

*EURO BANKNOTES TEST
RESULTS AND COMMENTS
FINAL REPORT*

6 DECEMBER 1996

P R E S E N T A T I O N

The objective of the qualitative study that EOS GALLUP EUROPE conducted on behalf of the European Monetary Institute (EMI) was to evaluate the reactions of the public at large and certain professional people to 10 sets of EURO notes, which had been prepared for the forthcoming change to the European currency. Fourteen countries were involved in this research, for which the main conclusions are required for the next monetary meeting in mid-December 1996.

DESCRIPTION OF THE SAMPLE

Fourteen survey and research companies took part in this study, which comprised a total of 1896 interviews.

The complete description of this sample is shown in the appendix for each country involved in this study. The main point is that out of this total of 1896 interviews the breakdown was as follows :

125	Austrians	(INSTITUT FÜR MOTIVFORSCHUNG)
125	Belgians	(DIMARSO-GALLUP)
170	Germans	(EMNID)
80	Greek	(ICAP HELLAS)
170	Spanish	(DEMOSCOPIA)
172	French	(B.V.A.)
80	Irish	(I.M.S.)
182	Italians	(DOXA)
81	Luxemburgers	(ILRes)
135	Dutch	(NIPO)
125	Portuguese	(METRIS)
144	Finnish	(SUOMEN GALLUP)
125	Swedish	(SIFO)
182	British	(NOP)
985	men	
911	women	
1109	persons representative of the population at large	
787	persons chosen for their professional activity, who handle daily a large number of banknotes	

The average age of respondents is 43.4 years (median: 40 years; minimum: 15 years; maximum: 86 years old).

NB : According to respondents themselves the number of notes they handle daily is:

- 5.3 notes on average (the median: 3 notes) for the people who were representative of the public at large
- 312.9 notes on average (the median: 100 notes) for those people chosen for their professional activity because they handle daily a large number of banknotes.

CONDUCTING THE INTERVIEWS

The 14 people in charge of this study at the national level participated in a day's briefing meeting in Brussels on 1st October 1996, where representatives of the EMI were present. This briefing was repeated in each country with the local interviewers. In addition, they received a presentation document about the contents and objectives of the study, which was to be handed to respondents.

Each person in charge at the national level divided the interview quota to avoid the results being biased by an incorrect breakdown of certain levels of the population or of certain regions with special characteristics. They were not "random" in the statistical sense, but these breakdowns were made to optimise the representative nature of each country, both of the "public at large" and the "professional" segment.

The interviews were conducted between 7 and 15 October 1996 by high level interviewers, who were chosen by our 14 national research companies on the basis of their experience and specific competence in qualitative and motivational studies.

In spite of the considerable technical difficulties in conducting these interviews (the presentation documents were bulky and secret, and different constraints in the method of research were imposed, such as rotating the sets from one person to the next, etc.), we obtained full cooperation from all respondents and they all felt they were participating in a task that was not only useful and important but also interesting and very "relevant".

QUESTIONNAIRE

The questionnaire was developed jointly by EOS GALLUP EUROPE and the EMI. It is a "semi-structured" questionnaire incorporating two very different categories of question :

- some questions are pre-coded, as frequently used in questions for opinion surveys. These questions allow one to obtain quantified data which permit statistical comparison, for example between the results of different sets of figures or between the opinions of the different groups in the sample.
- some questions are not pre-coded. These questions allow respondents to express their opinions and feelings more freely by means of "open" answers.

The pre-coded questions are of course intended to establish results on which a conclusion, and thus a decision, can be based. The "open" questions, on the other hand, are not the basis for a decision but they shed light on the quantitative results by providing an explanatory structure: "Why does the majority think that.....?"

We would also point out that the questionnaire was drawn up to enable respondents to give their opinions as naturally and as sincerely as possible. That is why, for the first part of the interview, we showed just one note (50 euro) from one set; then the full set, from which the first note was taken, was shown to complete the picture for this set. It was only in the third and fourth part of the questionnaire that respondents were shown several different sets: first 5 sets (along the same creative lines), then the 5 other sets, and finally an overall comparison.

This put respondents in as "realistic" a situation as possible for a large part of the interview: when the euro is launched only one set will be distributed and the general public will not have any choice. What we see in the first part of the questionnaire is the reaction to just one set. The following parts which make comparisons are more intellectual - less realistic - but nevertheless essential for the final conclusion for such a study.

So with the questionnaire starting with just one set, the sample had to be spread in as balanced a way as possible between the 10 sets: one respondent out of ten starts with set A, one out of ten with set B and so on. And each of the ten parts of the sample should be constructed in the same way, in terms of country, sex, etc.

Our research companies followed these measures as scrupulously as possible when drawing up their national samples. The final breakdown of the 1896 interviews in terms of the initial set was as follows:

Initial set A	201 interviews
Initial set B	193 interviews
Initial set C	195 interviews
Initial set D	183 interviews
Initial set E	175 interviews
Initial set F	202 interviews
Initial set G	214 interviews
Initial set H	183 interviews
Initial set I	176 interviews
Initial set K	174 interviews

DATA ANALYSIS AND COMMENTS ON THE RESULTS

The data analysis consists mainly of comparing the answers given for each set. So there are 10 results to compare for each subject in the interview: one result for each set.

This comparison is based on the "total" sample, in other words all persons interviewed. Since our sample is the total of 14 national samples, which were not in proportion to the actual size of each nation, we could not simply add all the interviews to obtain a "European" picture of the results. So we had to "weight" the results according to a realistic factor of size.

