

# Eric Ravilious: Downland Man Exhibition

25 September 2021 – 30 January 2022

## Social and Economic Impact Report

On loan from a private lender via Tower Artbourne

ERIC RAVILIOUS  
DOWNLAND MAN  
EXHIBITION 25 September 2021 to 30 January 2022  
Open 7 days. Children Free

[www.wiltshiremuseum.org.uk](http://www.wiltshiremuseum.org.uk)

**WILTSHIRE MUSEUM**  
#RaviliousDownlandMan

Art Fund Garfield Weston Foundation HERITAGE FUND THE MERCERS' COMPANY GAIGER WANSBROUGH'S SOUTH DOWNS NATIONAL PARK

This exhibition was made possible with a grant from the Weston Loan Programme with Art Fund

Full list of supporters at [www.wiltshiremuseum.org.uk](http://www.wiltshiremuseum.org.uk)



Authors: Nicola Trowell, Rachael Holtom and David Dawson

May 2022

## Contents

Executive Summary.....	3
Introduction.....	4
Visitor Numbers.....	4
Targets .....	4
The effect of COVID .....	4
Actual.....	5
About our exhibition visitors .....	5
How we know about our audiences.....	5
New and returning visitors .....	5
Where visitors came from.....	5
Audience profile.....	6
Motivation for visit.....	8
Digital engagement.....	8
Impact on Museum income.....	9
Ticket sales.....	9
Shop.....	9
Donations.....	10
Events .....	10
Value of Volunteering.....	10
Impact on Businesses in Devizes.....	10
Economic Impact.....	11
Tourism Impact of the Exhibition.....	11
Full Year Impact of the Museum.....	11
Community Impact .....	12
Summary.....	14
Appendix I – Events and Engagement .....	15
Events which explored the link between Ravilious and the Wiltshire Downlands .....	15
Community Projects.....	15
Media Coverage.....	16
Visitor Comments .....	17
Visitor Comments - Wordcloud .....	17

## Executive Summary

Eric Ravilious: Downland Man was the first large-scale exhibition held by the Wiltshire Museum. Key metrics were:-

- 12,225 visitors
- 69% were first-time visitors
- 120,000 views on social media
- 45,000 website visitors
- 50% of visitors came more than 33km (beyond Bath, Hungerford, Frome and Swindon)
- 72 volunteers gave 2,791 hours of their time, representing a value of £42,000
- 100% of volunteers said that the exhibition improved their well-being
- 98% of volunteers intended to continue volunteering with the Museum
- £50,000 in admission income
- £70,000 in shop sales
- 2,000 catalogues sold, 500 sold through our online shop
- £389,926 – direct tourism impact of our visitors on the local economy (spend in cafes, restaurants, hotels, shops etc)
- £991,0202 – full year economic impact of the Museum in the local area (tourism impact plus impact of staff employed, procurement of services etc)
  - £247 generated for each £1 of revenue grant from Devizes Town Council
  - £77 generated for each £1 of revenue grant from Wiltshire Council
- 1 Royal visit by Camilla, Duchess of Cornwall

## **Introduction**

The Eric Ravilious: Downland Man exhibition was held between 25 September 2021 and 30 January 2022. The exhibition explored Eric Ravilious' lifelong love of the Wiltshire and Sussex Downs. These were areas he painted frequently, inspired particularly by the relationship between landscape and people. The exhibition, masterminded by guest curator James Russell, offered a new view of the artist as a chronicler of the landscape he knew so well - exploring this attraction and relating it to the national fascination with downland landscapes, mythology, and archaeology, which gripped Britain between the wars.

This was a ground-breaking exhibition, the first ever specifically on this theme. It brought together 24 works never seen together before such as 'The Westbury Horse', 'The Wilmington Giant', 'Chalk Paths' and coastal pictures including 'Beachy Head', 'Shelling by Night', and 'Coastal Defences'.

