a possible link between participants being able to talk with each other and their increased overall enjoyment of the course.

Implications for online courses and classes

The data on benefits also tells us something of the expectations that current participants may have of any online courses and classes that are developed. Whilst it may be more straightforward to impart knowledge via video calls or recorded materials, consideration should also be given as to how to retain those elements of fun and enjoyment that are clearly important to participants. The ability for course participants to chat with each other and share ideas or experiences seems integral to this. In addition, it will be important for the tutor to be able to clearly see what participants are doing, in order to give feedback to help them improve their skills. Experimentation and making is a key feature of the programme and it will be necessary to consider how participants will source the materials and tools they will need. However, this could also present opportunities for innovation, with participants using their home environment as a resource.

Suggestions for improvements to courses and classes

- **More courses, more frequently and of varying lengths**

Capacity is clearly an issue - several reported experiences of wanting to book but finding classes full and a request for more classes was the most popular comment, particularly from people living outside Cornwall. Some respondents wanted the courses to be longer, others suggested taster or mini-courses and refresher courses. A few requested more daytime courses. One person requested one-to-one tuition.

'More courses more often. I would've liked to have gone on another course this year. But the ones I am interested in a fully booked up for the whole of 2021.'

2018 participant from North East England

'Offer more. I tried to book a glazing course (for 2 people) in 2019. Unfortunately the course was booked and I asked to join the waiting list. Whilst I have tried calling again, I still haven't heard anything since. I strongly suggest you keep a dialogue going for interested customers otherwise they will go elsewhere.'

2018 participant from South West England

'I would love longer programs, 2 weeks classes would be great, especially when you come from far away.'

2020 participant, from USA

- **Greater variety of content**

There were several suggestions for expanding the range of courses:

- Glaze related courses – this was a popular suggestion
- Access to many forms of ceramic practice e.g. porcelain
- Working with decoration
- Throwing big pots
- Hand building courses
- Finial building
- Firing opportunities

'More in-depth demonstration of technique. Sometimes felt rushed and needed more one to one input.'

2017 participant from North West England

'Nothing really it was great - perhaps some more classes about glazing as not many of those around.'

2019 participant from Wales

'More variety in the advanced classes or specialist courses. the leach has so much skill and expertise to offer it would be great to learn more from the team - perhaps a course on working with porcelain or decoration, throwing big pots. Really enjoy the 5 day specialist course so more of those please!'

2020 participant from Devon

'More glaze related courses that are not all about soda firing but other clays as many people who do pottery as a hobby use electric kilns at home and want to learn techniques they can repeat that doesn't involve the type of firing the leach pottery is famous for.'

2016 participants from St Ives

- **Improved quality of delivery**

There were many positive and spontaneous comments about the quality of teaching, however there were also a small number of comments suggesting areas for improvement. A few people commented that the classes sometimes felt 'rushed', wanting greater clarity on some technical aspects and more demonstrations from tutors and resident potters. Some asked for more 1:1 time with the tutor, class critiques were also suggested. One person thought there were too many people in the class. A few respondents highlighted a lack of consistency between delivery style and course content between their experiences.

There were a small number of comments from people who were disappointed their piece had not turned out the way they had wanted or had not been sent to them yet (possible covid delays). One person suggested being able to make and fire more than one object would be good.

'I attended a week's throwing course in the summer of 2016 and again the during the summer of 2018, around the same time in August. The Teaching was very different to be honest. The first year I had two fabulous teachers who worked over the week, bringing different skills and advice and a fresh positive energy. During the summer of 2018 I had the same teacher all week and I found her less empathic and patient, at times a little rude - sorry..... However this would not put me off attending another course, but I may inquire who would be teaching next time.'

2016 and 2018 participant from Wiltshire

'Be consistent and on what and how a course is taught.'

2020 participant and St Ives resident

'I did a beginners/improvers class and we had very different starting levels of ability. Suggest real beginners should have a clearly differentiated class'

2018 participant from South East England

'More in depth demonstration of technique. Sometimes felt rushed and needed more one to one input.'

2017 participant from North West England

'The throwing course I did was very good I was disappointed when my pot was returned to me it had obviously been put in a not good part of the kiln and the glaze wasn't as it should

be. The glaze course with Britta was good but it was over complicated and got very muddled at the end so the results weren't clear which was confusing.'

2020 participant from Taunton

- **Courses for children/families**

Several respondents said their children would like to take part or commented positively on the weekend/school holiday activities. Being able to take part as a family group was also mentioned. These type of comments were particularly prevalent amongst Cornish residents.

- **Accessibility**

This mainly related to affordability, with requests for tiered pricing for low-income applicants e.g. those on benefits and payment plans for the more expensive classes. Quite a few respondents thought that the courses were too expensive generally. Interestingly, these comments all came from Cornish respondents, suggesting that there is a need to provide courses in a different price range for local people. One respondent, also a Cornish resident, wanted to be able to book a course for their group, rather than joining as individuals.

- **Improved facilities**

Several respondents mentioned a lunch space or place to buy refreshments – one person thought refreshments should be provided as part of a residential course. One person suggested a gazebo in the garden as they were disappointed that rain had stopped them being '*closer to the action*' at a Raku firing. Another said that more space/worktop areas in the teaching room would be helpful.

- **Community / outreach**

Two respondents mentioned community access to the facilities and kiln, one suggested outreach classes in community venues. Unsurprisingly, these were all Cornish respondents.

'Local community facilities-group, e.g. shared kiln access.'

2020 participant, from TR27 area

'Expand community, e.g. pottery club with more kiln - glaze access'

2020 participant, from TR27 area

Several participants took the opportunity to highlight their satisfaction with the course and highlight that they would return for more. These quotes can be used in promotional material, along with the key outcome stats.

'I loved it. I had no aptitude at all for throwing but really appreciated the tutor's patience (Debbie Prosser) and watching her demos was a treat.'

2017 participant from Cornwall

'Nothing - I thought it was excellent and am coming again!'

2018 participant from London

'It was a great course, intense but I learnt a lot. It was an intimate, informal environment with a great teacher who really pushed me to go further...'

2018 participant from Brighton

'The course I did there (with Kat Wheeler) was one of the best courses I've ever taken. Thank you.'

2017 participant from Cornwall

e) Participants' experience of talks, special events and family learning activities

Key findings from this section:

- Special events and activities are very popular with local audiences and could be a good route to growing this audience
- Enjoyment of these events is very high and is the principal outcome for many, along with feeling inspired and motivated
- Traditional learning outcomes such as gaining knowledge and deepening understanding are also high
- The programme of events and activities may benefit from additional opportunities for participants to be creative or try learning a new skill
- There is a demand for more events, and particularly for family events to be offered more frequently. There is some interest in broadcasting events online
- Some participants would like events to be more interactive e.g. through demonstrations, ability to make something, good quality visuals

Just 11% of pottery visitors said they had taken part in a talk, family learning activity or special event during their visit, so this was a small sample of 71 respondents, but still large enough to provide some insights. 39% had taken part in either 2019 or 2020.

Profile of participants

The profile of participants attending special events and activities was broadly the same as those visiting the museum and galleries in terms of age, gender and disability.

A higher number had children – 31% compared to 23% of museum visitors – which is not surprising given that this category included family learning activities. In contrast to general museum visits, which attracted families with mainly very young, or teenage children, special events were more popular with parents of older children, only 29% had an under 5, compared to 46% with a 5-11 year old and 54% with a 12-18 year old. Although the children may not have necessarily accompanied their parents to the event specified, this suggests that events are most popular with families with primary and secondary-aged children, whereas families with young children currently prefer a general visit.

Special events are also effective at attracting a local audience – 50% of all attendees were from Cornwall, compared to 20% of those on a general visit.