In view of the type of study we used the breakdown of the Members of the European Parliament for weighting the countries. So in this case "weighting" means ensuring that in the total each national group of interviews is proportional to the number of seats in the European Parliament. This may not be the best weighting factor but is the most appropriate for two reasons:

- it gives more weight to the most populated countries
- whilst keeping a degree of importance for each country in the final result

(As we shall see the opinions turned out to be very similar from one country to another so that, whatever weighting factors we might have chosen, the results would not have been different from those being presented here)

That refers to the comparison of the ten sets for the total European sample. We have also analysed the data checking the role of the different characteristics of the respondents and in particular:

- the two sub-samples; public at large / professional people
- age, sex and level of education of the respondents
- respondents' attitudes to the euro (unfavourable, favourable but only in the medium term, favourable now)

In fact the different criteria NEVER played such a significant role that they influenced the conclusions for one category of persons or for another. For this reason the data and comments in this report make no reference to them. (The tables of those data that were produced for the present analyses have nevertheless been published in a separate volume for reference purposes)

We show no more than the tables of data in ten columns, one column for each set to emphasise our comments of the results. In this way we have tried to keep the comparison of the ten sets manageable for the reader. The only exception to this layout is for the final questions when respondents are asked to compare all the sets. For these questions, which are very important for the final conclusions, we use a layout showing first the total European result, followed by the results country by country. (The results by country are very similar and this shows for once a sort of "European consensus".)

REPORT LAYOUT

This report is set out according to the main themes rather than following the order in the questionnaire. So there are three main parts in line with the main themes:

1. **PERCEPTION:** this theme includes the visual questions such as the identification and the impact on the general public.
2. **EMOTION:** this theme includes the evaluations and judgements and the communication aspects of the notes (without direct comparison with the "other" possibilities)
3. **ACCEPTANCE:** this theme includes the evaluations when comparing the different sets one with another. This shows mainly the "preferred" and "rejected" notes.

This report ends with a summary (which was handed previously) comprising :

- on the one hand, a **SYNTHESIS** of the results for each set of note : each set is analysed in turn and we highlight the particular characteristics, whether positive or negative.
- on the other hand, **CONCLUSIONS** and **RECOMMENDATIONS** : this has been written by the EOS GALLUP EUROPE researchers who followed the study from beginning to end and who wrote this report.

So the last two parts constitute our **EXECUTIVE SUMMARY** (dated 22/11/1996) for the study, which, as we can see, ends with a rare and unexpected European consensus (the Executive Summary is not enclosed in the present report).



GALLUP EUROPE

RESULTS AND COMMENTS



A. PERCEPTION

1. PRIMARY IDENTIFICATION

1.1 Visual identification as the "euro note"

One of the first objectives of a banknote is for it to be recognised as such, to be "perceived" as monetary value and nothing else. So this was the first characteristic we looked at in the test.

The results show that for eight out of the ten notes tested the visual identification as the "euro note" presents no major problems, even after viewing for only a short time. A large majority - over 70 % - of people holding one of these 50 euro notes consider there could be no possible confusion.

There are two notes that are less successful in this first test: note I and particularly note K, with the latter not even getting a satisfactory answer from every second respondent.

• 1. IDENTIFICATION AT FIRST GLANCE.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
see from the first glance.....	168	155	139	143	126	151	153	145	106	83
.....	84%	81%	71%	78%	72%	75%	71%	79%	61%	48%
could think it was something else.....	31	36	53	39	47	47	61	37	62	88
.....	15%	19%	27%	21%	27%	23%	28%	20%	35%	51%
(d.k./n.a.).....	2	1	3	2	2	4	1	1	7	3
.....	1%	1%	1%	1%	1%	2%	0%	0%	4%	2%

In cases of possible confusion, that confusion was with notes currently used in the European Union. That is particularly so for the five notes called "Ages and Styles" (letter A to E) and for notes G and H called "Modern and Abstract". Where there was possible confusion for notes F, I and K, it was less clearly associated with a current currency. F is more associated with an artistic work, whilst I and K - the two notes most easily confused - do not have any particular association and could in fact be anything.

• 1. IF NOT AT FIRST GLANCE, IT COULD BE : ...

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	30	39	47	37	44	41	51	35	54	81
Banknote(s) from member countries of the European Union.	30%	33%	55%	35%	34%	27%	35%	29%	9%	10%
Advertising, leaflet, propaganda, pamphlet, handout, sticker.	13%	18%	15%	3%	9%	2%	18%	14%	15%	12%
strange, not like a banknote (in general).....	3%	18%	2%	16%	14%	5%	12%	6%	19%	17%
Toy-money, Monopoly.....	17%	8%	6%	14%	7%	15%	8%	11%	13%	16%
Artistic production : art-work, painting, drawing, picture..	7%	3%	9%			27%	6%		4%	20%
Banknote(s) like : Russia, Eastern Europe, Turkey, Africa....	7%	18%	6%	8%	9%	12%	10%	3%	2%	7%
Coupon, gift voucher, discount bonus, « 50 points », etc....	7%	5%	2%	16%	16%	7%	2%	17%	13%	2%
Ticket for a museum, cinema, circus, show, Disneyland, etc..	7%		4%			5%		9%	13%	10%
Lottery ticket.....	13%		4%	3%	7%	2%	2%	9%	7%	5%
Cheque (from a bank), traveller check, credit card.....	3%				5%	5%	2%	6%	6%	1%
Greeting card, an artist's visiting-card, dinner-invitation..					2%	2%	10%		2%	4%
Cover of a booklet, color-book, tourist brochure.....			2%	3%			2%		6%	4%
Packaging : toilet-paper, bubble-gum.....				3%						

1.2 First visual elements that catch people's attention

The visual elements perceived from the outset on each of the tested notes indicate the main points that influence subsequent reactions to the notes, whether those reactions are emotional or calculated. This is what we might call their "primitive impact".