The exhibition was accompanied by a community engagement programme and a series of events, held at the Museum, in the Wiltshire landscape and online.

Our aims for the exhibition were to:-

1. Create a ground-breaking exhibition with a legacy of new research.
2. Strengthen partnerships with national museums – introducing national level exhibitions to a successful small rural museum.
3. Promote feelings of wellbeing and connection with the beautiful Downland landscape.
4. Build new audiences, both locally and nationally, by bringing a higher calibre of art to the area.
5. Enhance our reputation as a leader in local cultural provision.
6. Help us on our way to a larger, more sustainable home for the Museum at the Devizes Assize Courts.

This report is an edited version of the extensive evaluation carried out for the main funders of the exhibition – Garfield Weston through Art Fund, Arts Council England and the National Lottery Heritage Fund.

## **Visitor Numbers**

### **Targets**

We set a target of 6,600 visitors for the exhibition. This was based on a 3-year pre-COVID average of 1,600 museum visitors in the same period and a target of 5,000 additional visitors.

We also set a series of targets for our online reach, including our website as well as our Facebook, Twitter and Instagram accounts.

### **The effect of COVID**

The exhibition was significantly impacted by the COVID pandemic. The exhibition has been planned to take place in 2020, but was delayed by 12 months. When the exhibition opened, we had a number of measures in place to reduce the risk of COVID transmission, including a cap on numbers of visitors in the gallery. We also cancelled our planned marketing campaign to encourage Group visits. During the run of the exhibition there was a significant fuel shortage in September and October and the COVID Delta variant peak in December and January meant that our COVID restrictions remained in place. This had a significant impact on the visitors attending, as people were concerned about visiting the exhibition and, particularly in January, we were operating at peak capacity, even though we extended our opening hours for the last 2 weeks of the exhibition.

## Actual

The exhibition was attended by 12,250 visitors, meaning that we more than doubled our target for the number of additional visitors.

A total of 781 people attended associated events.

We beat our targets for our digital audiences, reaching 1.2 million people on social media and 45,000 visitors to our website.

## About our exhibition visitors

### How we know about our audiences

We use a range of methodologies to find out about our audiences. These include:-

- Over 600 people completed a paper-based survey in the Museum. The methodology has been developed by The Audience Agency and is used by all National Portfolio Organisations in England funded by Arts Council England. An online dashboard provides detailed information, including audience profiles.
- Over 3,300 people booked their tickets using ArtTickets software, developed by ArtFund.
- Gift Aid declarations completed at the Museum

Postcode data was analysed using Open Audience - <https://openaudience.org/> .

## New and returning visitors

	2019 – 2020	Ravilious
Visitors who have not visited before.	66%	59%
Last visited more than a year ago.	16%	31%
Last visited 2 – 10 years ago.	11%	21%

### Analysis

Unsurprisingly, these figures reflect the impact of COVID-19. Anecdotally, many visitors commented that they had not visited the museum for many years. It is clear this exhibition reached many new audiences and attracted many local people keen to enjoy an art exhibition after two years of pandemic. There was a distinct increase in lapsed visitors returning to the Museum compared to other years.

## Where visitors came from

### Audience Finder Survey data



### Online ticket purchasers



Half of those who bought tickets for the Exhibition live more than 33km from Devizes. This means that they travelled from beyond Bath, Swindon, Hungerford and Frome.

In general terms, this means that over half of the visitors to the exhibition came from outside Wiltshire.