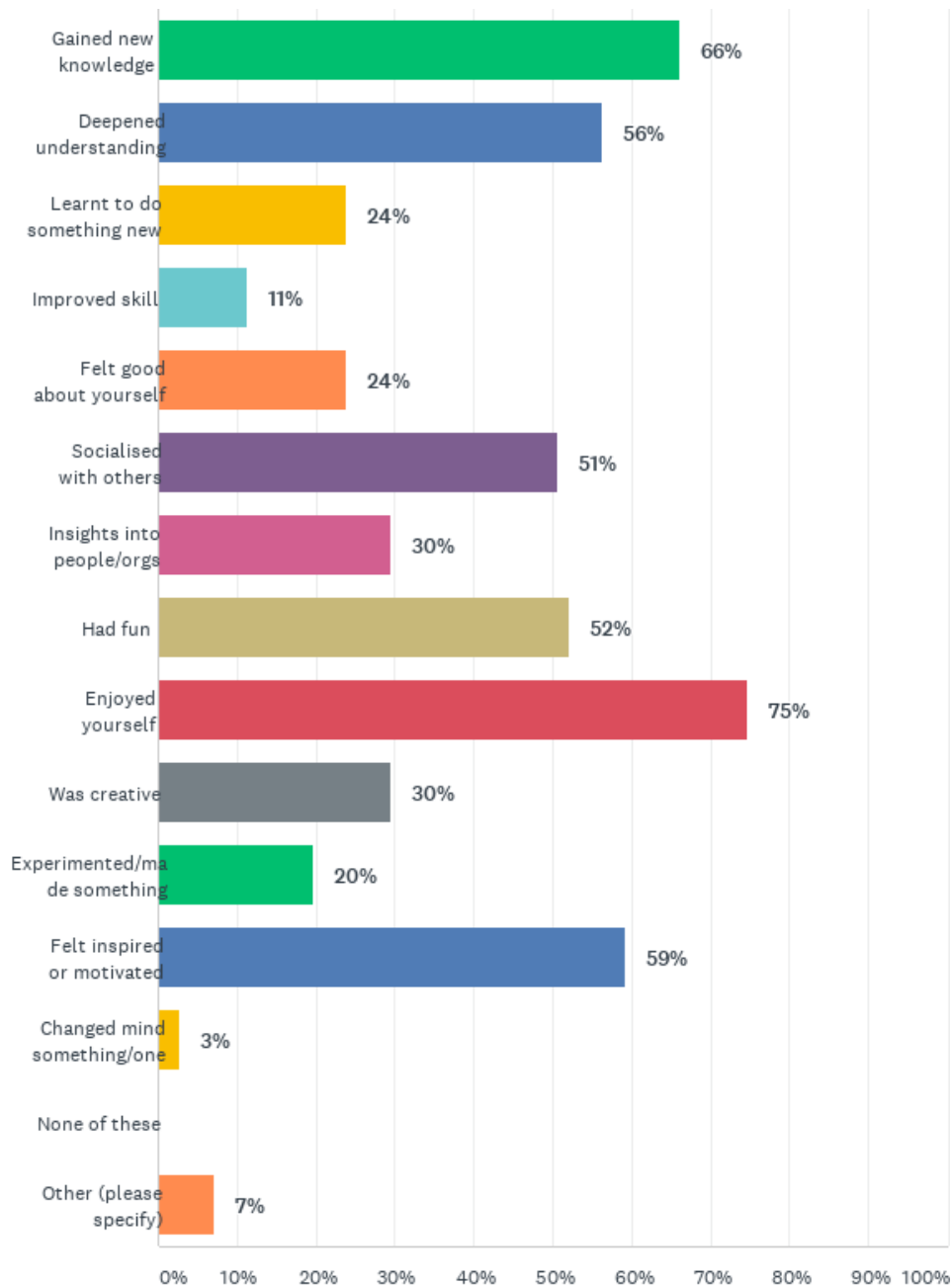
On-site behaviour

Like course participants, those who come for special events and activities are also active consumers, with 91% visiting the museum and galleries whilst on-site (entrance may have

been included in their activity). They also visit the shop slightly more than general visitors – 88% compared to 85%.

Outcomes for participants

Respondents described the events they had taken part in, which included a range of talks, preview events, throwing demonstrations, creative workshops for families and children, guided tours and specialist conferences e.g. ceramics conference with Tate. There were also examples of less traditional events such as a kiln opening, Bonfire night Raku firings and a pop-up meal.



Enjoyment of these special events and activities is high – three-quarters of participants said they had enjoyed themselves and more than half thought it was fun. Whilst outcomes for special events were generally lower here than for courses and classes, enjoyment levels were the same across the two areas.

Knowledge and understanding is also a key outcome for special events and activities, with scores only slightly lower than for formal learning opportunities such as classes and courses.

Inspiration and motivation is particularly high at these kind of events, with 59% of participants reporting this an outcome. By comparison, in classes and courses, where learning outcomes were higher generally, feeling inspired was only reported as an outcome by 37% of participants.

Lesser-experienced outcomes, in comparison to courses and classes, included skill development and creativity. It may be worth considering whether the future programme would benefit from more activities which incorporate these e.g. collaborative creative projects, have a go with clay.

Suggestions for improvements

- More frequent events and activities – comment expressed by several participants at family activities and also Raku events
- More demonstrations, seeing potters at work, better demo space
- Improve quality of presentations (for talks) e.g. good speakers, visuals to illustrate, audience interaction
- Hold events online – comment relating to private views and talks
- Low-cost activities for local residents
- Themed events e.g. to fit with literary festival or seasonal
- Increased publicity of events
- Have refreshments available
- More parking
- Small group sizes
- Post event follow-up – one participant at a 2019 family workshop commented that they didn't receive the pot they had made, another suggested an event summary made available on the website

'More demonstrations by leading potters e.g. I enjoyed the demo by Warren Mackenzie.'
Respondent who attended a talk by Phil Rogers in 2016

'Maybe have more resident potters working on the kick wheels, if that's possible. I saw that once, and it was fascinating. Maybe make it inviting for people to ask questions, if that's possible somehow.'

Respondent who attended a family activity in 2016

'For talks - good speakers, beautiful illustrations/slides, host events/speakers as part of literary festival etc, drinks available (tea coffee cake or even wine...) Pop up meals (missed opportunity to make sales of the pots used), well promoted, themed hands-on pottery events for families e.g. Xmas, Easter, make a birthday present...'

Respondent who attended a pop-up meal in 2016

'I think they do a good job in using the space and including food, drink, fire and music in the mix in different spaces. It feels like a celebration. They have really opened out in the last few years and I really look forward to visiting an event soon.'

Respondents who attended an opening/poetry reading in 2019

'Something to take part in like basic pot making slab or coil pot short workshop and space for all the family to play with clay.'

