



Arts & Humanities
Research Council



1807 Commemorated

The abolition of the slave trade

The Equiano Exhibition, Birmingham Museum and Art Gallery

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Introduction

As part of the work of **1807 Commemorated**, the large-scale audience surveys carried out at partner museums included specific questions regarding the demographics of museum visitors. This information reveals the types of visitors to the museum and their motivations for visiting. This forms a highly useful resource for questions of social inclusion and the outreach of museums, both within specific regions and within the country as a whole.

Visitor demographics

Gender

87 male and 78 female visitors were interviewed at the Birmingham Museums and Art Gallery in September 2007 (fig. 1).

Gender: Birmingham Museums and Art Gallery

Gender	Frequency	Percent
Male	87	52.7
Female	78	47.3
Total	165	100.0

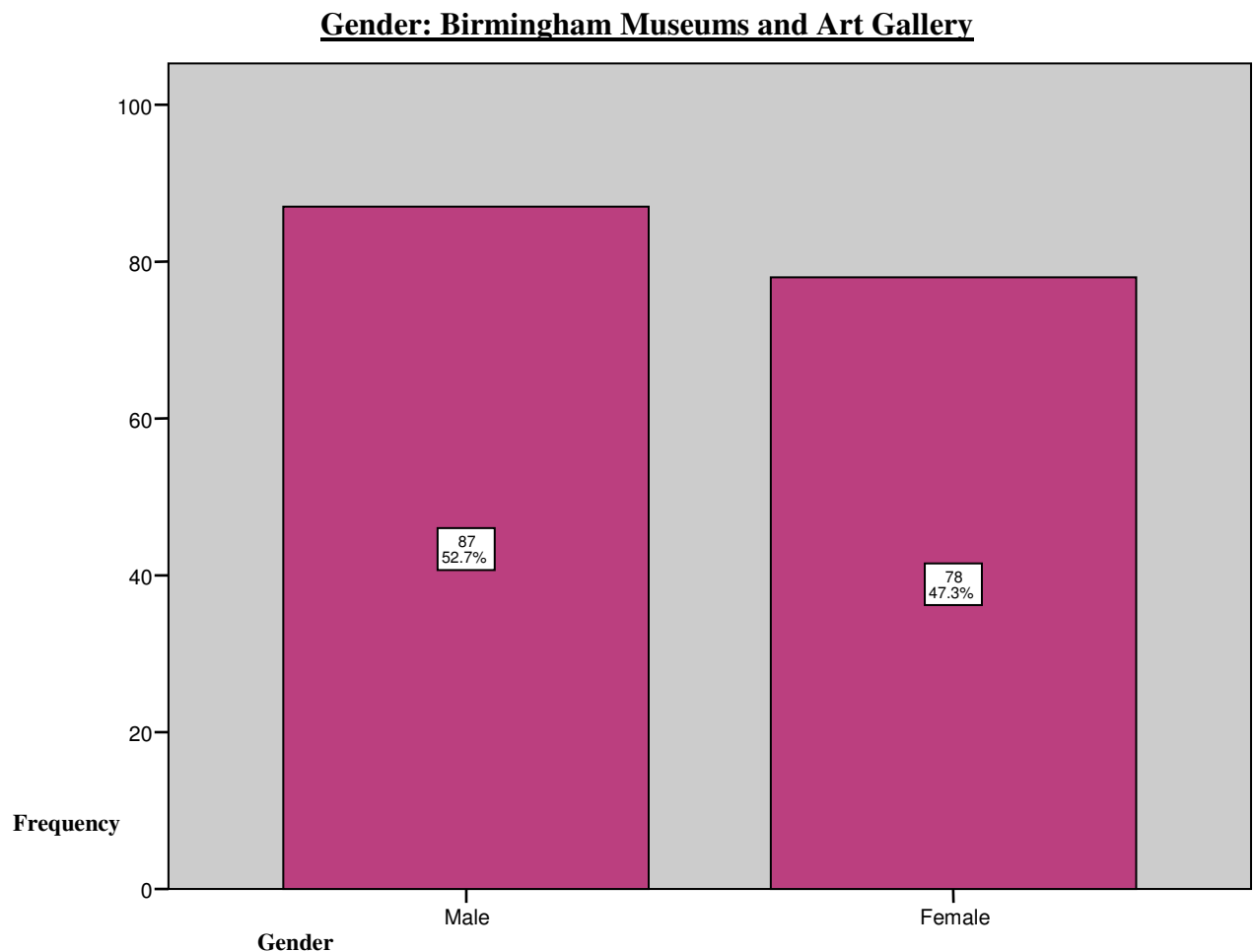


fig. 1: Gender: Birmingham Museums and Art Gallery

Age Distribution

The age of the majority of the visitors was between 45 and 64 years old (fig. 2).

Age: Birmingham Museums and Art Gallery

Age Group	Frequency	Percent
16 or under	2	1.2
16-24	21	12.7
25-34	29	17.6
35-44	19	11.5
45-54	33	20.0
55-64	46	27.9
65 or over	14	8.5
Total	164	99.4
Missing	1	0.6
Full Total	165	100