On this point the results are very varied. Let us first look at the table showing THE VERY FIRST ELEMENT PERCEIVED for each note. It is the first thing that respondents remember after showing them a note for a limited period of time. The answers based on people's memory are written down (the note was taken away from them and hidden before asking the question):

· 2. THE VERY FIRST ELEMENT PERCEIVED ON THE 50 EURO NOTE.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	193	189	189	185	173	186	205	186	177	173
man, woman, children, person(s), portrait.....	41%	1%	55%	54%	36%	2%	55%		1%	
Number 50.....	11%	11%	8%	22%	20%	16%	9%	33%	16%	19%
other specified elements.....	7%	3%	3%	2%	4%	40%	6%	2%	33%	31%
Colours of the banknote : orange, reddish yellow, light col.....	3%	6%	5%	7%	11%	14%	7%	11%	15%	19%
Map of Europe, contours of countries of Europe.....	24%	23%				1%	15%	6%	9%	
Stars, the stars of Europe.....	2%	16%	4%	2%	5%	3%		29%	14%	6%
architectural motives.....	1%	29%	16%	8%	10%	2%			1%	2%
graphical effects & elements.....	3%		1%	3%	2%	6%	0%	2%	2%	14%
The European flag, symbol of Europe, European emblem.....	3%	4%	1%	1%	4%	1%	5%	9%	4%	1%
euro in 2 languages, in another language : Greek, Cyrillic.....	1%	3%	1%	1%	4%	8%	0%	2%		1%
« EURO » (the word).....	2%	2%	3%		1%	5%	1%	2%	3%	2%
Serial number, coded numbers.....	1%	1%			1%			1%	1%	2%
Initials (of the countries), abbreviations, small prints....		1%		1%		1%		1%	2%	1%
« president » (the word).....					1%	1%	0%	1%		1%
Special marks/letters for blind people, braille identificat.....			1%				0%		1%	
Security : stripe(s), borders, dots, stamped numbers, boxes.....	1%			1%						
A watermark.....			1%		1%					1%
A signature.....						2%				
« BCE, ECB, ... » in different languages.....					1%			1%		
« ECU » (the word).....							0%			

Five notes are described spontaneously according to their "human" presentation: notes **A, C, D, E** and **G**.

Note **B** does not have such a clear visual element but has an interesting combination: architecture, the map of Europe and the European stars.

Notes **F** and **I** have very specific visual elements described in the table as "other specified elements". For note **F** people refer to "fire", "wheel" and "sun". For note **I** it is the "thermometer" and "L" that people most often remember.

In note **H** people perceive above all the figure 50 and its stars.

As for note **K** its visual impact is spread across different elements of its special design: under "other specified elements" people quote its black or white diamond, its colour points and its small symbols but no one element stands out and people refer frequently to its colours or the figure 50.



1.3 Details or overall view ?

There is not one single visual element in the banknotes we tested. All consist of multiple elements that, in most cases, are not noticed at the first glance. What we saw up to now was only from people's memory after showing them for a very limited period of time. Now we are going to see what is noticed when we show the note to respondents again: do they see things that had escaped them...?

Except for note K the answer is "yes": more than 7 persons out of 10 notice at least one new element when we give the note back, as we see on the following table:

• 5. SOMETHING MISSED THE FIRST TIME ?

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
missed something.....	159	150	142	132	130	151	174	136	132	98
.....	79%	78%	73%	72%	74%	75%	82%	74%	75%	56%
remembered everything.....	42	43	53	51	45	51	39	47	44	76
.....	21%	22%	27%	28%	26%	25%	18%	26%	25%	44%

So note K is the one that evokes the least wish to explore the details. For more than one out of two people, just one look was enough to get a complete idea. We can see in this reaction a lack of interest for the different elements in this note. These elements make a general picture requiring no particular attention to be paid to the details or evoking no wish for a closer look. Out of all the notes this is certainly the one where people are satisfied with just one overall look.

1.4 Perception and analysis of the elements of each note: overall

After the first brief look and after showing the note again for a longer time, we add the answers from all respondents and get a good idea of what the general public sees in each note, what it "talks" about and what for the respondent "has some sense".



• 2 & 6. ALL THE ELEMENTS NOTICED ON THE 50 EURO NOTE.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	196	195	192	186	177	195	210	186	181	178
number 50.....	45%	49%	42%	61%	56%	48%	37%	78%	46%	56%
motives specific to one set (fire, bird, scale, etc).....	38%	19%	36%	20%	38%	81%	68%	25%	82%	66%
man, woman, children, person(s), portrait.....	87%	4%	91%	93%	85%	3%	93%	1%	4%	1%
stars, the stars of Europe.....	29%	59%	34%	10%	31%	31%	22%	77%	62%	20%
colours : orange, reddish yellow, light colors, etc.....	32%	33%	24%	26%	36%	41%	27%	45%	44%	51%
euro, euro in 2 languages, euro in Cyrillic.....	37%	28%	34%	49%	41%	47%	19%	43%	30%	23%
architectural motives, buildings, bridge, portal.....	4%	84%	81%	55%	47%	7%	2%	1%	3%	4%
map of Europe, contours of countries of Europe.....	67%	66%	2%	1%		2%	60%	33%	24%	1%
graphical effects & patterns, geometrical symbols.....	51%	7%	26%	48%	21%	32%	8%	20%	14%	38%
European flag, symbol of Europe, European emblem.....	24%	32%	6%	15%	21%	23%	35%	45%	15%	16%
abbreviations, small prints, initials, various languages.....	13%	8%	4%	22%	11%	10%	5%	9%	21%	7%
serial number, coded numbers.....	8%	9%	11%	9%	15%	2%	3%	14%	10%	11%
practical & security marks, stripes, braille, watermarks.....	6%	4%	7%	2%	15%	7%	5%	8%	9%	4%
signature, the word president.....		1%	2%	5%	3%	13%	9%	8%	1%	3%
other answers.....	2%	1%	1%	2%	1%	1%	1%	3%		1%
nothing, n.a.....	1%	1%			1%	2%	1%		1%	2%

We see in the table that the notes have several identified visual elements (on average, all notes have more than three themes quoted by respondents). But in fact this overall result merely confirms the trends highlighted in the previous paragraph (where we analysed the INITIAL visual impact of each note): the first impact is confirmed by what follows and the perceptive profile of each note has not changed.