Respondent who took part in a guided tour in 2018

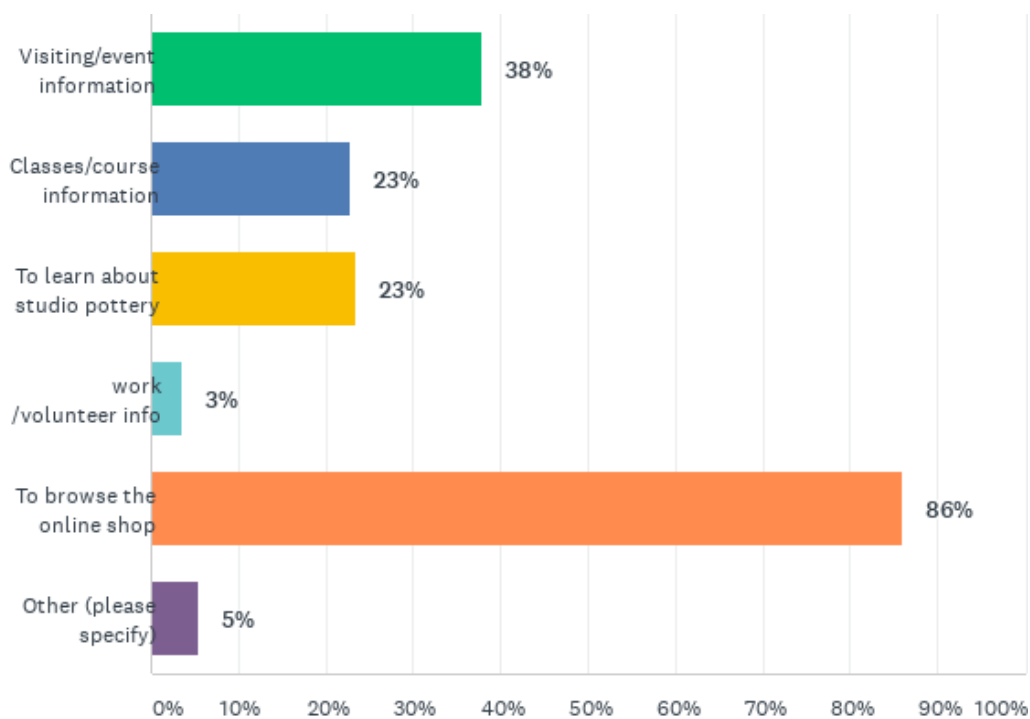
f) Users' experience of visiting the website

Key findings from this section:

- The online shop is the most significant driver of visitors to the website
- Satisfaction with the website is high, with an average score of 4.3 out of 5
- A review of the navigation and overall design of the website would be helpful, incorporating respondents' comments on additional content they would like to see
- A review of the online shop is also necessary as there are several issues to do with the way customers want to search for and view products
- The availability of stock also negatively impacts on customers' experience, there is a balance to be found between the excitement and lure of a limited range and the potential loss of custom due to frustration

The invitation to complete the survey was included as a pop-up on the pottery's website and this seems to have resulted in a high volume of respondents who have recently visited the website – 87% said they had visited the website in 2020.

Purpose of visit to the website



The largest driver by far is the online shop, with 86% of users visiting the website for this reason. This could be influenced by the timing of the survey (December) and increased sales generally around this time. The pottery was also closed to visitors during this time which may explain why visiting the website to find information about visiting was not higher.

The majority of 'other' responses were either to catch up on news from the pottery or to see/read what particular potters were doing and view their works. Some also said they were looking for pottery films to watch.

Satisfaction with the website

Users rated their experience 4.3 out of 5, with just over half of users providing a top score of 5 out of 5.

Suggestions for improvements

When asked for suggestions for improvements, many respondents took the opportunity to say how much they liked the website and found it easy to use. There were a significant number of respondents who had suggestions for improvements however. Some were for small tweaks e.g. grouping items together in an image, adding additional text and some comments related to the improving the overview of the site or search capabilities. Given the large volume of comments, it is not practical to list them all here; the whole list of comments has been provided and it would be beneficial for staff to review the whole list in detail to incorporate them into a short and longer term strategy for developing the website.

Some key themes that came through from respondents' comments (non-shop related) included:

- Easier navigation, too 'clunky', more user-friendly format
- Design – should better reflect the design innovation of the pottery's history, review branding and colour scheme
- Video clips e.g. plunging a pot into glaze, demonstrations, pottery 'how to's, also discussions, symposium etc
- More images of items produced at the pottery – past and present
- More information about individual makers and their work for sale, a central place to find out about the different makers
- Easier access to details of other potters associated with Leach, short cut to 'potter of the week'
- Information on marks to help us remember who made the pieces we already own
- More info about future courses and classes – newsletter just for that

'More historical content. The recent upload of films from the 1970s was great.'

'Get one of the young potters with enhanced social media skills to take it over and curate it for a month a year.'

'Have a little bit of the site dedicated for children. For example by doing fun things with cartoons (perhaps of actual staff!) and little videos of what each person does and their favourite parts of their roles.'

'Improve the design to reflect more a modern luxurious feel that appeals to a younger audience, whilst retaining the class, artistic flare and beauty that Leach pottery is known for.'

'The booking process for getting tickets to visit was a bit clunky as you had to scroll through all of the possible slots on each day before you could get to the day that you were planning to visit, if available.'

'I'd like to see some of the work by artists mentioned below the individual potters' listings but there are no pictures.'

'The UX could be much improved. At the moment the navigation isn't intuitive and feels clunky. Better photos would also help.'

'Make it clearer what the offer is - more high-level signposting. And the same for the shop - it could be clearer, with more explanation as to what is on offer at a high level.'

'Great site but the text could do with a bit of tidying up. I'm an editor, so typos and inconsistencies are my bugbear.'

The largest number of comments related to the online shop, perhaps unsurprising given that a high proportion of respondents had visited the website to use the shop. Again, there were numerous comments, and it would be beneficial for staff to review these individually to determine which can be remedied.

Key themes relating to the online shop included:

- Option to filter out sold or out of stock pieces
- Ability to browse by type of product
- Management of the online sales – frustration when things sell out quickly, adding to basket should hold the item
- More visually appealing images, pieces in context and 'curated'
- Add sizes of pots, ruler or place on table to demonstrate scale
- Example images of each piece for sale with different glazes
- Easy way to be notified when new items are listed or items are replenished
- Add seconds to online shop

- Ability to work out postage costs before check out, especially for overseas visitors

'It would be good if you could improve the accessibility of the individual makers section e.g. if I could filter out sold items or see all mugs together. The makers view is useful, but it's so hard to browse and actually find the item I'm after, as well as it be in stock!'

'There is a lot of content but is a bit overwhelming and a bit uninspiring. Simplifying into visiting / history and culture / shopping / education and then drilling down. The drop-down lists don't match the images below exactly. More visual buttons with really relevant images to guide the audience.'

'More inspirational info about the ranges particularly your own. The images are functional. It's shopped by product type rather than collection. You have to choose glaze from a drop down. It would be ideal to shop either way.'

'Not everything for sale is listed under one SHOP banner. I missed out on some of the exhibitions such as Leach 100 because of that; I couldn't find the pots for sale, and it's not always obvious on individual potter's pages. It would also help to be able to see all the pots for sale, and be able to sort on newly listed pots, rather than always having to click on every potters name in turn.'

'There is interesting content to enjoy but I don't find it easy navigating to the different pieces available from the Leach Pottery or individual makers.'

'I have visited the site in response to recent invitations to view individual potters' work. On several occasions, much of the work was already sold when I visited the website. It might have been good to have been directed towards alternative pieces (by other potters) as I know from visiting the shop that there is always a tremendous range if stock by various artists.'

'Search doesn't really work - end up having to browse each maker individually for what you want. Putting something in your basket doesn't remove it from the shop for others so I ended up struggling to buy a set of bowls because someone else was also trying to buy them but only after entering my credit card did it tell me some of the items in my basket were no longer available.'