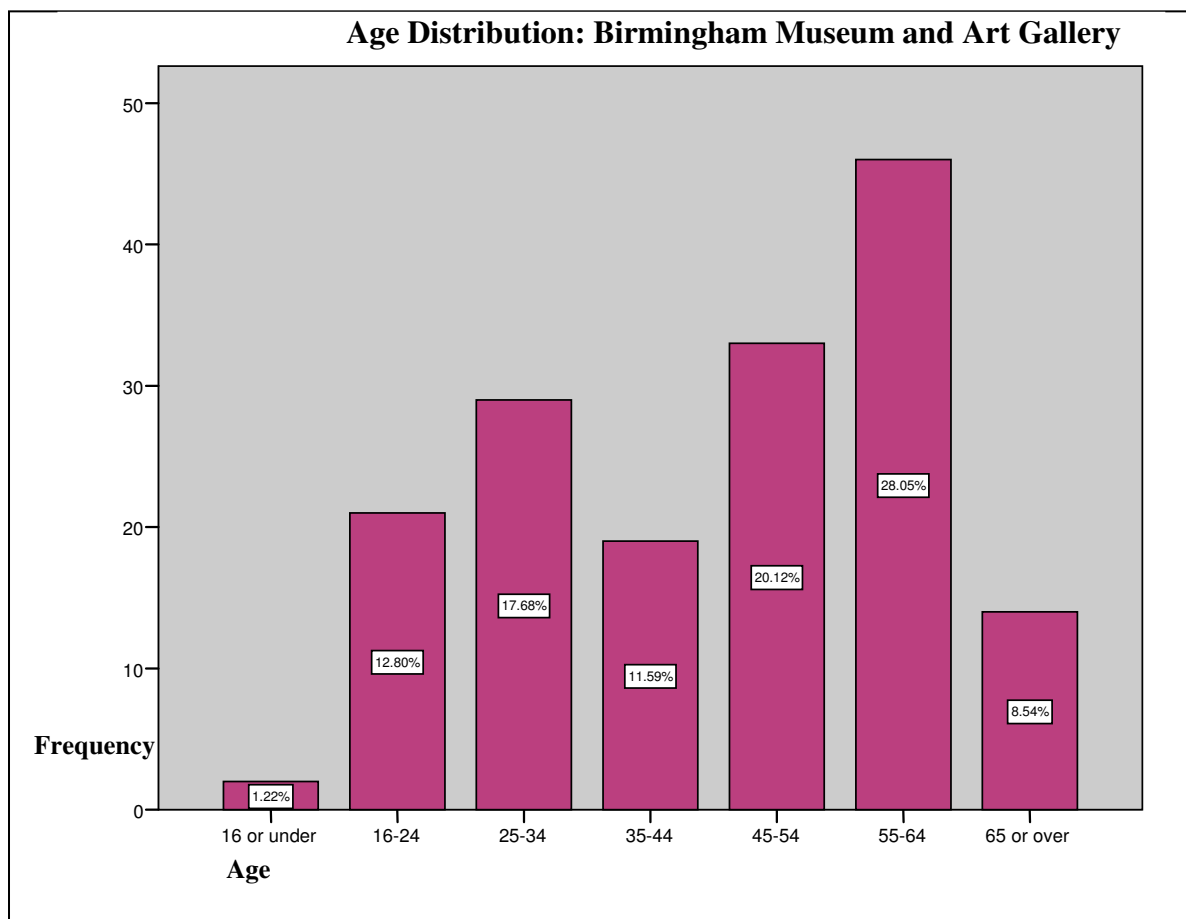


fig. 2: Age of visitors: Birmingham Museums and Art Galleries.

Occupations

Roughly half of the respondents (45.5%) interviewed at the Equiano exhibition had lower managerial and professional occupations (fig. 3).

Occupation: Birmingham Museums and Art Gallery

Occupation	Frequency	Percent
Higher managerial and professional occupations	33	20.0
Lower managerial and professional occupations	75	45.5
Intermediate occupations	17	10.3
Small employers and own account workers	3	1.8
Lower supervisory and technical occupations	3	1.8
Semi-routine occupations	13	7.9
Routine occupations	7	4.2
Never worked and long-term unemployed	10	6.1
Total	161	97.6
Missing	4	2.4
Full Total	165	100