So we affirm that all the notes, except K, have one or two visual elements that are characteristic or dominating, and principally:

- the persons in notes A, C, D, E and G
- the architectural drawings in notes B and C
- notes F and I keep their own particular visual elements: "whirlwind" and "fire" for note F and the "scale", "thermometer" or "L" for note I.
- note H is seen above all for its stars and the figure 50
- as for note K its visual impact remains spread across the different characteristic elements of its particular design, with no one element standing out.

2. AFFECTIVE IMPACT

2.1 Immediate attraction

Does a first look at the notes give a pleasant impression or not ? Overall that is the case for notes **A, B, C, F, G** and **H** which, from the beginning, are considered more "attractive" than not. The four others - **D, E, I** and **K** - are less liked at first glance, as shown in the table of comments after showing the note for the very first time (respondents comment from memory and are not looking at the note):

· 3. FIRST IMPRESSION.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very attractive.....	15	16	12	9	9	15	12	8	9	8
.....	7%	8%	6%	5%	5%	7%	6%	4%	5%	4%
attractive.....	121	102	106	63	61	106	124	94	61	59
.....	60%	53%	54%	34%	35%	53%	58%	51%	35%	34%
unattractive.....	50	52	65	77	74	53	56	57	72	58
.....	25%	27%	33%	42%	43%	26%	26%	31%	41%	33%
very unattractive.....	10	14	10	25	22	22	17	16	29	46
.....	5%	8%	5%	14%	13%	11%	8%	9%	17%	26%
(d.k./n.a.).....	5	9	3	9	9	6	5	8	5	4
.....	3%	5%	2%	5%	5%	3%	2%	4%	3%	2%
INDEX +1.00 <-> -1.00.....	.21	.15	.12	-.13	-.12	.10	.14	.06	-.15	-.22

So there is no division between the two styles of design that the artists followed: in each of the two styles three notes receive a satisfactory score and two receive a less satisfactory score.

At this stage the impressions that are given for example by the colours and the design, whether positive or negative, are very general. Some particular elements do occur - for example the persons, the stars and the architecture - but they are only secondary to the more general and "primitive" reasons.



4.a. WHAT IS ATTRACTIVE IN THE VERY FIRST IMPRESSION.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	196	195	192	186	177	195	210	186	181	178
all : the design, colours (in general).....	43%	37%	41%	25%	26%	36%	27%	31%	25%	27%
nothing, n.a.....	17%	22%	23%	40%	43%	29%	24%	31%	39%	44%
calm, simple, subtle, tasteful, soft.....	12%	17%	15%	14%	14%	5%	14%	16%	11%	5%
bright, cheerful, warm, gets attention.....	14%	9%	10%	4%	5%	24%	10%	10%	8%	8%
modern, young, original, creative.....	9%	8%	5%	6%	8%	7%	13%	11%	7%	14%
European map, flag, stars, links.....	12%	13%	1%	2%	1%	2%	16%	6%	7%	4%
readability, letters, «50».....	6%	5%	3%	8%	8%	6%	5%	10%	4%	7%
size, format.....	9%	7%	6%	8%	5%	4%	7%	4%	6%	4%
faces & persons, family.....	9%		11%	8%	5%	1%	19%	1%		
geometrical & graphical elements.....	6%	4%	2%	3%	5%	4%	1%	2%	3%	4%
architecture, buildings, bridges.....	1%	10%	9%	3%	1%	1%		1%		2%
individual illustrations (specified).....	2%	4%	2%		2%	4%	1%	6%	3%	1%
others.....	5%	2%	3%	3%	2%	2%	1%	2%	4%	1%
abstraction, not like money.....	1%	1%	1%	1%	1%	5%	2%	1%		5%
familiar, like ours, normal.....	1%	1%	4%	2%	2%	3%	1%	2%	2%	1%
neutrality, classic, austere.....	2%	1%	2%	2%	2%	2%	0%	3%	1%	1%
international, foreign, not local.....	1%	1%	1%		1%		1%			1%
security & other technical char. (blind).....	1%	1%	1%	1%	1%			1%		1%

4.b. WHAT IS UNATTRACTIVE IN THE VERY FIRST IMPRESSION.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	196	195	192	186	177	195	210	186	181	178
nothing, n.a.....	51%	53%	55%	43%	38%	51%	50%	46%	38%	34%
pale, too soft, boring, sad, somber, old fashioned.....	11%	13%	10%	17%	18%	8%	12%	15%	15%	3%
chaotic, blurred, muddled, too many elements.....	6%	7%	6%	9%	12%	9%	6%	9%	15%	20%
all is bad, disappointing.....	10%	11%	10%	13%	12%	7%	8%	8%	11%	8%
exaggerated, restless, too busy, flashy, loud.....	8%	5%	4%	4%	9%	11%	5%	5%	8%	30%
not a banknote : art-work, toy-money, bad omen.....	6%	7%	3%	6%	3%	7%	5%	6%	13%	23%
inconspicuous, tasteless, impersonal, meaningless.....	6%	7%	6%	9%	12%	6%	7%	7%	9%	3%
like an other banknote, not meaningful for Europe.....	3%	3%	4%	3%	3%	4%	3%	4%	4%	3%
size, formats.....	5%	2%	2%	5%	6%	3%	5%	3%	2%	
letters : unreadable, too big, too small.....	1%	1%	2%	4%	2%	3%	1%	4%	6%	4%
worthless, untrustworthy, cheap, undervalued.....	3%	1%	2%	2%	2%	3%	3%	4%	1%	
faces & persons : unknown.....	3%	1%	6%	3%	1%		6%			1%
not like ours, not traditional, strange.....	2%	2%	1%	3%	2%	1%	2%	1%	4%	3%
empty spaces, division in rectangles.....	8%	2%	1%	1%	1%	2%	3%	1%	1%	
too scientific, too geometrical.....	3%		1%	2%	2%	1%	0%	2%	2%	1%
too modern, futurist, not for older people.....	2%	1%	1%		1%		1%	2%	2%	1%
others.....	1%	1%				1%		1%	1%	1%
security & other technical char. (blind).....			1%	1%						1%



It is interesting to note from these tables that the positive and negative reasons are not really different for the "Ages and Styles" theme and the "Modern and Abstract" theme. So the original idea does not necessarily introduce a certain type of reaction or judgement that is final: an "Ages and Styles" set can be considered just as modern, young and original as the others; a "Modern and Abstract" set can be considered just as calm, simple and refined as the others...