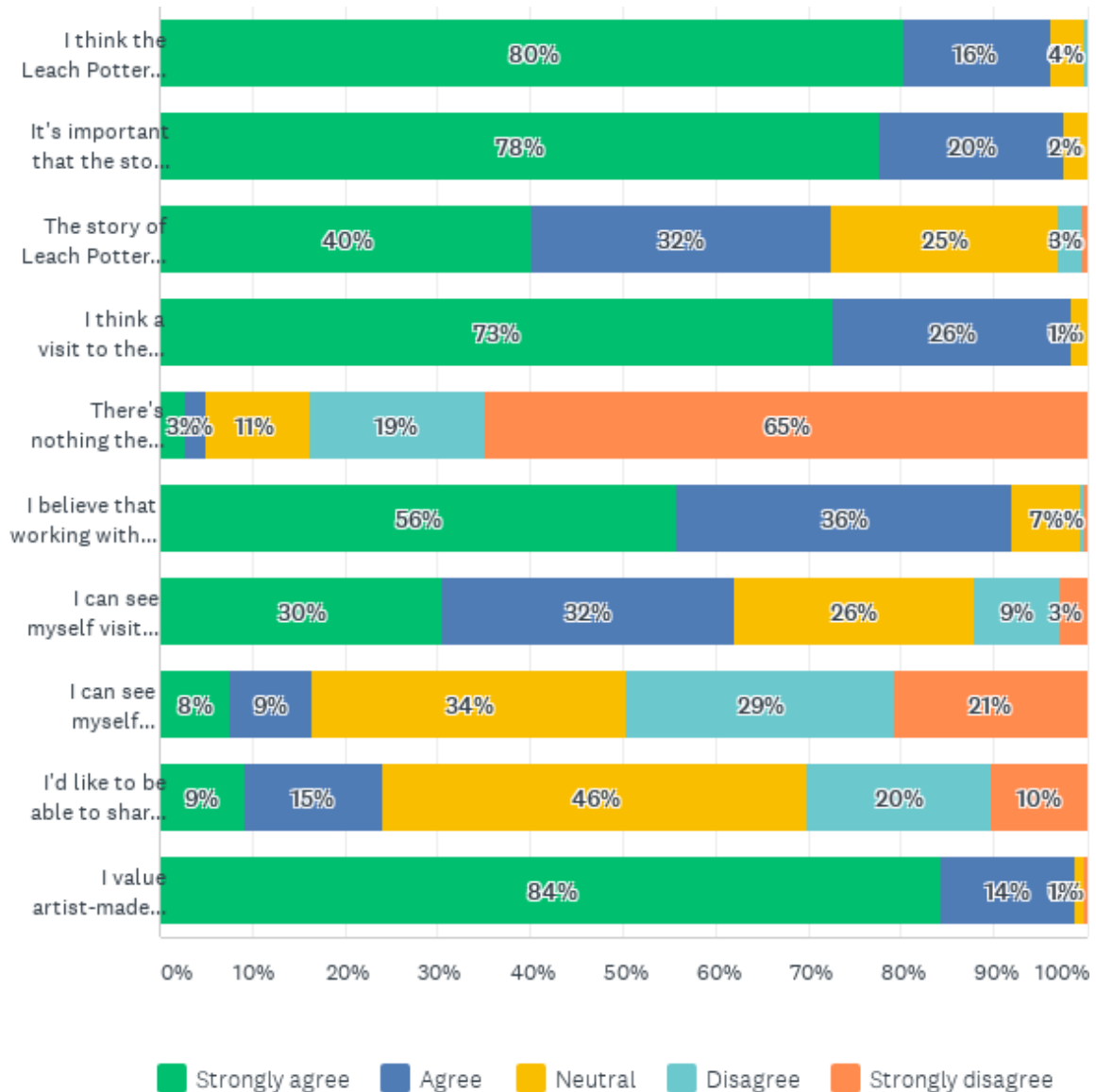
g) Audience perceptions of the Leach Pottery

Key findings from this section:

- Special events, courses and classes could be very effective in attracting a younger audience, 46% of 16-24 year olds strongly agreed that they could see themselves visiting for that reason. Interest in this area directly declined with age. Appetite for these was also higher than average amongst Cornish residents
- Volunteering could be a good route to reaching young people and there is evidence they may be open to the right opportunities – 16-24 year olds were more than three times more likely than over 45 year olds to want to volunteer
- Perceptions of the pottery were less favourable amongst people with children, however parents were more likely to believe in the well-being potential of clay
- Feelings of support towards the pottery could be higher amongst Cornish audiences - there is work to do in terms of promoting the connection of Leach to the Cornish identity
- Those with little or no knowledge of the arts need support to see that the Leach Pottery is a place for them. Level of value placed on the pottery declined directly and quite considerably with level of arts knowledge, as did the perceived relevance of the Leach story
- Having a good variety of exhibits is one of the most important aspects of a positive visitor experience. Seeing potters at work is also very important to audiences, especially those with arts or pottery knowledge
- The desire to make something during a visit, or play with clay, has wide appeal. It is very important to younger adults and directly declines with age. It is strong amongst parents with primary-aged children, People who are new to Leach, or clay, or the arts in general, have a preference for making activities.
- A café space appeals most to parents, local people and people who have not-yet visited, making it a priority area for audience development
- A significant proportion of people are interested in creative meet ups – particularly 16-24 year olds, those living in St Ives and those working professionally with clay

Perceptions

All respondents were invited to read some brief information about the Leach Pottery and then asked to say to what extent they agreed with the following statements:



*Labels edited for brevity. Full responses as seen by respondents:

1. *I think the Leach Pottery is an asset to the local area*
2. *It's important that the story of the Leach Pottery is told*
3. *The story of Leach Pottery has relevance to me*
4. *I think a visit to the Leach Pottery would be interesting*
5. *There's nothing the Leach Pottery could do to persuade me to visit*
6. *I believe that working with clay can increase well-being*
7. *I can see myself visiting the Leach Pottery to take part in special events, courses or classes*
8. *I can see myself volunteering at the Leach Pottery*
9. *I'd like to be able to share my knowledge, ideas, views or work with the Leach Pottery*
10. *I value artist-made pottery*

Implications for diversifying audiences

Insights from the data were produced to show the differences in visitor experience between audiences, particularly the pottery's target audiences of:

- Younger people

Age did not appear to significantly influence the degree to which respondents value the pottery, albeit with a slight increase in value in line with age. Special events, courses and classes could be very effective in attracting a younger audience, as interest in this area directly declined with age. 46% of 16-24 year olds strongly agreed that they could see themselves visiting for that reason, compared to 24% of 65+ year olds.

Volunteering could be a good route to reaching young people and there is evidence they may be open to the right opportunities – 16-24 year olds were more than three times more likely than over 45 year olds to want to volunteer, including those of retirement age. 25-34 year olds were up to twice as likely to want to volunteer than older age groups.

- Families

Perceptions of the pottery were less favourable amongst people with children, and as seen in previous sections, responses were particularly low amongst families with primary-aged children. Only 58% of those with a 5-11 year old strongly agreed that a visit would be interesting, compared with 73% overall.

Interestingly, parents were more likely to believe that working with clay can increase well-being than non-parents, particularly those with 0-4 year olds or teenage children. This could be a good messaging point when advertising family learning activities or when applying for funding.

This group was also more likely than people without children to want to visit the pottery to take part in special events, courses or classes. 71% of parents of teens said they were likely to do this, compared with 62% overall.

- Local people

There is good support for the pottery amongst all respondents – 80% felt the pottery is an asset to the local area and 78% felt it was important that the story is told. Interestingly, his feeling was not as strong amongst Cornish respondents, where 76% and 66% strongly agreed with these two statements respectively. They also felt less strongly about the personal relevance, with 55% agreeing or strongly agreeing, compared to 72% overall. There is clearly work to do in terms of promoting the connection of Leach to the Cornish identity.

Special events, courses or classes could be effective ways to engage the local audience – appetite for these was higher than average amongst Cornish residents – 73% compared to 62%.

There was a similar appetite for volunteering between Cornish residents and those further away, meaning if opportunities for remote volunteering were created, there may be good take up by Leach supporters. 25% of the Cornish respondents said they could see themselves volunteering at the Leach Pottery.