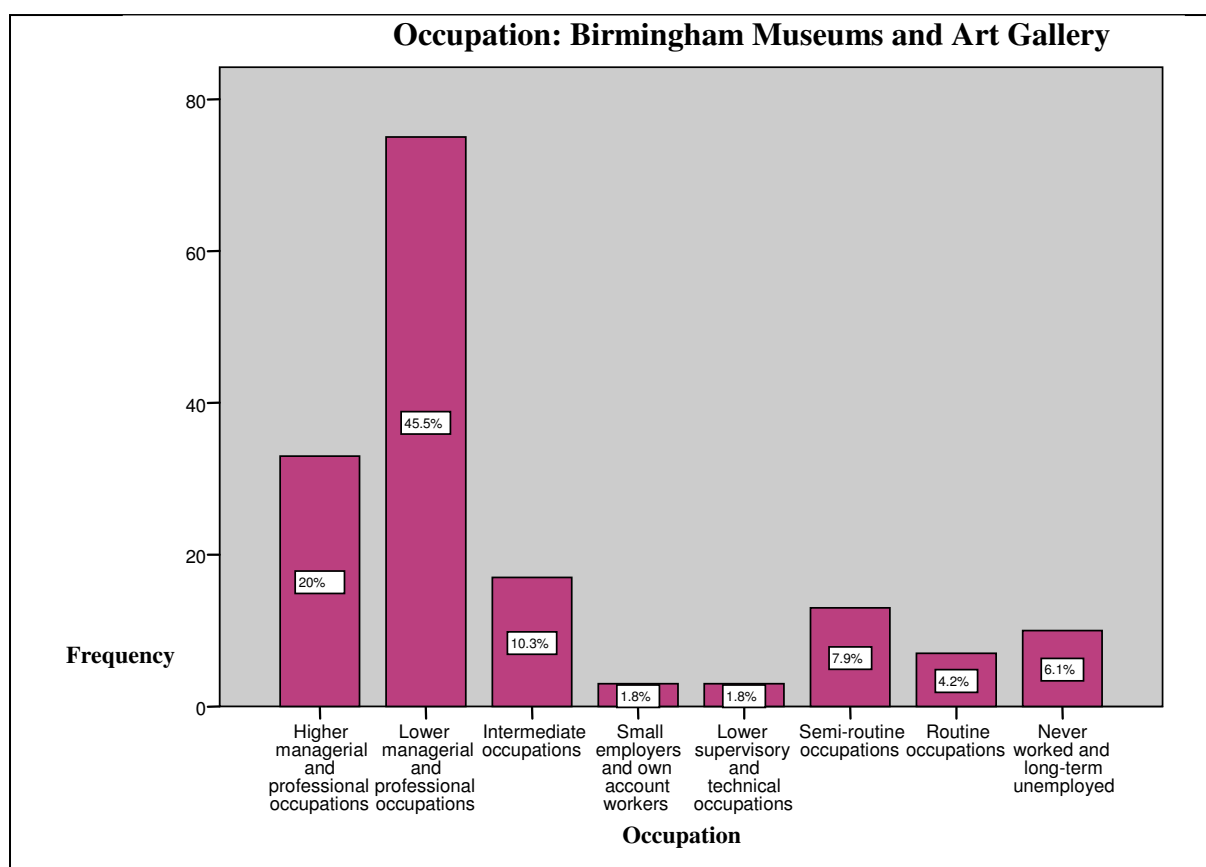


fig. 3: Occupation of the visitors: Birmingham Museums and Art Gallery

Education

The proportion of visitors educated to degree level (63%) is much higher than the national average (46%)¹. Only 5.5% of the respondents did not have any formal qualifications (fig. 4).

Education: Birmingham Museum and Art Gallery

Education	Frequency	Percent
GCSE/O Levels	20	12.1
A Levels	14	8.5
Undergraduate University Degree	49	29.7
Postgraduate University Degree	55	33.3
Trade/Technical Qualification	8	4.8
HNC/HND	9	5.5
No formal qualifications	9	5.5
Total	164	99.4
Missing	1	0.6
Full Total	165	100

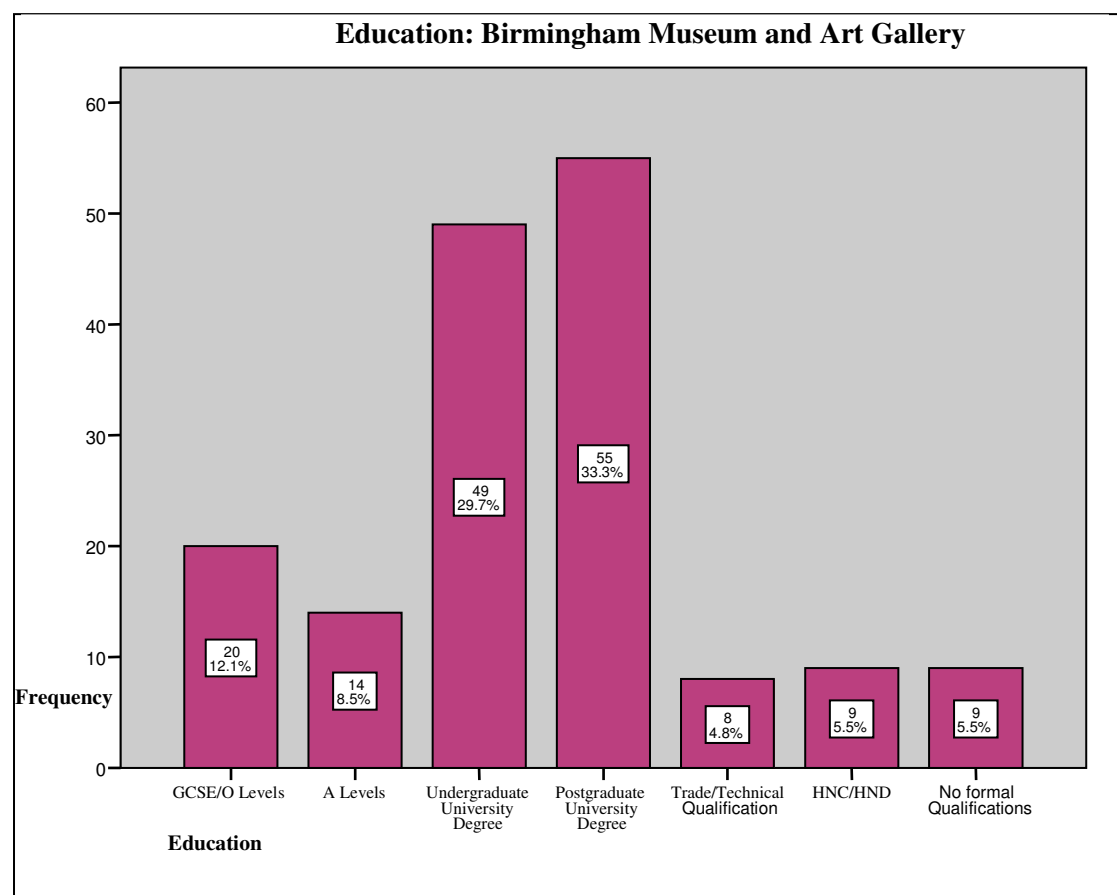


fig. 4: Educational qualifications of the visitors: Birmingham Museums and Art Gallery

¹ For information on national results regarding visitor profiles see Renaissance Hub Exit Survey 2006.

Ethnicity

The majority of the interviewees (82.4%) defined themselves as *white, white British, English, Irish, Scottish and white European*, while only 17% of the respondents defined themselves as black or belonging to an ethnic minority (BME) (fig. 5).