2.2 Confidence inspired

At this first contact with the notes there is a degree of, but not total, similarity in the confidence inspired by each note and in their immediate attraction. In fact, out of the six most "attractive" notes there are four that inspire the most confidence: notes **A, B, C** and **G**, as the table shows:

- 7. CONFIDENCE INSPIRED ?

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
yes.....	120	112	111	79	81	92	115	89	65	49
.....	60%	58%	57%	43%	46%	46%	54%	49%	37%	28%
no.....	69	65	67	93	82	91	72	87	101	112
.....	34%	33%	34%	51%	47%	45%	34%	48%	58%	64%
(d.k./n.a.).....	12	16	16	12	11	19	27	7	9	13
.....	6%	8%	8%	6%	6%	9%	12%	4%	5%	7%
INDEX +1.00 <-> -1.00.....	.27	.27	.25	-.08	-.01	.01	.23	.01	-.22	-.39

Four notes obtain very similar results: **D, E, F** and **H**. Notes **F** and **H** - which were considered attractive, as we saw above - do not confirm their good score concerning the confidence they inspire. This time they are rather put into question but less than for notes **I** and **K**. These two latter ones are the only notes for which there is more mistrust than confidence, to a point that gives cause for concern.

The reasons given for the lack of confidence do not highlight any one particular element or another, as we see in the table:



7. WHY DOES THIS NOTE NOT INSPIRE CONFIDENCE.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	65	62	65	87	76	88	72	78	102	112
not a banknote : art-work, toy-money, bad omen.....	32%	26%	25%	25%	28%	33%	31%	36%	35%	49%
nothing, n.a.....	14%	18%	15%	18%	16%	10%	17%	12%	14%	9%
exaggerated, restless, too busy, flashy, loud.....	8%	8%	8%	7%	7%	18%	6%	13%	9%	22%
worthless, untrustworthy, cheap, undervalued.....	9%	18%	6%	11%	13%	10%	14%	9%	5%	7%
chaotic, blurred, muddled, too many elements.....	5%	6%	11%	9%	11%	8%	8%	6%	15%	10%
not like ours, not traditional, strange.....	14%	8%	9%	8%	9%	8%	10%	8%	11%	8%
inconspicuous, tasteless, impersonal, meaningless.....	6%	10%	14%	13%	13%	7%	4%	8%	11%	5%
all is bad, disappointing.....	15%	13%	14%	7%	8%	8%	8%	8%	3%	6%
pale, too soft, boring, sad, somber, old fashioned.....	11%	10%	5%	10%	8%	3%	7%	6%	4%	1%
security & other technical char. (blind).....	5%	6%	6%	5%	4%	3%	1%	6%	5%	4%
like an other banknote, not meaningful for Europe.....	2%	3%	3%	5%	8%	5%	1%	5%	2%	4%
too modern, futurist, not for older people.....	2%	3%			1%	3%	4%	1%	1%	3%
faces & persons : unknown.....	2%		3%	1%		1%	8%			
letters : unreadable, too big, too small.....	2%		2%			2%	1%		1%	2%
others.....		2%		1%		1%		4%	2%	
empty spaces, division in rectangles.....	3%	3%		2%				1%		
size, formats.....	3%		2%				1%			
too scientific, too geometrical.....	2%									

In all cases it is the overall visual picture that plays the main role. This can be seen in comments such as: "it is not a banknote", "that looks too much like a work of art", "you might say it is a Monopoly note", etc. In fact the mistrust simply expresses the lack of familiarity with the notes shown and people's conservatism in this respect. This fact merely increases the value of the scores for the notes that did inspire confidence: notes A, B, C and G (see above).

2.3 Influence of the "set" effect

Everything said so far was concerning just one note, the 50 Euro note. Is it truly representative of people's opinions of the set of 7 values that the note belongs to or is there a "set" effect, whether positive or negative? That is the subject of this section. We showed respondents the full set for the note they had seen from the start and we asked them if these notes seemed better, worse or as they first thought.

The answers show that in nine cases out of ten the "set" improves the general impression:



· 9. THE FULL SET, COMPARED WITH THE 50 EURO NOTE ALONE, IS : ...

(weighted : M.E.P.)	SETS :									
	A	B	C	D	F	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
somewhat better.....	78	89	84	95	92	73	111	79	83	28
.....	39%	46%	43%	52%	53%	36%	52%	43%	47%	16%
somewhat worse.....	26	16	26	19	5	16	18	30	21	36
.....	13%	8%	13%	11%	3%	8%	8%	16%	12%	20%
as first thought.....	94	86	83	66	76	110	79	75	71	111
.....	47%	45%	42%	36%	44%	55%	37%	41%	41%	64%
(d.k./n.a.).....	3	2	3	3	1	2	6			
.....	2%	1%	1%	2%	1%	1%	3%			
INDEX +1.00 <--> -1.00.....	.26	.38	.30	.42	.51	.29	.45	.27	.35	-.05

The one exception out of the ten sets is the set for note K, which was most criticised from the start and which most needed to be seen in overall terms to bring out its positive points. But this is not how respondents reacted, as the table shows.

On the positive side the two notes benefiting the most from comparison with their sets are notes E and G, the latter being one of the notes with the best scores from the start.

But in what way or "why" is the impression better for the set than for a single note ? There is no specific reason for one set or another: the reasons are similar. Full sets are appreciated more simply because it is more pleasant to look at and more "attractive".