There is less interest in artist-made pottery amongst the Cornish audience, however this is still high, with 70% of respondents strongly agreeing.

- Low arts-engagers and non-pottery enthusiasts

Those with little or no knowledge of the arts need support to see that the Leach Pottery is a place for them. Level of value placed on the pottery declined directly and quite considerably with level of arts knowledge. 85% of specialists strongly thought it was important to tell the story of the Leach Pottery, compared to 54% of those with little or no knowledge, for example. Of particular note was the finding that 62% of specialists strongly felt that the story was relevant to them, compared to 9% of those with little or no knowledge. 15% of this latter group actively disagreed with this statement, highlighting a key area for consideration.

In a similar pattern, value decreased with level of interest in clay, with professionals giving the strongest responses to most questions. Again, this was particularly felt in the statement about relevance – only 20% of those who were not interested in clay and 33% of those who had never thought about clay before thought the Leach story had relevance to them, compared to 84% of amateur potters and 92% of professionals.

Scores were much less polarised in the statement about clay increasing well-being so this could be an important aspect to develop for the general visitor and to include in messaging to these general audiences.

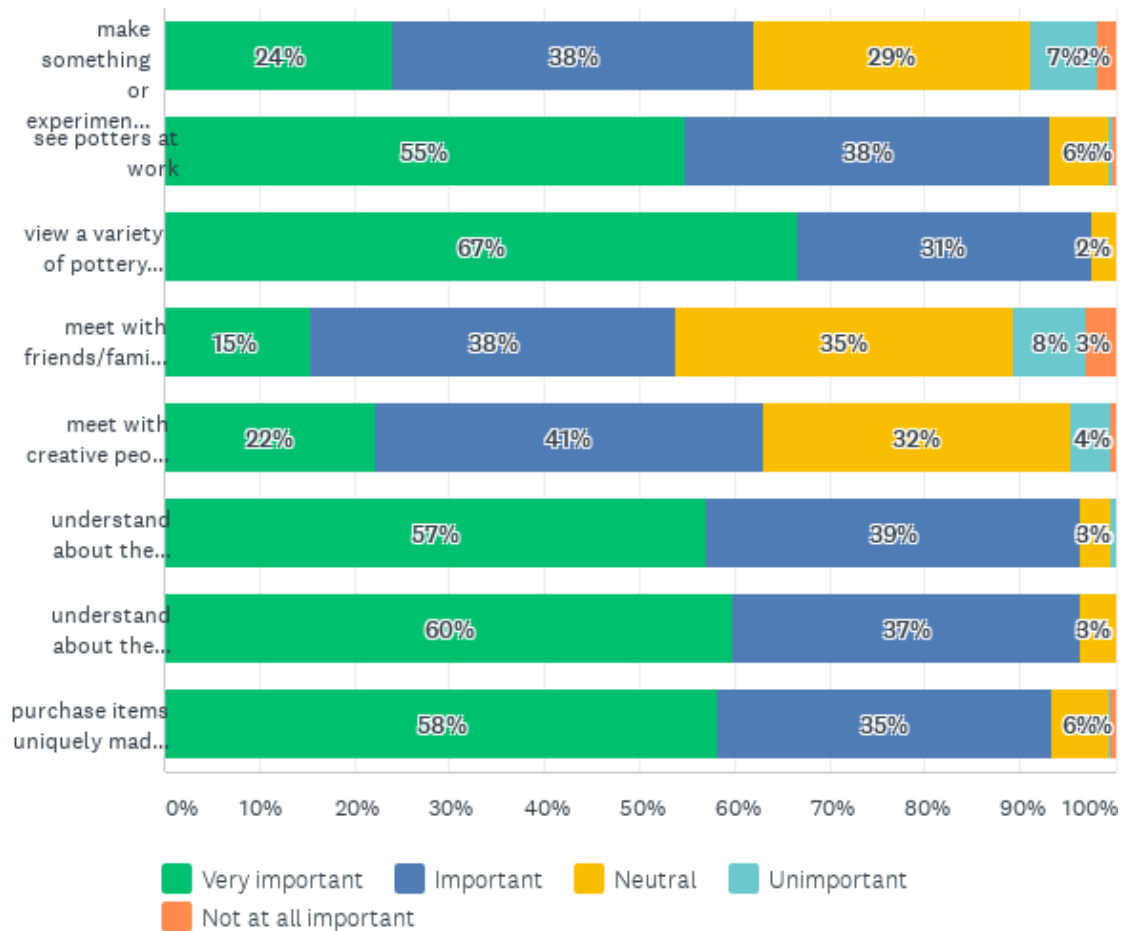
- First-time visitors

The subject of the site and the things visitors can see or do there appear interesting to visitors and non-visitors alike. A lack of familiarity with the Leach Pottery, unsurprisingly, is linked to lower value placed on the site and its produce, although after reading the information, those who have not heard of the pottery are largely open to visiting. 51% agreed that they could see themselves visiting the pottery, compared to 62% overall. 94% thought a visit would be interesting, not much lower than the 99% overall.

People who had already visited the pottery tended to place a higher value on the site and site-made produce than those who had not yet visited, and were more likely to want to make further visits.

On-site activities

Respondents were asked how important they felt it was to be able to do the following, as part of a visit to Leach Pottery:



*Labels edited for brevity. Full responses as seen by respondents:

1. *Make something or experiment with clay*
2. *See potters at work*
3. *View a variety of pottery exhibits*
4. *Meet with friends/family in a café space*
5. *Meet with creative people to share ideas and inspiration*
6. *Understand about the history of the Leach Pottery*
7. *Understand about the artistic processes of making studio pottery*
8. *Purchase items uniquely made at the Leach Pottery*

Having a good variety of exhibits is one of the most important aspects of a positive visitor experience, more than two thirds felt strongly about this and virtually all agreed to some extent.

There was almost equal importance placed on understanding the history of the Leach Pottery as on understanding the artistic processes. The ability to see potters at work is also very important – more than half of respondents strongly agreed with this – as is the opportunity to purchase items they have made.

Implications for diversifying audiences

Insights from the data were produced to show the differences in visitor experience between audiences, particularly the pottery's target audiences of:

- Younger people

The desire to make something during a visit, or play with clay, is very important to younger audiences and directly declines with age. It was strongest amongst 16-24 year olds – 42% strongly agreed – and lowest amongst 65+ year olds – 19% strongly agreed. Seeing potters at work was of equal interest to all ages, as was learning about the history of the pottery and artistic processes.

There could be an opportunity to engage young people through meet-ups with other creatives. Whilst there were similar interest levels amongst other age groups, in the 16-24 age group, interest was significantly higher, at least double that of other age groups with 46% strongly wanting to do this.

- Families

Interestingly, parents were only slightly more likely to want to be able to make with clay during a visit (73% compared to 62% overall), meaning this activity would be popular with adults without children also. This desire was felt most strongly amongst parents with primary-aged children, with 82% feeling this was important.

A space to meet with friends or family is also more important to parents than to general visitors, with 59% feeling this was important, compared to 43% overall.

- Local people

Making with clay was important to local people – a slightly higher than average 73% of Cornish respondents said they wanted this. Learning about the Leach and about making

pottery was less important to local people – 47% and 48% felt strongly that their visit should include these learning outcomes, compared to 57% and 60% overall.

The ability to meet with other people is also important to local people. Whilst the overall proportion of people requesting this facility is the same as for visitors from further afield, local people felt more strongly that there should be a space for meeting, both with friends and family and with other creative people. This was even higher amongst people living in and around St Ives, supporting the idea of a community café space or creative hub within the new development. 23% of those with a TR26 postcode felt strongly that it was important to be able to meet with family or friends and a significant 35% felt strongly that it was important to be able to meet with other creative people to share ideas and inspiration.