### Analysis

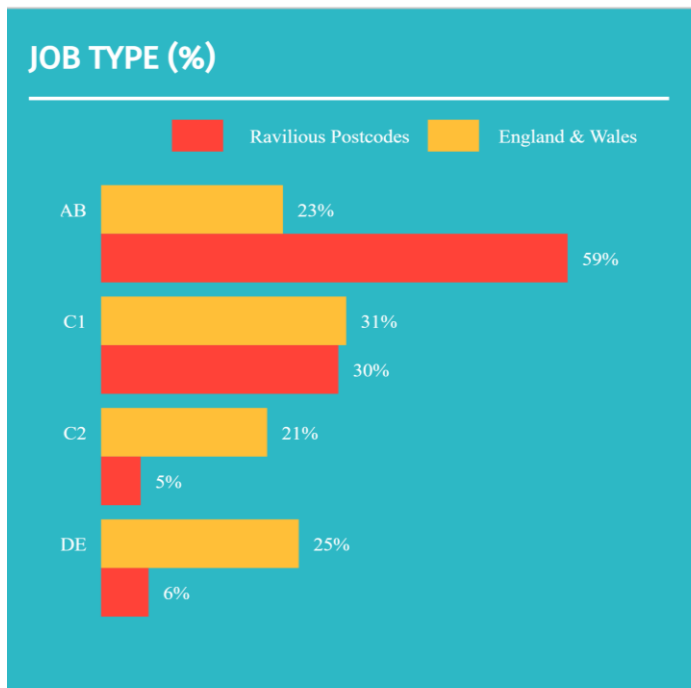
The Ravilious exhibition attracted people from across the country. On the opening day of the exhibition, staff spoke to people who had travelled from Cornwall, Kent and Newcastle-upon-Tyne. While the museum attracts a broad audience, there was a significant increase in the distance that people had travelled.

### Audience profile

Visitor Profile	2019 - 2020	Ravilious
Visitors aged over 65 years.	30%	50%
Percentage of visitors who are of an ethnic minority	2%	2%
Proportion of people identifying as disabled. (not those who did not want to disclose).	17%	11%
Non-binary visitors	0	2

Male / Female	30% male 70% female	68% Female, 32% Male
Comuterland Culturebuffs*	18.6%	27%
Dormitory Dependables*	16%	21%
Home and Heritage*	18%	18%
Experience Seekers *	6 %	9%
Facebook families	3	1
Group sizes:	34% in pairs 17% alone	52% attended in pairs. 19% visited alone.
Companion ages:	16 and over – 72% under 16 – 28%	16 and over – 94%; under 16 – 6%

\* Please see attached sheet for brief description of segments.



### Socio-Economic Background

Job type comparison between Ravilious visitors and general population

Social Grade	Description
AB	Higher & intermediate managerial, administrative, professional occupations
C1	Supervisory, clerical & junior managerial, administrative, professional occupations
C2	Skilled manual occupations
DE	Semi-skilled & unskilled manual occupations, Unemployed and lowest grade occupations

### Analysis

Most visitors were white professionals aged over 50. The demographic of our county and the surrounding area is mostly white, but we did see more people from ethnic minorities visit this

exhibition. In fact, the 2% figure for ethnic minority visitors represents a very slight increase on previous years.

The gender balance of the audience was more even male/female than the survey suggested. However, we noticed more women completed the form than men.

The exhibition was targeted at an older age-group. This is highlighted in our comparison year of 2019-20, which saw 30% of visitors aged over 65, where we held a highly successful family-friendly exhibition which saw a large increase in families with under 16-year-olds.

## Motivation for visit

	<b>2019 - 2020</b>	<b>Ravilious</b>
To learn something	63%	54%
To be inspired	20%	47%
To be intellectually stimulated	25%	48%
Other	26%	22% (most mentioned Ravilious)
Spend time with friends and family	38%	24%
Professional reasons	6%	3%
Academic reasons	1%	2%