Ethnic background

Ethnicity	Frequency	Percent
White	136	82.4
BME	28	17.0
Total	164	99.4
Missing	1	0.6
Full Total	165	100

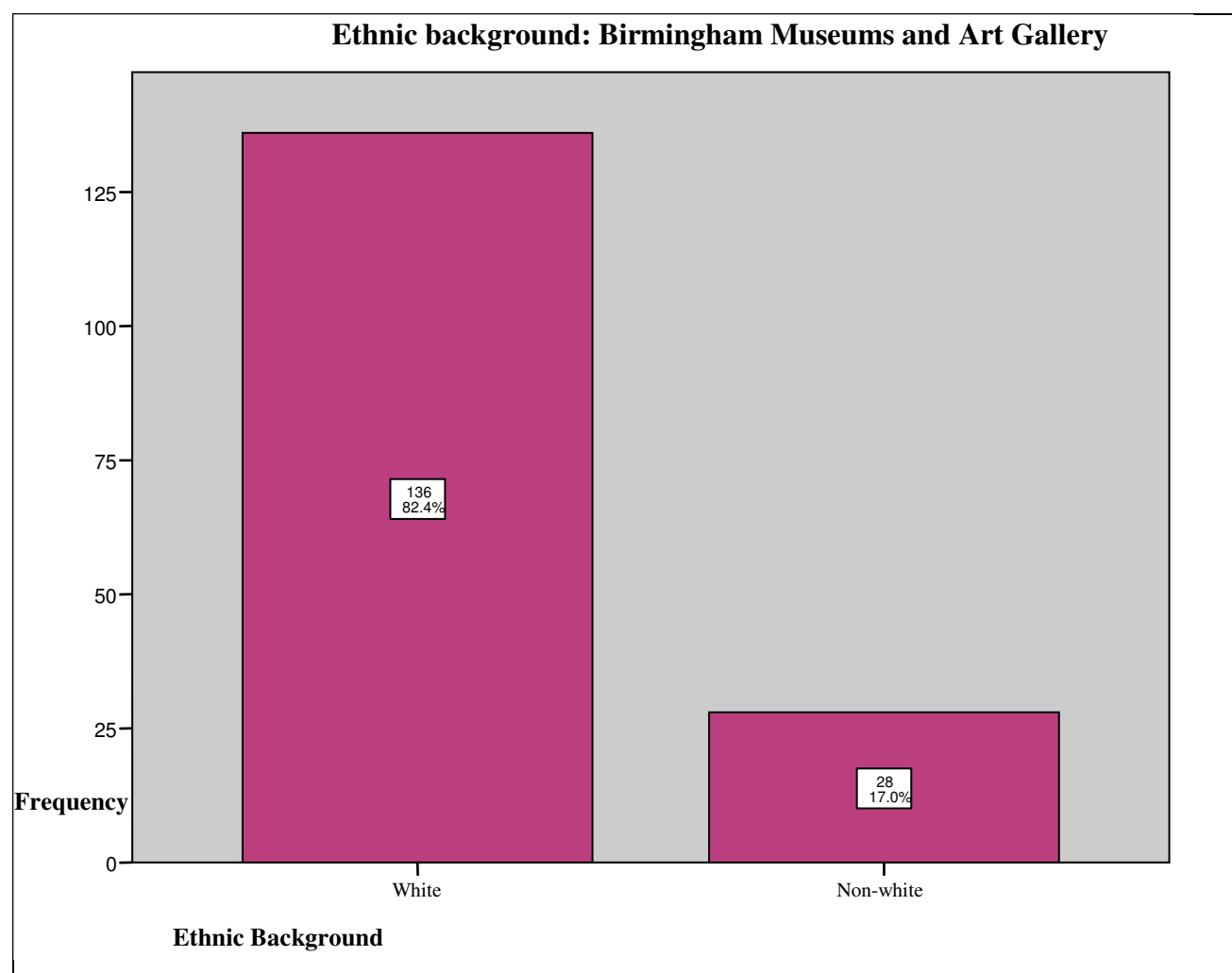


fig. 5: Ethnic background: Birmingham Museums and Art Gallery

Visitor Profiles

Party Profile

The majority of the respondents (43%) visited the museum with other adults while only 1.8% came with an organised group (fig. 3). About 3 out of ten visitors came alone (35.2%), a proportion that is slightly higher than the national average (24% in 2003).

Group type: Birmingham Museums and Art Gallery

Group Type	Frequency	Percent
On your own	58	35.2
Group of adults	71	43.0
Adult family group	22	13.3
Family with children	8	4.8
Organised group	3	1.8
Total	162	98.2
Missing	3	1.8
Full Total	165	100



fig. 6: Group type: Birmingham Museums and Art Gallery

Origin

Almost six out of ten visitors come from the local area, a proportion that is much higher than the national result (27%) (fig. 7).