- Low arts-engagers and non-pottery enthusiasts

Differences in style of learning were evident amongst the responses for different levels of arts knowledge. Whilst the desire to make with clay during a visit was equal across all levels, those with the least knowledge were less interested in visual activities e.g. seeing potters at work, viewing a variety of pottery exhibits.

At the other end of the spectrum, specialists were the group who were most interested in seeing potters at work and viewing pottery exhibits. They were also the group who reported being most likely to purchase Leach-made items during a visit, indicating a correlation between seeing the work on display and being made and the intention to purchase.

A similar pattern was observed in relation to people's interest in clay, with those with little or no interest being more interested in making and, at the other end of the scale, professionals being most interested in seeing potters at work and seeing a variety of exhibits. An additional observation in this area was that, whilst level of arts knowledge did not significantly influence whether respondents wanted to meet up with other creative people, the relationship with clay did significantly influence this. 27% of amateur potters felt strongly that they wanted to be able to meet with creative people to share ideas and inspiration during a visit to the Leach Pottery and amongst clay professionals, this was 40%.

- First-time visitors

Respondents who were not familiar with Leach Pottery were, naturally, less sure about what they wanted to see and do there and their lower all-round scores reflected this. They had a preference for making – 31% strongly wanted to do this. Being able to buy things from the shop was also one of the most popular things. Fewer than average wanted the opportunity to meet with other creative people – 51% compared to 63% overall, however many more wanted to be able to meet with friends and family – 73% compared to 53%. There is a strong desire for a social experience amongst this group.

The same pattern was observed between the groups of those who had visited and not-yet visited. Non-visitors tended to place more importance on being able to make with clay during a visit and also meet with friends and family in a café space. It is possible that once people have visited, these aspects become less important, but they are key to motivating visitors to make that initial visit.

h) Audience perceptions of online events and activities

Key findings from this section:

- Many people have already had experiences of engaging with pottery online so may well be open to digital offers from the Leach, particularly those who have accessed in-person courses before
- Most well-known types of online engagement with pottery include tutorials, demonstrations, talks, sales-related activities and special events/festivals
- When designing online experiences with pottery, it is important to offer participants something distinct from in-person experiences – either in the type of content or the breadth
- Poor presentation can be a barrier so it is important to consider the quality of the film work, as well as the speaker. Online experiences should be shorter than in-person experiences to maintain participants' attention
- Building in opportunities for interaction with the speaker/tutor is important and interaction between participants is also desirable
- Online activities and events offer a significant opportunity to engage younger people i.e. 16-24 year olds and appeal to more men
- Talks and seminars would be popular with traditional audiences e.g. specialists
- Activities with a stronger making element e.g. practical workshops, will be more effective in engaging new audiences and local people, when presented in the right way

Experience of accessing pottery events and activities online

Online pottery events and activities could be more established than supposed - a considerable proportion of respondents (20%) said they had accessed them and a further 2.5% were unsure. This could be explained by the high proportion of amateur or professional potters that responded to the survey.

The most popular examples of events and activities that respondents had accessed included:

- Tutorial videos and talks on technique, mostly on YouTube (Simon Leach mentioned frequently) and some shared via social media
- Live-streamed and Zoom professional demonstrations, sometimes with moderated chat
- Live sales, auctions and special purchase events i.e. limited edition
- Special events e.g. Ceramics Congress, digital craft festival

Other examples highlighted included:

- Virtual gallery and exhibition tours

- Live studio tours or Instagram video feed of potters in their studio
- Live kiln openings (Adam Buick, Svend Bayers)
- Masterclass workshops and webinars, especially glazing
- Zoom projects, crafting online
- Discussion groups via Zoom or WhatsApp
- Meet the artist – interviews, podcasts
- Watching archive films e.g. Bernard Leach’s early works and use of the kiln

Several respondents mentioned specific organisations or artists whose experiences it may be helpful to learn from when designing online content:

‘Westcountry Potters Association run online professional demonstrations by clay professionals. We all participate on Zoom and photo records are posted online and via our magazine’

‘Nic Collins Potter ... I've followed Nic for years his work is grounded and earthy and check his web site often. I was invited to the Gnarly dudes exhibition which was amazing and met some of the artists.’

‘Zoom meetings/demonstrations with other members of the South West Potters Association.’

‘Virtual studio tour with American ceramics. Watched a Web video chat interview with Hannah McAndrew. Watched web video chat with gold mark gallery and Lisa Hammond. Watched various YouTube tutorials. Listen weekly to Tales of a red clay rambler podcast with Ben Carter’

‘Mas and meik online hand building class (for lockdown) This was my studio is Brisbane Australia. I am actually a thrower so lockdown was a good time for me to expand and explore hand building and I actually learned a lot. Classes were online with Charlie, then we kept the work in airtight boxes to dry slowly and dropped them into the studio at a distance to be fired’

‘Green Architecture Day, various lectures at different architecture schools, Architecture at the Edge events, RIBA events and other architecture related activities.’

‘In August 2020 I joined an online workshop given by the Canadian potter Sarah Pike (organised by Tommy Frank) because I particularly admire her handbuilt work. It was excellent and I happily paid \$35 for the 2 hour workshop.’

‘I regularly meet with a group of friends around our kitchen tables to make and play with clay. During covid we moved the sessions online which was an absolute lifeline during the first lockdown and we continue to do it now as we are not able to meet up yet in person.’

'I was the teacher! I delivered my students clay packs with basic tools and provided a three week starter course . I had four classes of six students in each group! Adults, teenagers and two groups of primary pupils. They all loved it- I started with 2D slab work, then progressed to 3D slab work followed by incised work.'

'A zoom workshop by news coachworks in carving into clay was for all experience of potters during lockdown one'

'Currently attending one of the Southend Adult Community College's pottery courses and the sessions are run as a zoom meeting. The tutor send us a brief a few days before - eg using a certain artist or theme as inspiration. The teacher demonstrates a different technique each week. Has been really good - although it doesn't really replace working face-to-face and also I haven't got a potter's wheel at home! The college arranged a drop off/pick up system for getting work fired. Has been very good.'

'I have just done an online 3 day international ceramics Congress lots of demos and live interviews with potters all over the world who you could ask questions of. I paid £10 for the live experience but for £40 I could have had access to all the recordings afterwards. At one point I saw 860 were watching. I have a little WhatsApp club where we talk about what ceramics we are working on. Groups are good for lots of reasons support pride in ur work competition'

'Ceramics Congress Korea 2020--just finished--amazing experience--\$10 to see the live demos--I was able to watch 10 of the appx 45 sessions--many were a demo and then q and a w/artist--about 2-2.5 hours each---they have an option to have access to the recorded versions but that was more expensive and I am on a fixed income with more time than \$\$.'

'I am part of a spiritual online group where we learn about yogic and Ayurvedic philosophy, chant, make clay pinch pots, clay beads for mala meditation and we paint whilst meditating.'

'Our ceramic group have help online workshops which has bridged the gap during lockdown. I also held an online session for my friends 6 year old- we made a hollow sphere and then made a fantastic unicorn.'

Other organisations mentioned included: Japan House, Kettle's Yard, Wordsworth Trust, Sainsbury Centre, Thrown Gallery, North Potters Association, Ceramic Studio in Kent, Goldmark TV, Old Forge Creations, Fitch & McAndrew (online exhibition), 2020 Potfest, The Orchard.