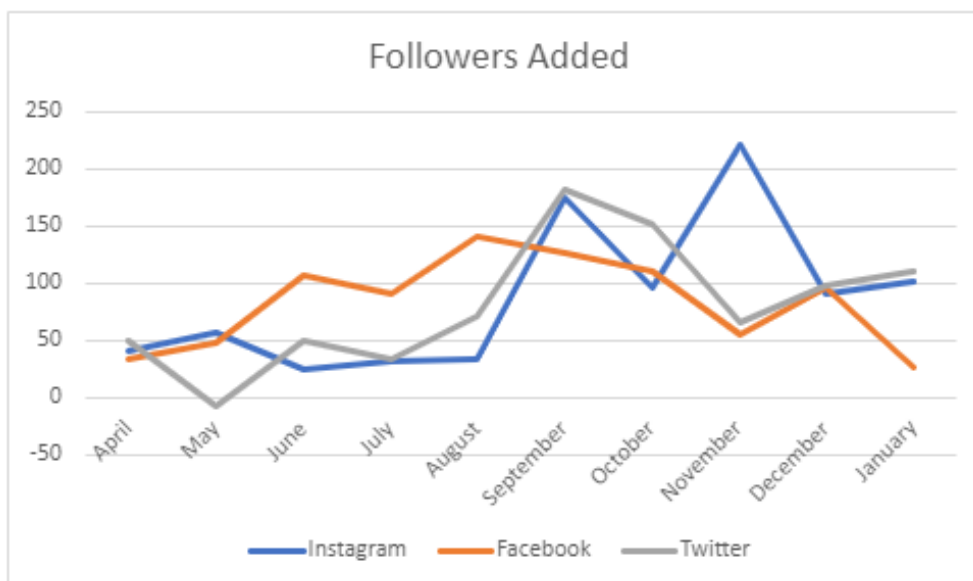
\* People are able to make multiple choices on the survey

## Digital engagement

<b>Website</b>	<b>2019/2020 total period</b>	<b>September 2019-January 2020</b>	<b>Ravilious (September 2021 – January 2022)</b>
Website views	46,000	21,000	45,000

<b>Social Media</b>	<b>April – August 2021</b>	<b>Ravilious (September 2021 – January 2022)</b>
Instagram follower increase	192	689
Instagram follower increase %	9%	32%
Instagram engagement average	675	2,245
Instagram accounts reach during exhibition	7892	25,000
Twitter new followers	200	611
Twitter follower increase %	2.6%	8%
Twitter impressions	700,000	930,000
Facebook new page likes	425	422
Facebook new likes %	8.5%	8%
Facebook reach	200,000	231,000





### Analysis

Our social media following and engagement levels increased hugely during the exhibition period, especially Instagram and Twitter. It was very noticeable from comments and likes that most new followers had joined because they were interested in the exhibition or had enjoyed it and wanted to find out more about us and what we were up to next. Higher engagement levels and a steady increase in followers continued after the exhibition closed, with new audiences clearly wanting to maintain their link with the Museum.

## Impact on Museum income

### Ticket sales

The exhibition was attended by 12,252 people. The standard admission fee was £6 (£6.50 with Gift Aid), £5 concessions (£5.50 with Gift Aid). The Museum also has a number of specific offers including free entry to Art Fund members and members of our Wessex Museums partner organisation and reduced entry to English Heritage members.

We encouraged people to book in advance through our website using ArtTickets in order to manage the number of people in the gallery to avoid overcrowding and maintain safety during COVID. Approximately half of our visitors booked their tickets online.

During the run of the Ravilious exhibition, admission income was £53,499.

### Shop

	2019	Ravilious	Growth
Income raised from themed retail products.	N/A	Gross: £21,610.43 Net: £18,763.38  Catalogues. £16,000 (Net)	N/A
Income raised from normal retail products, including shop.	£8,900 (net)	£45,000 (net)	5-fold increase

These figures exclude sales through our online shop.

We sold almost 2,000 exhibition catalogues, with over 500 sold online. Catalogues were sent to a number of European countries as well as China, US, Canada and Australia

### Donations

	2019	Ravilious	Growth
Level of donations from visitors	£400	£1,640	4-fold increase
Amount of higher level donations and sponsorship	£0	£4,100 (donations + corporate sponsorship)	

### Events

	2019	Ravilious	Growth
Income raised from themed events, talks or workshops.	n/a	£3.050	n/a

### Value of Volunteering

The Museum has always been generously supported by our team of volunteers, who undertake a wide variety of roles including front of house, maintenance, and collections. A total of 72 volunteers helped during the exhibition.