· 9.a. WHY IS THE FULL SET APPRECIATED MORE THAN THE 50 NOTE ALONE.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	63	75	68	81	73	63	99	72	79	30
higher ATTRACTIVENESS (colours, style, conspicuousness, etc)	67%	73%	79%	75%	82%	71%	81%	75%	63%	80%
better DIFFERENTIATION of the real values (in euro).....	29%	19%	16%	15%	22%	13%	19%	35%	15%	17%
good INTEGRATION (coherence, unity of the conception).....	17%	20%	10%	12%	8%	16%	11%	7%	19%	10%
clearer IDENTIFICATION as « true » banknotes.....	10%	4%	4%	7%	8%	8%	5%	7%	19%	3%
better Europe' EVOCAATION (diversity, reality, richness, etc.)	6%	9%	10%	10%	3%	2%	9%		8%	



3. IDENTIFYING THE VALUE

3.1 Subjective value and national currency

In general the single note shown at the beginning, the 50 euro, gives the impression of being less valuable than the approximate equivalent in the national currencies. This is quite a general result and no one note stands out in this respect:

· 8. IMPRESSION OF VALUE IN NATIONAL CURRENCY.

(weighted : M.E.P.)	SETS :										
	A	B	C	D	E	F	G	H	I	K	
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174	
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	
that value.....	60	66	65	53	56	53	63	48	39	33	
.....	30%	34%	33%	29%	32%	26%	30%	26%	22%	19%	
more than ___ (national currency).....	9	9	9	6	10	9	14	16	10	5	
.....	5%	5%	5%	3%	6%	4%	6%	9%	6%	3%	
less than ___ (national currency).....	118	96	103	118	96	121	125	107	110	123	
.....	59%	50%	53%	64%	55%	60%	58%	59%	63%	71%	
(d.k./n.a.).....	13	21	18	6	12	19	12	12	16	13	
.....	7%	11%	9%	3%	7%	9%	6%	7%	9%	8%	

So this factor cannot be used to differentiate the notes analysed so far. After all it is probably normal that Europeans only give an exact "value" to what they currently know, in other words their national currency notes.

3.2 Expressing relative values within the set

Something quite different is whether the notes that comprise a set of 5 to 500 euro give the impression of increasing values. In general the answers to this question show that, with the exception of set K, the seven notes form sets that translate well the stages in values from the smallest to the largest:



• 10. DOES THE SET GIVE THE IMPRESSION OF THEIR INCREASING VALUE ?

(weighted :: M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
yes.....	157	146	140	135	144	148	167	148	140	87
.....	78%	75%	72%	74%	82%	73%	78%	81%	80%	50%
no.....	35	44	50	46	29	46	39	30	29	80
.....	17%	23%	26%	25%	17%	23%	18%	17%	16%	46%
(d.k./n.a.).....	9	3	6	3	2	8	8	4	7	8
.....	5%	2%	3%	1%	1%	4%	4%	2%	4%	5%
INDEX +1.00 <-> -1.00.....	.64	.54	.48	.49	.66	.52	.62	.66	.66	.04

The exception is set K, which should be seen in relation to the previous negative opinions for this set (see above, particularly section 2.3).

For the other sets the few problems encountered were general feelings, such as: "they all look the same", or the colours are too similar or too pale, as in set H and A.

• 10. NO IMPRESSION OF INCREASING VALUES FROM 50 TO 500 EURO BECAUSE : ..

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	26	29	42	34	27	34	34	28	29	73
In general, all look alike.....	31%	41%	36%	15%	30%	32%	41%	25%	48%	52%
Because of the colours.....	50%	38%	26%	12%	33%	21%	32%	46%	14%	15%
Because of the illustrations chosen.....	8%	7%	29%	26%	7%	18%	9%	4%	3%	12%
In general, all are bad.....	4%		12%	12%	7%	21%	6%	18%	14%	15%
Because of the sizes.....	15%	21%	2%	15%	15%	12%	9%	4%	3%	7%
Because of the style.....	12%	7%	5%	9%	7%	12%	6%	4%	21%	10%
other answers.....			5%	12%	4%		6%	4%	3%	3%
Because of associations with known (existing) banknotes.....	4%	3%	2%	9%	4%		3%	4%	3%	

In sets C and D the persons are also put in doubt: "poor choice", "anonymous". But such cases are so few that we should not linger on these few specifics.

B. EMOTION

In the first part we dealt mainly with the "perceptive" qualities of the notes. Those qualities are of course necessary but not sufficient to make a final choice. In this second part we are going to concentrate on the more "emotional" aspects, centred on the following two main concerns:

1. Are the notes pleasant visually ?
2. What do the notes "communicate", what "messages" do they send ?

1. FORMAL ATTRACTIVENESS

We saw that the first visual look was favourable for six notes: **A, B, C, F, G** and **H**. The other four - **D, E, I** and **K** - were a little behind (see section 2.1 above).

After showing a full set, rather than just one of the notes, we then looked at these opinions in more depth. Four components of attractiveness were defined this time:

- general style
- colours
- illustrations
- sizes of the set

1.1 The sizes

This first characteristic, the sizes chosen for the notes, produced no differences between the sets. Overall the sizes are well accepted:

11. ATTRACTIVENESS OF : SIZE OF THESE NOTES.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very attractive.....	25	23	30	16	14	20	31	22	20	17
.....	13%	12%	15%	9%	8%	10%	15%	12%	11%	10%
attractive.....	127	125	117	116	106	134	138	118	105	107
.....	63%	65%	60%	63%	61%	66%	64%	65%	60%	61%
unattractive.....	43	39	31	38	43	39	39	38	39	32
.....	21%	20%	16%	21%	25%	19%	18%	21%	22%	18%
very unattractive.....	5	3	8	7	10	3	4	3	9	17
.....	2%	2%	4%	4%	6%	2%	2%	2%	5%	9%
(d.k./n.a.).....	1	3	8	6	2	5	2	1	2	3
.....	1%	1%	4%	3%	1%	3%	1%	1%	1%	1%
INDEX +1.00 <--> -1.00.....	.31	.33	.35	.27	.20	.33	.36	.33	.25	.22

1.2 The style of the notes

Set K is the only set considered unattractive: for all the other sets opinions were favourable on this aspect.