Origin: Birmingham Museums and Art Gallery

Origin	Frequency	Percent
Local area	90	54.5
England	56	33.9
UK	1	.6
Overseas	14	8.5
Total	161	97.6
Missing	4	2.4
Total	165	100.0

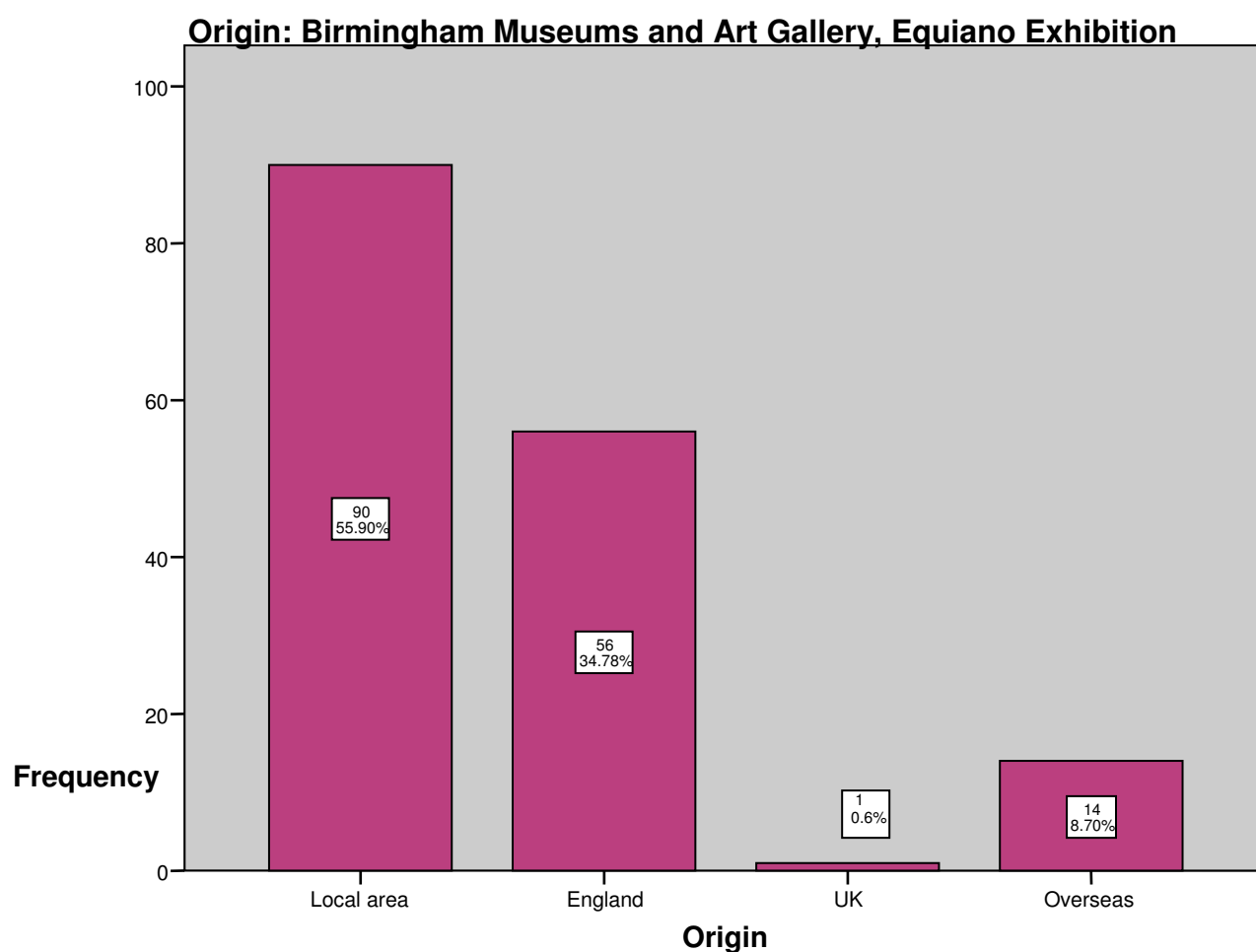


fig. 7: The Equiano exhibition, Birmingham Museums and Art Gallery: Origin

Most of the visitors (81.2%) travelled from home while only 9.7% came from a holiday address (fig. 8).

Did you travel from home or a holiday address?: Birmingham Museums and Art Gallery

Response	Frequency	Percent
From home	134	81.2
From holiday address	16	9.7
From work	9	5.5
Sub-Total	159	96.4
Missing	6	3.6
Total	165	100