Visitors to the Museum are usually welcomed by a volunteer at our reception and shop. During the exhibition, the security requirements meant that we needed two engagement volunteers at all times when the exhibition was open. During busy periods, particularly weekends and in the closing weeks, we also often had two reception volunteers at the front desk.

<p>The National Lottery Heritage Fund have a methodology for calculating the value of the time that volunteers give to organisations, which is linked to the skills required for the role.</p> <p>See the guidance at <a href="https://www.heritagefund.org.uk/funding/national-lottery-grants-heritage-250k-5m/help-notes">https://www.heritagefund.org.uk/funding/national-lottery-grants-heritage-250k-5m/help-notes</a></p>	<p>We use a standard rate to calculate the value of your volunteer time:</p> <table border="1"> <tbody> <tr> <td>Professional volunteer (for example, accountancy or teaching)</td> <td>£50 per hour</td> </tr> <tr> <td>Skilled volunteer (for example, leading a guided walk)</td> <td>£20 per hour</td> </tr> <tr> <td>Volunteer (for example, clearing a site or acting as a steward at an event)</td> <td>£10 per hour</td> </tr> </tbody> </table>	Professional volunteer (for example, accountancy or teaching)	£50 per hour	Skilled volunteer (for example, leading a guided walk)	£20 per hour	Volunteer (for example, clearing a site or acting as a steward at an event)	£10 per hour
Professional volunteer (for example, accountancy or teaching)	£50 per hour						
Skilled volunteer (for example, leading a guided walk)	£20 per hour						
Volunteer (for example, clearing a site or acting as a steward at an event)	£10 per hour						

We used the Better Impact system to recruit our volunteers and manage rotas. The system recorded that our team volunteered 2791 hours of their time during the exhibition, representing a financial value of £41,857.

### Impact on Businesses in Devizes

We surveyed a number of businesses in Devizes, asking them about their views on the exhibition. They told us that they noticed an increase in business and welcomed the impact at a time when COVID restrictions and uncertainty was having a significant impact.

- “We’ve definitely had customers telling us they’ve come to Devizes for the exhibition, many have not visited the town for years.” **Spirit Fashion – independent fashion retailer**
- “During this period we noticed an uptake in sales, particularly in mid-September. We also had coaches of tourists coming in and asking for directions for the Museum” **Costa Coffee**
- “[Exhibitions like this] give people a reason other than the market to visit the town.” **Café Nero**
- “We had people stay at The Peppermill specifically to go and see the exhibition, they came from miles away! Also we have mentioned the exhibition to guests who went along to the Museum and were very impressed.” **Peppermill Hotel and Restaurant**
- “There is no doubt that we benefited hugely from the Ravilious exhibition, in the number of customers, increased footfall and the type of customer. Not purely in financial terms, but also in terms of increasing and improving the profile of the business.” **Urban Rustics – independent gift and home furnishing retailer**

## Economic Impact

### Tourism Impact of the Exhibition

The Association for Independent Museums has established a methodology for measuring the economic contribution to the local area.

See <https://aim-museums.co.uk/aim-report-toolkit-highlights-significant-economic-impact-independent-museum-sector/>

The methodology for measuring the Tourism impact is based on identifying the proportion of adult local, day and overnight visitors and using the spend per head figures from VisitBritain to identify the value of the visitor spend in the local area, which includes meals, entertainment, parking, shop purchases and accommodation. We analysed the postcode data of the 3,300 purchasers of online tickets to estimate these proportions.