Sets G, B and A obtain the best scores. A majority of respondents are favourable about set I but it is appreciated less overall, whilst not being criticised like set K.

11. ATTRACTIVENESS OF : STYLE OF THESE NOTES.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very attractive.....	22	30	24	12	16	37	34	21	12	16
.....	11%	16%	12%	7%	9%	18%	16%	11%	7%	9%
attractive.....	134	120	119	102	96	97	144	101	91	55
.....	67%	62%	61%	56%	55%	48%	67%	55%	52%	31%
unattractive.....	35	33	44	53	42	49	29	38	55	49
.....	17%	17%	22%	29%	24%	24%	13%	21%	31%	28%
very unattractive.....	7	8	7	15	19	16	6	20	13	52
.....	4%	4%	4%	8%	11%	8%	3%	11%	8%	30%
(d.k./n.a.).....	3	2	1	2	3	4		3	4	3
.....	2%	1%	0%	1%	2%	2%		2%	3%	1%
INDEX +1.00 <--> -1.00.....	.32	.34	.28	.12	.14	.23	.40	.18	.10	-.19

1.3 The colours of the notes

The colours are considered unattractive only for set K. For all the other sets the majority of opinions are positive.

Once again sets **G, A** and **B** obtain the best scores. The majority are favourable about sets **D, H** and **I**, but the colours are criticised by more people, by about every third person.

· 11. ATTRACTIVENESS OF : COLOURS OF THESE NOTES.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very attractive.....	36	49	43	21	23	49	64	31	29	23
.....	18%	25%	22%	11%	13%	24%	30%	17%	17%	13%
attractive.....	128	92	98	93	112	100	114	89	83	57
.....	64%	48%	50%	50%	64%	49%	54%	49%	47%	33%
unattractive.....	32	37	39	48	27	39	22	40	49	49
.....	16%	19%	20%	26%	15%	19%	10%	22%	28%	28%
very unattractive.....	5	13	12	19	12	12	13	20	12	43
.....	2%	7%	6%	11%	7%	6%	6%	11%	7%	25%
(d.k./n.a.).....	1	3	3	3	2	2	1	4	3	2
.....	0%	2%	2%	2%	1%	1%	0%	2%	2%	1%
INDEX +1.00 <--> -1.00.....	.40	.33	.32	.13	.31	.34	.46	.20	.20	-.09

1.4 The illustrations on the notes

Once again it is only set K that is criticised by most respondents.

Again, sets **G, B** and **A** get the most positive scores. The majority are favourable about sets **D, E, H** and **I**, but the illustrations are rather frequently criticised: we can say that opinions are divided.



11. ATTRACTIVENESS OF : ILLUSTRATIONS ON THESE NOTES.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	F	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very attractive.....	28	43	29	17	22	39	41	17	15	16
.....	14%	22%	15%	10%	12%	19%	19%	9%	8%	9%
attractive.....	117	104	111	92	76	102	126	83	82	44
.....	58%	54%	57%	50%	43%	50%	59%	45%	47%	26%
unattractive.....	39	36	44	52	55	39	28	55	56	49
.....	19%	19%	23%	28%	31%	19%	13%	30%	32%	28%
very unattractive.....	14	10	10	19	20	22	15	23	22	63
.....	7%	5%	5%	10%	11%	11%	7%	13%	12%	36%
(d.k./n.a.).....	3	0	1	3	3		4	5	1	2
.....	1%	0%	0%	2%	2%		2%	3%	1%	1%
INDEX +1.00 <--> -1.00.....	.27	.35	.27	.10	.07	.24	.36	.05	.04	-.29

1.5 In conclusion: formal attractiveness of the notes

If we consider style, colour and illustrations together, set G obtains the best score every time, followed by sets A and B, which are followed a little further by set C.

Set K is highly criticised. It would have to show very specific qualities in other aspects to be considered still in the race.

As for the five remaining sets - D, E, F, H and I - they are not bad results but they are not good scores like the best ones. We will return to this point later.

2. COMMUNICATION, WHAT IS EVOKED, SUBJECTIVE PROFILE

Graphic productions like our sets of notes communicate a personality and a "message" to the general public. This is the question of what is evoked and what is the subjective profile and we first check whether the notes do not unintentionally reveal a side that is too masculine or too feminine.

2.1 The gender (male/female) of the notes

None of the sets we tested is seen as "masculine" or "feminine". For the vast majority of people the sets are either, on the one hand, as much one as the other or, on the other hand, neither one nor the other, which in the end means the same thing.

The only set where there is some "gender connotation" is set A, where 22 % refer to "masculine style" compared with only 7 % "feminine style". But even in this case one could not talk of a really masculine positioning: let us say it has a small masculine "accent".

· 12. GENDER : MASCULINE/FEMININE.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
masculine style.....	44	22	17	35	18	24	27	14	15	8
.....	22%	12%	9%	19%	10%	12%	12%	8%	8%	5%
feminine style.....	14	24	21	20	28	35	14	20	22	14
.....	7%	12%	11%	11%	16%	18%	7%	11%	12%	8%
both masculine and feminine.....	65	61	95	69	57	69	90	63	44	61
.....	32%	31%	49%	38%	33%	34%	42%	34%	25%	35%
neither of them.....	78	86	62	59	73	74	84	86	95	91
.....	39%	45%	32%	32%	42%	36%	39%	47%	54%	52%

2.2 Expressing a geographic link

Should the Euro notes absolutely give an impression of Europe or is it not necessary ?
 The question can remain unanswered as long as the notes avoid giving Europe a regional, limited or even national bias.

That is what we wanted to know by asking respondents if the notes evoked: the whole of Europe, only part of Europe, one country in particular or none of that ?

One might have feared that the "Ages and Styles" notes cause more problems than the others concerning regional or individual country bias. This effect was indeed felt but in an infinitely smaller way than we might have feared.