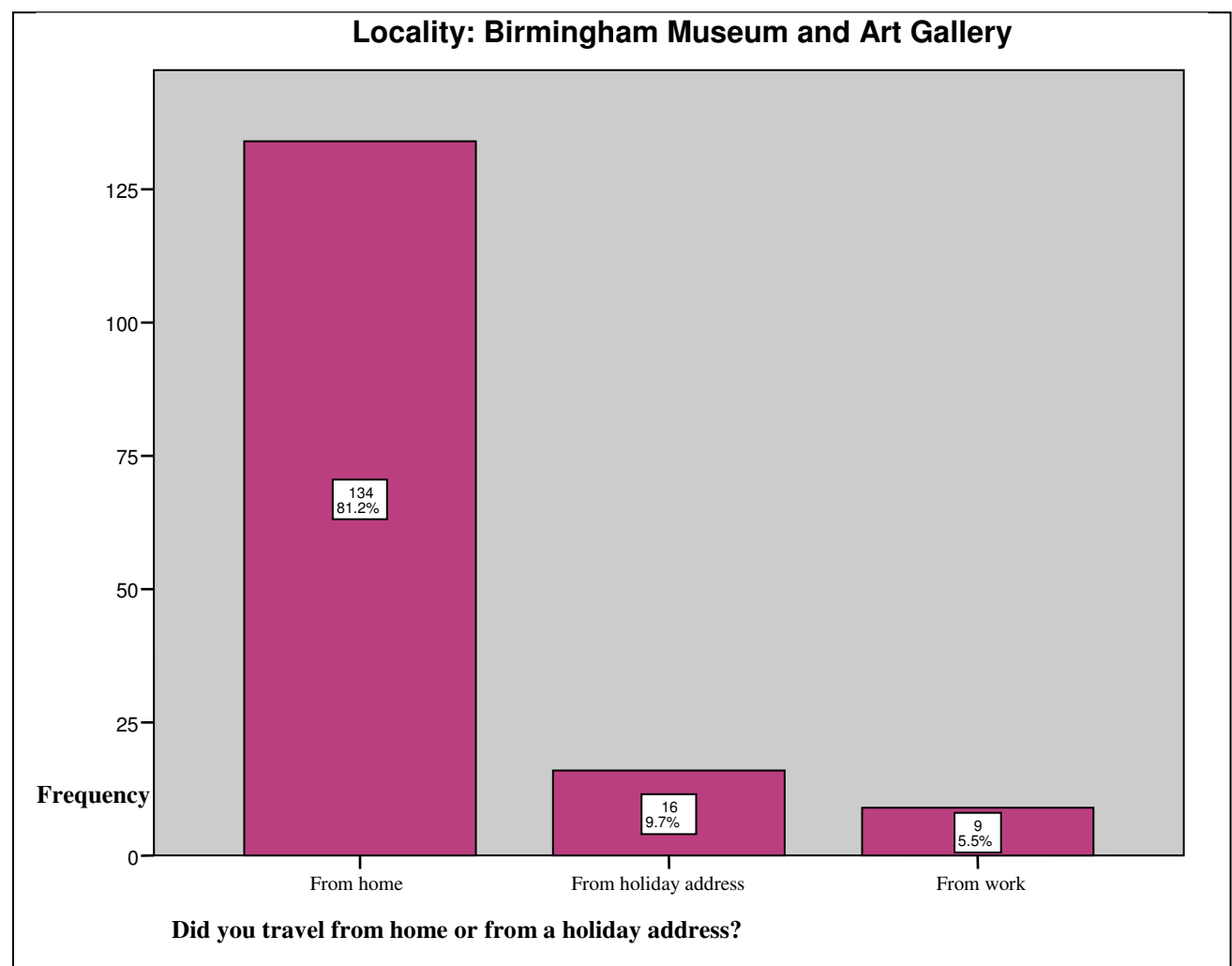


fig. 8: Locality: Birmingham Museum and Art Gallery, The Equiano exhibition

Museum visiting

First Time or Repeat Visitors

Half of the visitors came specifically to see the Equiano exhibition (fig. 9). Interestingly, the majority of visitors who came specifically to see the *Equiano exhibition* (60 out of 82) had not visited the museum before (Table 1).

Did you come specifically to see the Equiano exhibition? Birmingham Museum and Art Gallery

Response	Frequency	Percent
Yes	86	52.1
No	76	46.1
Total	162	98.2
Missing	3	1.8
Total	165	100

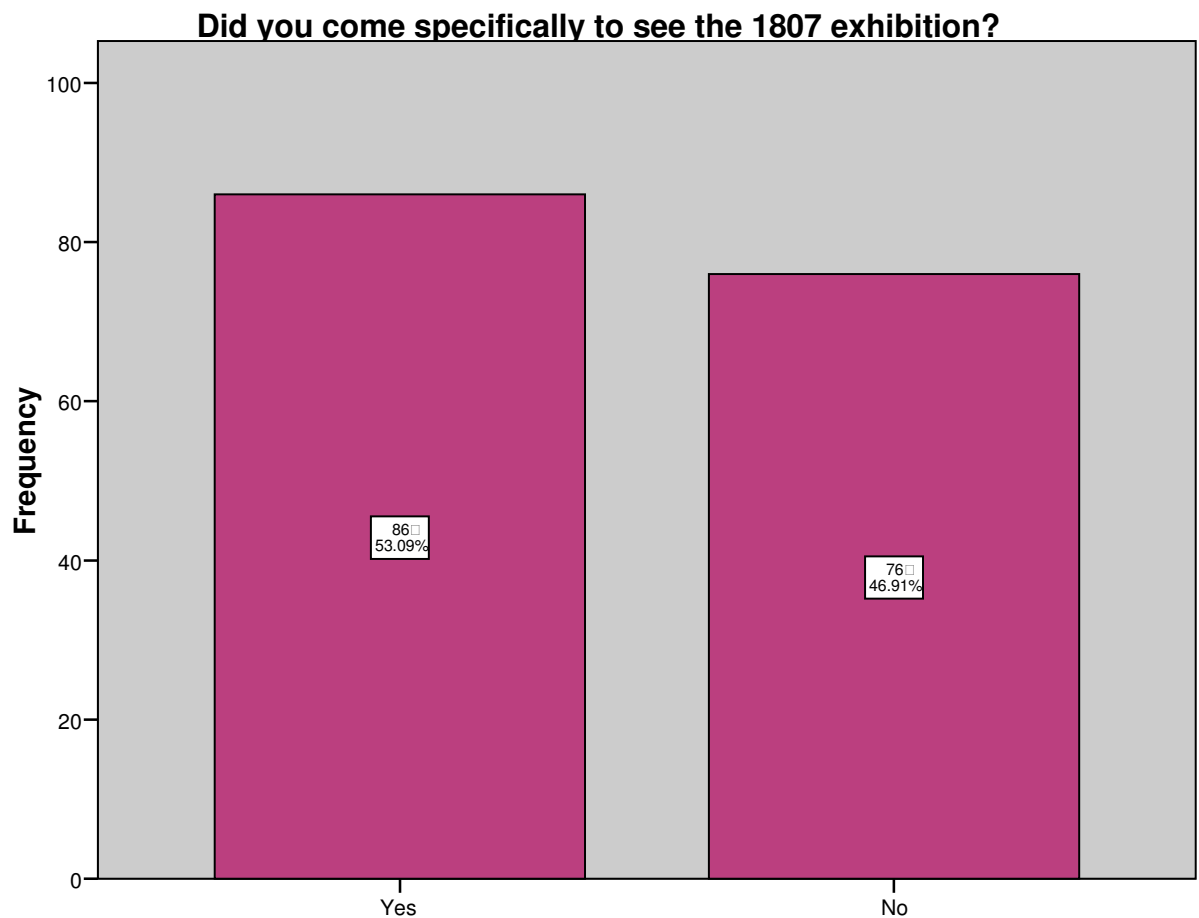


fig. 9: The Equiano exhibition at the Birmingham museums and art gallery: Exhibition visit