Positive aspects of the experience

Talking about the online experiences they had highlighted, respondents stated what they considered to be good about the experiences. From this, we can select a number of factors that are important to consider when designing online experiences with clay:

- Access to expert knowledge and advice that is useful to their stage of learning
- Variety - broadening knowledge, being introduced to new areas of learning or other perspectives on pottery, different approaches to same techniques
- Meeting or watching an artist they admire, or being introduced to a variety of artists
- Something they couldn't normally do e.g. seeing into the potter's own studio, seeing new pieces – *'the buzz of seeing brand new work'*, travelling somewhere virtually
- Content designed to be informative, stimulating, inspirational
- Interaction with the artist/tutor – having the opportunity to ask questions and gain a response
- Making, sense of accomplishment, seeing progression
- Being with other students, learning from the questions they ask, making new connections, people joining from around the world, spending time with like-minded people, *'building a sense of community'*
- A friendly and warm tone, nice atmosphere, uplifting *'a space focussed on creativity and beauty'*
- Feeling of being the only one there, feeling connected with the maker, personal view
- Good quality of presentation – clear and engaging *'the presenter/narrator could make or break an online event'*, *'good teachers, not just great artists'*
- Good quality of camera work, pottery centre-stage, clearly able to see what the hands are doing
- Being able to replay the video, or have access to it for a limited time afterwards

A number of people highlighted the benefits of online vs in-person classes e.g. reduced costs, no travelling required, accessing at a convenient time, can do independently (without having to convince family to travel), go at own pace.

Negative aspects of the experience

Respondents comments highlighted issues with online activities that could be barriers to engaging people for the first time or encouraging repeat attendance:

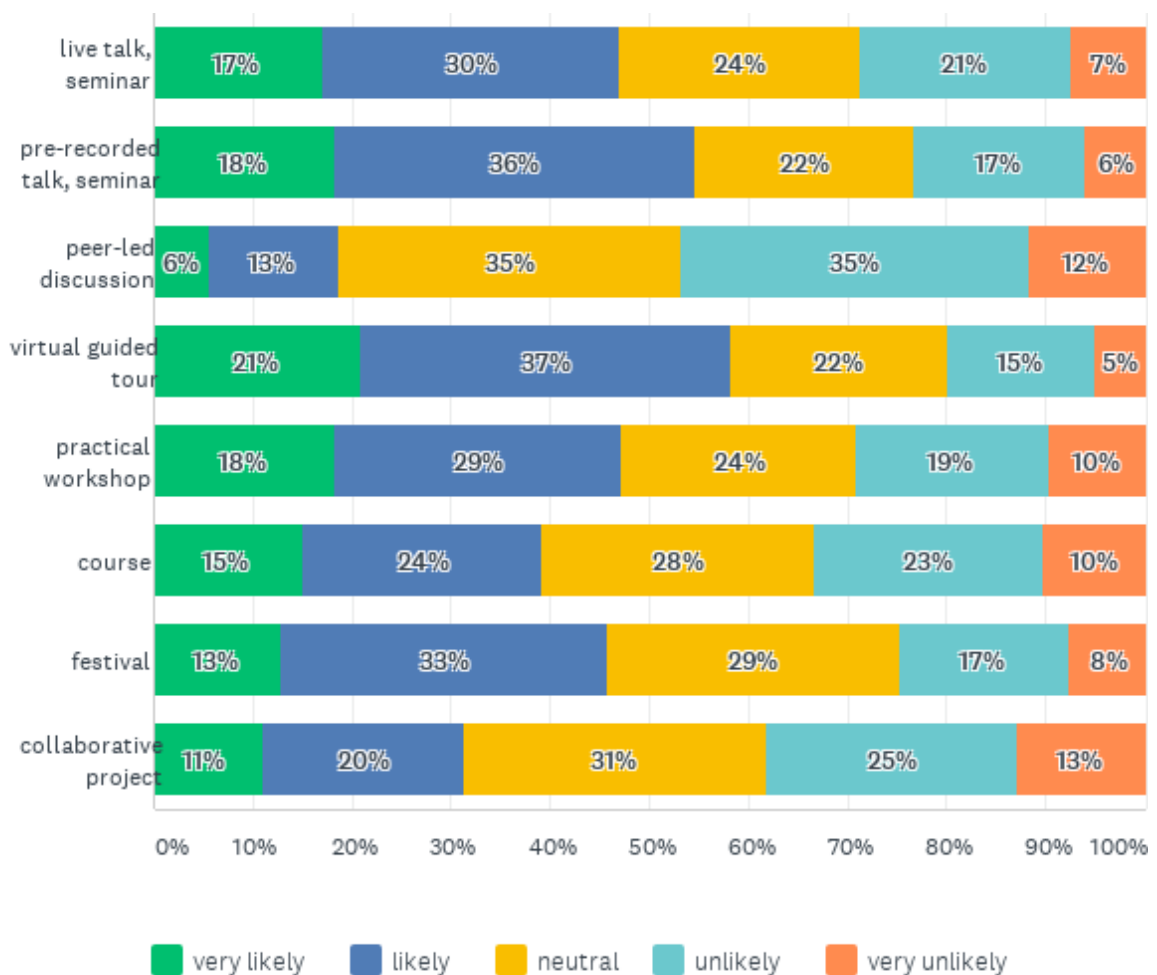
- Lack of interaction and face to face contact – can't ask questions, no social interaction or follow up platform for exchange, unfamiliarity with Zoom etiquette leading to disruption, teacher not able to see your work clearly enough to comment
- Poor presentation – boring, drawn out, over-explained, potter showing off, hard to keep focussed, disjointed where there are multiple speakers
- Lack of tactile experience – can't handle pots *'I would never buy a pot that I hadn't picked up'*

- Poor sound/film quality, inability to see objects in 3D, lighting and camera angles
- Inappropriate pitch – too easy/difficult
- Lack of space or equipment at home – having to use air dry clay
- Pace – items selling out quickly

A number of people also reported difficulties with their own internet dropping out, or not being able to hear on Zoom etc. One person mentioned that log on details can get stuck in spam filters.

Interest in online events and activities to be created by Leach Pottery

Respondents were asked which online events and activities they would be interested in, if created by the Leach Pottery:



It seems there is good appetite for all types of online activity, with the exception of peer-led discussions – potential audiences clearly value more the opportunity to hear from those with professional knowledge. Appetite for courses and collaborative projects, led by artists,

is lower, however the nature of these type of engagements would mean there were fewer places available anyway.

There could be merit in developing a virtual guided tour of the pottery, as this was the most popular form of online engagement, 58% people said they were likely or very likely to take part in this. These can be costly to make, however, and there may be an expectation from audiences that they would be free to access if self-led. It may be more acceptable to charge for a narrated tour, especially if offered as a behind-the-scenes, limited-availability option. This could also incorporate the kiln opening experiences that some respondents said they had accessed elsewhere.

Talks, panel discussions and seminars were also popular, with a slight preference for pre-recorded. Audiences are more likely to expect a fee to be charged at these kind of events. Many organisations have found that a live-streamed event, available afterwards for a fixed period of time, attracts the most participants.

There was a slight preference for practical workshops over courses, which might typically be longer in duration. This may suggest that any online teaching needs to be shorter than it would generally be in person.

Potential audiences for online events and activities

Online engagement could be very effective in reaching young people i.e. 16-24 year olds. In almost every one of the options presented, they were the most interested audience. This was particularly the case for activities that would involve making. For example, 43% were 'very likely' to take part in a collaborative project online, compared to 11% overall. 39% were 'very likely' to take part in a course, compared to 15% overall. The only area where 16-24 year olds were not the most interested audience was virtual guided tours.

Conversely, interest in accessing online activities tended to decline with age, with 55-64 year olds and 65+ year olds being the least interested in most types of activity. The exception to this is in the area of virtual guided tours, where interest increased with age. 29% of 65+ year olds said they were 'very likely' to take part in this kind of activity online.

Talks and panel discussions attracted the most consistent level of interest across age groups. There was a clear preference by 16-24 year olds for live events (43% very likely), compared to pre-recorded (26% very likely), but little difference between live and pre-recorded for other age groups.