Number of Visitors			% Local	% Day	% Overnight
Total	12,500		29	48	23
Child	400				
Adult	12,100		3,509	5,808	2,783
Spend		Wilts	£15.18	£30.36	£57.61
Impact			£53,267	£176,331	£160,329
<b>Overall total</b>			<b>£389,926</b>		

### Full Year Impact of the Museum

The AIM Economic Impact model identifies the full effect of staff employment and spending on Goods and Services by the Museum. Given that the Museum was either closed during lockdown, or with significantly reduced numbers of visitors, combining the Tourism Impact of the Ravilious exhibition and the full year measures for Employment and Spend on Goods and Services gives a reasonable picture of the impact of the Museum over the full Financial Year from April 2021 to March 2022.

#### Level 1 Tourism Impact

**£389,926**

#### Level 2 Employment Impacts

Direct FTE	9
Leakage ratio	0
Displacement ratio	0.25

Indirect and Induced Employment (AIM formula)	6.1
<b>Total direct, indirect and induced employment</b>	<b>15.1 jobs</b>

**Value of each job** (ONS Average for SW is £33,000) **£25,000**

**Total Value of Employment** **£376,875**

### **Level 3 Impacts of Spend on Goods and Services**

Direct spend on Goods and Services £175,000

Leakage 0.5

Displacement 0.375

Indirect and induced spend (AIM formula) £49,219

**Total direct, indirect and induced spend** **£224,219**

**Total Economic Impact FY 2021-2022** **£991,020**

## **Wiltshire and Devizes Town Councils: Return on Investment**

- Devizes Town Council Annual Grant - £4,000. Return on Investment: £247.75 for each £1 in grant
- Wiltshire Council Annual Grant - £12,850. Return on Investment: £77.12 for each £1 in grant

## **Community Impact and wellbeing**

The exhibition took place during a time of huge uncertainty due to the COVID19 pandemic.

The pandemic directly and indirectly impacted the health and wellbeing of millions. The Centre for Mental Health estimates that up to 10 million people, including 1.5 million children and young people under 18, may need mental health support in the aftermath of the pandemic.

The exhibition and associated events brought much needed joy to people. For visitors, it encouraged reunited with friends and exploration of the beautiful downland landscape. For volunteers, a rebuilding of confidence and chance to make friends.

### **Impact on volunteers**

32 new volunteers joined our team during the exhibition, a significant increase from the 55 volunteers who were already supporting our work. A further 25 were returning volunteers who had not been physically in the building for over a year as a result of COVID. 84% cited impacts of the pandemic as one of the core reasons they were interested in volunteering/wanted to return – including to help regain confidence in leaving the house, to help with loneliness and sense of purpose, and to develop skills/confidence after redundancy.

At the end of the exhibition, 100% of volunteers reported that volunteering had had a positive impact on their health and wellbeing. 98% of volunteers chose to continue with the team after the close.

### **Impact on visitors**

Visitor feedback for the exhibition was overwhelmingly positive. Many comments were related to the impact of the pandemic and an appreciation for a slice of normality.

*From visitor survey:*

- “The whole atmosphere was welcoming, encouraging and something to enjoy in these difficult times.”
- “The Ravilious exhibition has reminded me that our island is immensely rich visually, and that I need to open my eyes more often.”
- “Thank you. So good to be back into museums and gallery spaces.”
- “On my first visit to the museum since UK Lockdown I started in March 2020, it was lovely to make the trip to Devizes, visit the museum and enjoy myself.”
- The Museum also welcomed many groups during the run of the exhibition, for many it was the first ‘in person’ group event they had attended in over a year.