Table 1: Exhibition visit-repeat visit: Birmingham Museums and Art Gallery

		Q: Is this your first visit to the Museum?		Total
		Yes	No	
Q: Did you come specifically to see the 1807 exhibition?	Yes	22	60	82
	No	25	47	72
Total		47	107	154

Visiting Trends

Almost three out of ten visitors stated that they did not usually visit museums; (fig. 10). Their reasons for visiting the museum do not differentiate widely from the reasons stated by the typical museum visitor. These are, ‘*education*’, ‘*recreation*’, ‘*to find out about Britain’s role in slavery*’ and ‘*thinking about the life of slaves*’ (fig. 11).

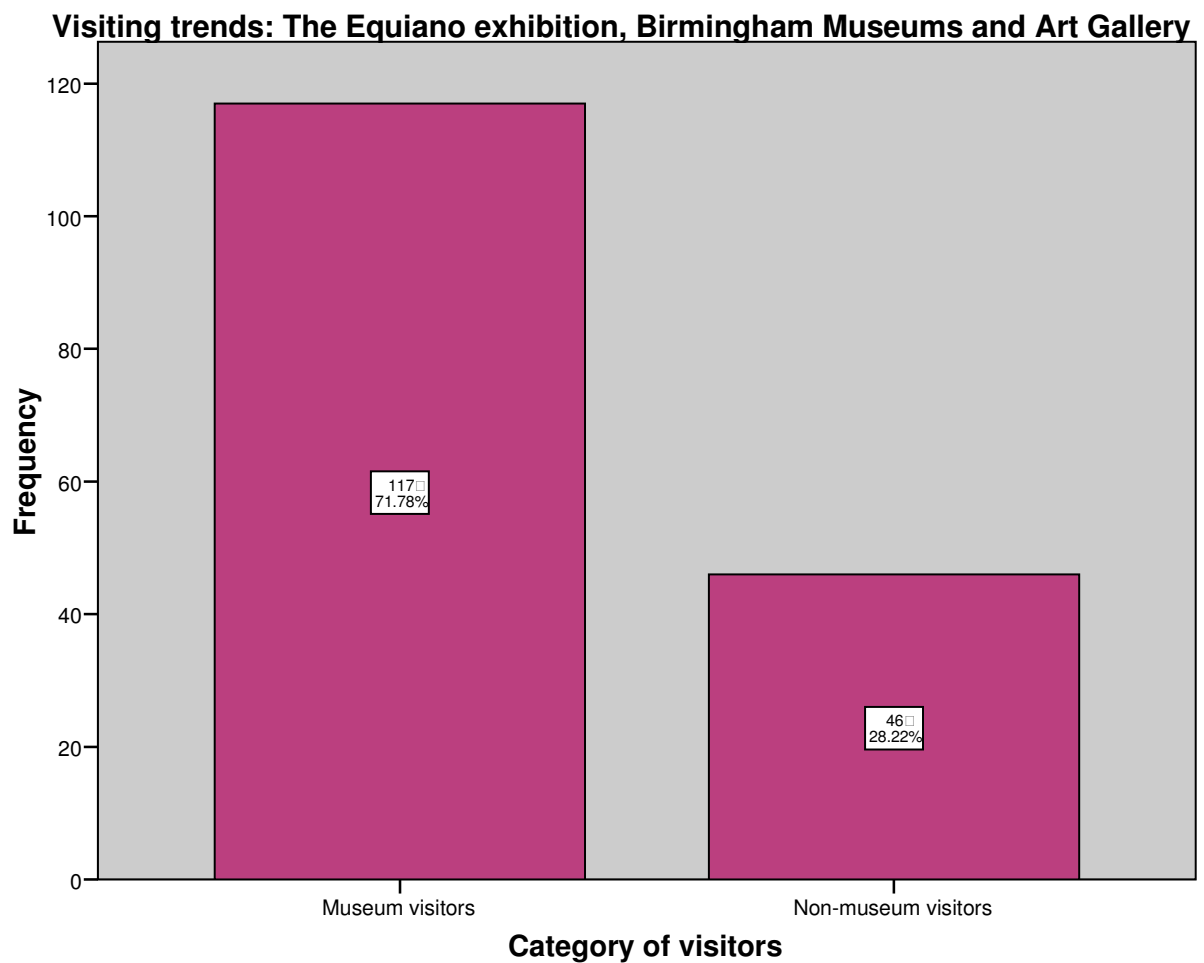


fig. 10: Museum visitors and non-museum visitors at the Birmingham Museums and Art Gallery

What was the main reason for visiting the Equiano exhibition?