Online engagement could also be effective in addressing the gender imbalance amongst visitors and attracting more men to visit. Whilst men currently only represent 30% of visitors to the pottery, they are equally as interested in online pottery activities as women. In the

case of talks and seminars, men are actually slightly more interested – 60% of men said they would be likely to view a pre-recorded talk, compared to 52% of women.

Level of knowledge had a strong influence on respondents' likelihood of taking part in future online activities. For every type of engagement, specialists were far more likely to want to take part and conversely, very few of those with little or no knowledge were interested. This suggests that engaging first-time audiences online will be as difficult as encouraging them to make a physical visit.

Activities with a making element will be much more likely to attract those with little or no knowledge of the arts however. Whilst their appetite was very low for talks and tours, their appetite for practical workshops and courses was significantly higher. The volume of respondents who said they were likely or were very likely to attend these almost matched that of generalists and specialists, however the strength of their appetite was lower, meaning that they may need additional encouragement to be convinced that the activity is worth investing their time and/or money in.

There was nothing to suggest that people who had visited the pottery already would be more or less likely to take part online, responses were almost identical between visitors and non-visitors. The only exception to this was a very small increase in appetite for courses and practical workshops amongst those who have not visited the pottery, which suggests that engaging non-visitors with making activities online as a first interaction, may be effective in encouraging them to visit in future.

Respondents who had previously taken part in a course at the Leach Pottery were more likely to take part in another course online in future. 23% said they would be 'very likely' to take part in an online course, compared to 15% overall. Previous positive experiences by participants means that they are likely to give online courses a try.

Cornish audiences were slightly less likely to want to take part in most forms of online engagement, particularly talks and virtual guided tours – understandable as they are within distance of making a physical visit. There was a slightly greater appetite for practical workshops – 53% compared to 47% overall. This was also the form of engagement that the largest number of Cornish respondents said they were interested in. A hybrid of online workshops, leading on to on-site workshops, could be a very effective way to engage a more local audience. Likewise, there was greater than average interest from Cornish respondents in an online pottery festival, so theming this with a local flavour, as well as perhaps bringing in local partners or stories might result in a good uptake from local audiences.

4. Recommendations

Audience development

- This research confirms findings from previous data collection, that several groups are still under-represented and should be focus of targeted work to develop them: families, men, local people, disabled people.
- To this should also be added people who are not arts-confident and those with little interest in pottery, as currently the pottery is attracting largely arts-knowledgeable, amateur and professional pottery enthusiasts.
- The findings from this survey indicate that another group – younger adults aged 16-24 could be attracted to visit the pottery, given the right offers.

Museum, galleries and working studio

- The opportunity to handle clay, play and make in some way should be a core part of the visitor offer. It is an expectation of groups e.g. families, local people and visitors would like more sensory/interactive elements. Families are interested in the well-being potential of clay so this could be highlighted through messaging.
- The current interpretation should be reviewed and enhanced as currently some visitors, especially younger adults or those not familiar with pottery, need more support to understand the themes.
- Films and live demonstrations would enhance interpretation and also address visitors' suggestions for making the museum and galleries a 'more lively' space. As far as possible, every visitor should be able to see a real potter at work during their visit.
- There is an argument for increasing the area dedicated to displays, as audiences feel that being able to see a good variety of exhibits is one of the the most important aspects of a visit.
- Additional information presented to visitors should include a balance of historical information, technical information about the artistic processes and information to help visitors understand the creative process – the 'personality of pottery'.
- A key aspect of the enhanced interpretation should be in making links with visitors' own experience and understanding, as appreciation of the personal relevance of the content could be improved, particularly for non-pottery enthusiasts.
- An additional aspect to draw out through interpretation is the connection of the pottery with Cornish identity, as Cornish visitors currently do not feel the relevance of the Leach story to them.
- A layered approach to interpretation should be adopted, to ensure that those with little knowledge of arts or pottery experience the same high outcomes as those with more experience/knowledge.

- Entrance charges should be reviewed, particularly for families and locals. A pilot locals pass or family pass scheme could be introduced, as well as continuing the 'free entry for children' policy in place in 2020.
- Further consultation should be taken with young adults 16-24 to determine the types of volunteering role they would like to take on, as there is strong interest from this age group in volunteering.

On-site classes and courses

- Capacity for delivering courses should be increased to meet current demands, with a greater variety of topics offered and the option of some online courses
- A workshop or short course for parents and teens could be piloted to test appetite for intergenerational learning.
- Consideration should be given for how to encourage more St Ives residents to take up classes and courses. Affordability has been raised as a potential barrier in this research, so a discounted offer for locals may be worth trialling.

Talks, special events and family learning activities

- Consideration should be given to increasing the capacity to deliver special events, particularly family activities, as demand is high and these experiences are popular with the pottery's target audiences of local people and younger adults.
- Events such as talks or kiln openings may be able to be broadcast simultaneously to both a live on-site audience and an online audience, meeting demand from Leach supporters who are not always able to attend in person.
- These activities are well-attended by local people, so consideration should be given to how to encourage repeat visits through messaging at these events.

On-site shop

- More space, within the new development, would be welcome as customers currently feel the space is too small and many would also like to see a wider variety of products on sale.
- Affordability of the range should be reviewed as the opportunity for smaller sales may be being missed.
- Consideration should be given for presentation and interpretation of the products within the new retail area, to make more of an impact and also help customers understand more about what they are investing in.
- Some additional staff training may be required to address inconsistencies in customer service received.

Café

- A café space appeals most to parents, local people and people who have not-yet visited, making it a priority area for audience development.
- Shop users, participants on courses and at special events also want the option of refreshments so it is likely the café space will be well-used and needs to be flexible to accommodate different audiences.
- A significant proportion of people are interested in creative meet ups – particularly 16-24 year olds, those living in St Ives and those working professionally with clay. The café space could be used independently by these audiences – separate access and out of hours opening may be desirable e.g. for evening events.

Online events and activities

- Respondents' experience with accessing pottery events and activities online is quite high, suggesting there would be good appetite for Leach's digital offer. Online activities and events offer a significant opportunity to engage younger people i.e. 16-24 year olds and appeal to more men.
- When designing online experiences with pottery, it is important to offer participants something distinct from in-person experiences – either in the type of content or the breadth
- Talks and seminars would be popular with traditional audiences e.g. specialists. Opportunities to interact with the speaker are desirable.
- Activities with a stronger making element e.g. practical workshops, will be more effective in engaging new audiences and local people, when presented in the right way.
- Poor presentation can be a barrier so it is important to consider the quality of the film work, as well as the speaker. Online experiences should be shorter than in-person experiences to maintain participants' attention.

Online courses and classes

- Consideration should be given as to how to achieve the balance of knowledge/skill acquisition and fun and enjoyment that are clearly important to participants. The ability for course participants to chat with each other and share ideas or experiences seems integral to this.
- It will also be important for the tutor to be able to clearly see what participants are doing, in order to give feedback to help them improve their skills.

- Experimentation and making is a key feature of the programme and it will be necessary to consider how participants will source the materials and tools they will need. However, this could also present opportunities for innovation, with participants using their home environment as a resource.

Website and online shop

- Although satisfaction with the website is high, there is room for improvement, particularly with the online shop. A review of the navigation and overall design of the website would be helpful, incorporating respondents' comments on additional content they would like to see
- A review of the online shop is also necessary as there are several issues to do with the way customers want to search for and view products
- Consideration should be given to the issue of availability of stock and how this is communicated to customers as this can negatively impact their experience and potentially result in lost sales. A way to let customers know approximately when an item might be back in stock or operating a waitlist would be welcome.