*From group visits:*

- “Devizes Public Living Room had an amazing afternoon out together at the Wiltshire Museum today.” – Tweet from **Devizes Public Living Room Group**: *a Wiltshire Centre for Independent Living initiative to help isolated people be more confident out of their homes and in the community.*
- “..Such a rare event to get so many of us together in person... Fabulous visit, thank you to all who make Wiltshire Museum in Devizes such a brilliant place for visitors” – Blog post from **Friends of Swindon Museum and Art Gallery**

## **Community Projects**

**Three community projects took place during the exhibition, focusing on wellness and engaging participants with their local landscape.**

### **Fairfield Farm College**

Seven students aged between 16 and 20 years old, with Special Educational Needs, visited three of the Ravilious downland locations and created their own interpretations. They loved exploring the downland landscapes and engaging with their local environment. The project brought a sense of wellbeing to the students, with some remarking that it provided a much-needed distraction. One participant decided to continue their journey with the Museum, undertaking their summer 2022 placement in the building – noting how much they felt at home in the organisation.

### **Arts Together**

Arts Together is a local charity that supports older people who are very vulnerable, isolated and identified by GPs as being ‘at risk’. Nine members of the group worked with the Museum and a freelance artist to create their own artworks, inspired by Ravilious’ downland images, which were displayed in the galleries during the main exhibition.

Arts Together Project Manager, Belinda, said: “It gave our group members a light at the end of a very long tunnel after over a year of isolation from Covid. It caught their imaginations and gave them a ‘window’ onto the Wiltshire landscape that helped them come out of their seclusion and feel part of their community again.”

### **Wiltshire Young Carers**

Eight young people who look after family members created giant scrap “White Horses” which were displayed on the façade of the museum. They proved to be very popular with visitors. The young people noted how much they enjoyed getting out and spending time with other people their own age, particularly after what had, for many, been a very tough lockdown period.

### **What is the legacy of the exhibition?**

- The Ravilious exhibition was more successful than we could have dared hope, despite being held during the challenging circumstances of COVID.
- Visitors enjoyed and valued the exhibition and felt that it was excellent value for money.
- We demonstrated that we can reach a worldwide online audience.
- We were able to combine a hugely popular exhibition with community events that helped us to reach new audiences and build new partnerships that are continuing in unexpected ways.
- We further demonstrated the positive impact that our programming can have on wellbeing, especially through our community, volunteering, and event programmes.
- Our staff and volunteers developed new confidence in their abilities, making us more ambitious in our programming.
- Our volunteer team size dramatically increased, and our relationship with them (both new and existing) and their desire to be advocates has been strengthened.
- We have significantly increased our profile in the town and with local business.
- Stakeholders, including Wiltshire Council and Devizes Town Council, have recognised the impact of the museum on tourism and economic development.
- We have learnt lessons in how to manage and develop our exhibition programme, and have shared those lessons during the development of our *Hardy’s Wessex: the landscapes that inspired a writer* exhibition with our Wessex Museums partners and with other museums developing their exhibition programme.
- We have become a more resilient organisation, beating financial targets and becoming more confident in our ability to deliver our strategic objectives.
- We have proved to ourselves that we can take on the future challenge of the Devizes Assize Court project.

David Dawson, June 2022

## Appendix I – Events and Engagement

### Events which explored the link between Ravilious and the Wiltshire Downlands

#### Real Life events

- 22nd October – start of a 6-week art course inspired by Ravilious with local artist.
- 26 October - 'Chalk landscapes and white horses' - half-term children's activities.
- 9 October – Hidden Histories – group holiday tour
- 6 November - 'Horses' - activity session for under-fives and families.
- 12 November - 'Ridgeway Hill Forts' - walking tour.
- 8 January - Ravilious workshops for older children.
- 15 January – Ravilious workshops for younger children.
- 25 January – Hidden Histories – specialist group holiday tour

#### 'Virtual' events

- 18 October – Museum Director online talk about Ravilious including landscape inspirations.
- 15 November – Wiltshire's White Horses talk.
- 2 December – James Russell (guest curator) talk.
- 17 January – staff talk to Wiltshire Archaeological and Natural History Society members about community projects.

**The events programme was significantly curtailed as a result of the COVID pandemic.**

### Community Projects

#### Arts Together

We worked with a local charity which supports older people at risk of isolation via creative projects. Nine members created their own artworks, inspired by Ravilious' downland images, which were displayed in the galleries during the main exhibition.