Main reason for visiting	Frequency	Percent
Recreation/leisure	42	25.5
Education generally	45	27.3
Taking the children	1	.6
To find out about Britain's role in slavery	23	13.9
To mark the abolition of Britain's involvement in the slave trade	7	4.2
Think about the abolitionists and their movement	4	2.4
Think about the lives of enslaved Africans, what they endured and achieved	21	12.7
Other	12	7.3
To find out about Equiano	6	3.6
Total	161	97.6
Missing	4	2.4
Full Total	165	100

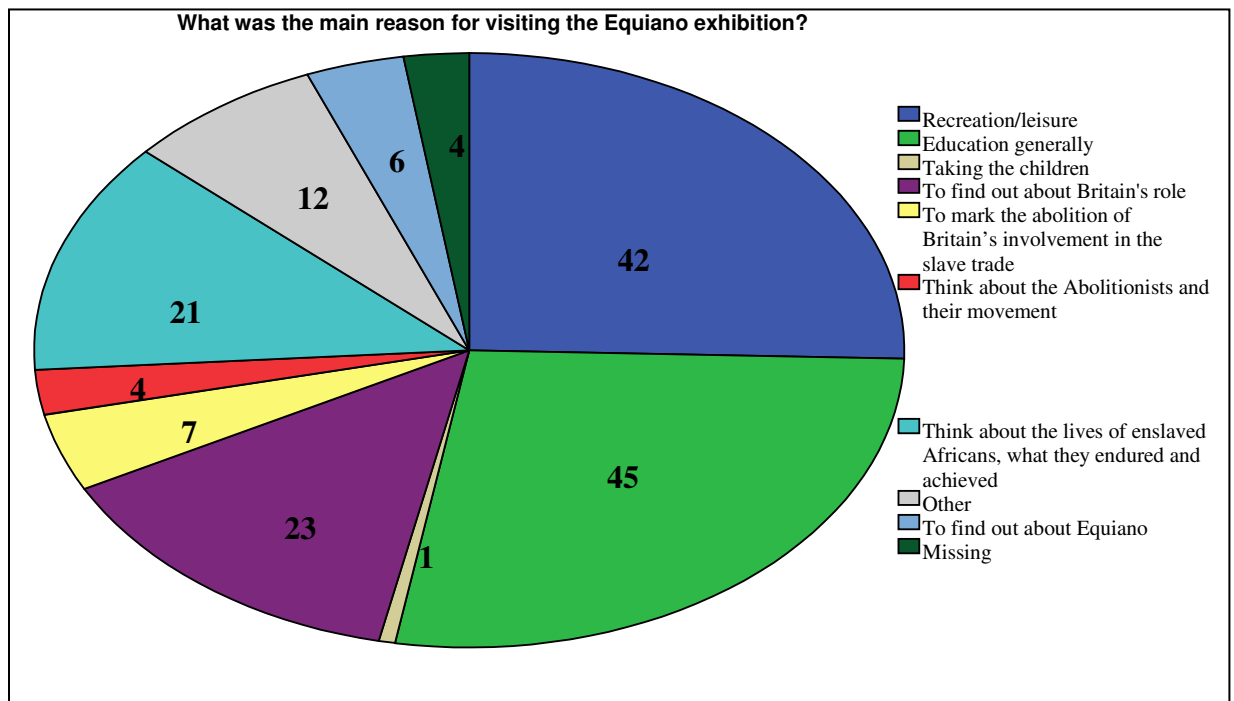


fig. 11: Why did visitors visit the museum: Birmingham Museum and Art Galleries

The majority of the non-museum visitors are white (32 out of 46) and hold higher or lower managerial positions (28 out of 46) (tables 2, 3). This shows that *ethnicity and occupation status* are not significant social exclusion/inclusion indicators at the Birmingham Museums and Art Gallery.

Table 2: Museum/Non-museum visitors and ethnicity: Birmingham Museums and Art Gallery, Equiano Exhibition

				Total
		Museum visitors	Non-museum visitors	
Ethnic Background	White	99	32	131
	BME groups	17	13	30
	Other International	0	1	1
	Missing	1	0	1
Total		117	46	163

Table 3: Occupation of Museum and Non-Museum Visitors: Birmingham Museums and Art Gallery, Equiano Exhibition

				Total
		Museum visitors	Non-museum visitors	
Occupation	Higher managerial and professional occupations	23	10	33
	Lower managerial and professional occupations	56	18	74
	Intermediate occupations	12	5	17
	Small employers and own account workers	3	0	3
	Lower supervisory and technical occupations	2	1	3
	Semi-routine occupations	5	8	13
	Routine occupations	7	0	7
	Never worked and long-term unemployed	6	4	10
Total		114	46	160

Roughly half of the non-museum visitors (26 out of 46) hold a university degree while another half have other educational qualifications (Table 4).

Table 4: Educational qualifications of non-museum visitors: Birmingham Museums and Art Gallery

				Total
		Museum visitors	Non-museum visitors	
Education	GCSE/O Levels	14	6	20
	A Levels	7	7	14
	Undergraduate University Degree	37	11	48
	Postgraduate University Degree	40	15	55
	Trade/Technical Qualification	6	2	8
	HNC/HND	7	2	9
	No formal qualifications	6	3	9
Total		117	46	163

Implications: social inclusion – comparison with the Liverpool Museum

In contrast to the International Slavery Museum in Liverpool, the Equiano exhibition attracted mainly visitors holding a higher or lower managerial occupation. Despite the fact that the percentage of ethnic minority groups (17%) was higher than the national average (5%)², the proportion of ethnic minority groups at the Liverpool Museum was much higher (23.4%). In addition, while at the International Slavery Museum in Liverpool more than half of the non-museum visitors did not hold a university degree, at the Birmingham Museum education was not a major social inclusion indicator.

References

Commission for Racial Equality, 2007.

On line version: <http://www.equalityhumanrights.com/en/Pages/default.aspx>

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Museums, Libraries and Archives, 2007. *Renaissance Hub Exit Survey 2006: Research Study Conducted for Museums, Libraries and Archives Council*. Unpublished document. [previous Hub exit surveys can be accessed on http://www.mla.gov.uk/website/programmes/renaissance/hub_data/]

² Statistics taken from the Commission for Racial Equality, 2007.