This took place during lockdown. The planned mini-bus tours were abandoned, and the project took place via Zoom meetings and packages of creative materials delivered to members' homes. Drone footage from above the Westbury White Horse was the launch inspiration. Member's work reflected their love of their local landscapes (see attached PDF) and commented that it helped take them out of doors and into fresh air.

#### Wiltshire Young Carers

Eight young people who look after family members created giant scrap "White Horses" which were displayed on the façade of the museum. They explored the Bratton White Horse, too, enjoying the freedom of the landscape. Their large White Horses made from scarp materials (see images of attached PDF) were popular with visitors.

#### Fairfield Farm College

Seven students aged between 16 and 20 years old, with Special Educational Needs visited three of Ravilious downland locations and created their own interpretations. They loved visiting the downland landscapes. Comments included: *I liked going up to the white horse and looking over at the view*"; *"I liked doing all the sketching, I liked doing the sketching with a pencil and all that kind of stuff,"* *"I liked the people on the envelopes (paragliders)"*

The artist noted: “*They had fun spotting the train line and seeing the passenger and cargo trains.*”

### **Media Coverage**

- Extensive coverage by BBC Radio Wiltshire – with 3 interviews plus a 5 day series recorded at the Museum,
- British Museum Members’ Magazine
- Art Fund
- Art Quarterly
- The Times (weekly Court report – Duchess of Cornwall visit).
- Bath Life
- Bristol Magazine
- Wiltshire Life Magazine
- Country Life Magazine
- Blackmore Vale Magazine,
- Evolver (SW Arts Magazine)
- The Bath Chronicle
- BBC Wiltshire (radio). A whole week feature and a one-off interview.
- Radio 4.
- 2 Podcasts – ‘Hidden Wiltshire’ and ‘For Arts Sake’

### **Recommendation sites e.g., TripAdvisor, local neighbourhood forums etc. & Museum’s social media channels and website comments.**

- **Online partnerships:** Noticeable amount of online content linking the exhibition to exploring the Wiltshire landscape. Sites including Visit Wiltshire, Stonehenge and VisitPewseyVale promoted the exhibition via exploring Wiltshire theme.
- **Landscape podcast:** The exhibition was the major topic of an episode of the hugely popular ‘Hidden Wiltshire’ podcast, plus mentioned in 6 others. All encouraging listeners to explore Ravilious’ landscape. Average number of listeners to the podcast is 1,000 people per episode.
- **Website maps views:** 690 views on webpage which showed where Ravilious painted in Wiltshire and encouraged people to visit.
- **Social media comments:** Noticeable number of visitors posting about visiting the exhibition and then going to explore the landscape for themselves. Over 50 comments pertaining to landscape and the exhibition.



## Visitor Comments

- “Wonderful to see - we cannot wait to explore more of Wiltshire on foot and try to find the spots that inspired Eric Ravilious' work. Thank you!”
- “So interesting to learn about the different areas of Wiltshire where we live”
- “The paintings reflected and re-enforced our love of the Wiltshire landscapes”
- “The Ravilious exhibition has reminded me that our island is immensely rich visually, and that I need to open my eyes more often.”
- “My brother-in-law is a Sussex man, born just months before Ravilious died. Over the years, with his family, we have enjoyed walking much of the same scenery as the artist painted. I think your exhibition will be etched in all our memories, from my 8 year old granddaughter to my 80 year old in-law.”

My favorite image in the amazing [@WiltshireMuseum](#) [#RaviliousDownlandMan](#) exhibition and friends - you can literally still walk past this stunning view. One of my favorite places in the whole wide world.



## Visitor Comments - Wordcloud

As part of the visitor survey, visitors were asked to use three words to describe their visit. In this Wordcloud, the size of the word reflects the number of times that it was used.