• 13. EUROPE CONVEYED.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
the whole of Europe.....	143	146	117	96	96	86	138	110	79	50
.....	71%	76%	60%	52%	55%	42%	65%	60%	45%	29%
one region of Europe.....	21	19	25	28	23	9	6	10	12	5
.....	10%	10%	13%	16%	13%	4%	3%	6%	7%	3%
one country in particular.....	26	14	28	33	22	27	20	21	29	24
.....	13%	7%	14%	18%	13%	14%	9%	11%	16%	14%
neither Europe, nor region, nor country.....	12	14	25	25	34	79	49	40	54	92
.....	6%	7%	13%	14%	19%	39%	23%	22%	31%	53%
(d.k./n.a.).....			1			1	1	1	1	3
.....			0%			1%	1%	1%	1%	2%

In the "Ages and Styles" sets 10 to 16 % of respondents think of one part (region) of Europe rather than the whole of Europe. That is more than for the other sets but the level is still minimal. All the more so because a particular country is seen by only 7 to 18% of respondents, which is even less than for the five "Modern and Abstract" sets (9 to 16 %).

So we can talk about a regional connotation in line with the regions where the most lively cultural centres are found but not a bias as one might have feared.



13. THE SET DOES NOT EVOKE THE WHOLE OF EUROPE BUT :
 - A REGION / A COUNTRY AS : ...

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	47	38	59	68	52	33	26	32	41	31
Greece.....	43%		25%	26%	25%	30%	12%	25%	10%	13%
Southern Europe.....	21%	18%	31%	16%	17%	12%	4%		5%	6%
Italy.....	11%	13%	17%	25%	12%	9%	8%	3%	2%	6%
France.....	4%	21%	7%	6%	13%	3%	8%	3%	12%	13%
Germany.....	2%	5%	8%	6%	12%	12%	19%	3%	10%	6%
Netherlands.....	4%	5%	2%		2%	9%	15%	13%	5%	10%
Belgium.....		3%	2%		4%		4%	6%	24%	
Central Europe.....	6%	11%	2%	4%				9%	5%	
Nothern Europe.....	2%	8%	2%	1%	6%		4%	6%	5%	
Spain.....	2%	3%		1%		3%	4%	6%		23%
Middle of Europe.....		5%		4%	4%		4%	6%	5%	3%
United-Kingdom.....	2%	5%		3%	4%		8%	3%	5%	
Western Europe.....		3%	3%	3%	2%		8%	3%	2%	3%
Eastern Europe, communist countries.....		3%		1%	2%			9%	2%	6%
Anywhere.....	2%			3%	4%			3%		
Turkey.....					6%	6%				
USA.....		3%	2%				4%	6%		
Egypt.....			2%			9%				3%
Mediterranean countries (not European).....				1%	2%	3%				3%
Portugal.....	2%		2%					3%	2%	
Switzerland.....						3%		3%	5%	
Antiquity.....			3%		2%				2%	
Africa.....			2%		2%					3%
Denmark.....					2%	3%				
Ireland.....		3%							2%	
Asia.....										3%
Currency without stability.....					2%					
South-america.....			2%							
Finland.....				1%						
Luxembourg.....									2%	
Fantasy land = toy-money (Disney, monopoly, ...)						3%				
other answers.....			2%							
(dk/n.a.).....	11%	8%		7%	6%	6%	12%	3%		3%

13. THE SET DOES NOT EVOKE THE WHOLE OF EUROPE,
 - NOR ONE REGION / COUNTRY, BUT : ...

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	12	16	27	25	31	78	44	41	55	91
No money at all : painting, sticker, etc.....	67%	38%	19%	24%	23%	42%	20%	24%	33%	54%
Anywhere.....	8%	38%	26%	8%	13%	9%	23%	5%	15%	3%
Fantasy land = toy-money (Disney, monopoly, ...)				4%	3%	4%	7%	15%	4%	2%
Antiquity.....			7%	8%						
Africa.....										3%
Mediterranean countries (not European).....			4%	4%						1%
USA.....				4%		3%				
Asia.....									2%	1%
Currency without stability.....						1%				
Turkey.....								2%		
Egypt.....						1%				
other answers.....			4%							
(dk/n.a.).....	25%	25%	44%	48%	61%	44%	52%	54%	51%	37%

2.3 Symbolic expressions: culture, populations, politics, economics

We have just seen to what degree each set of notes evokes the whole of Europe. Let us try and specify which aspects of Europe are seen. What about European culture, populations, politics and economics ?

a) One of these four aspects of Europe, "European politics", is not expressed in any of the sets. In each case we find more respondents saying that this aspect is "(very) badly conveyed" than respondents saying the opposite.

· 14. QUALITY OF EVOCATION OF : EUROPEAN POLITICS.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	143	146	117	96	96	86	138	110	79	50
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very well conveyed.....	2	8	2	2	3	1	2	3	3	4
.....	2%	6%	2%	2%	3%	1%	2%	3%	4%	9%
well conveyed.....	47	44	25	28	27	29	51	39	20	13
.....	33%	30%	21%	29%	28%	34%	37%	35%	25%	27%
badly conveyed.....	47	39	37	41	35	22	47	33	28	13
.....	33%	27%	31%	43%	37%	26%	34%	30%	35%	26%
very badly conveyed.....	23	16	24	10	11	7	16	23	19	10
.....	16%	11%	21%	11%	11%	8%	11%	21%	24%	20%
(d.k./n.a.).....	23	39	30	15	19	26	22	12	10	9
.....	16%	27%	25%	15%	20%	30%	16%	11%	12%	18%
INDEX +1.00 <-> -1.00.....	-.18	-.05	-.32	-.18	-.16	-.04	-.10	-.18	-.29	-.13

b) The second element of Europe, "the European economy", is neither very well nor very badly conveyed, even though some sets are slightly better placed than others on this subject.



14. QUALITY OF EVOCATION OF : EUROPEAN ECONOMY.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	143	146	117	96	96	86	138	110	79	50
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very well conveyed.....	5	6	4	4	8	4	9	8	5	3
.....	4%	4%	3%	4%	9%	5%	6%	7%	7%	5%
well conveyed.....	68	50	34	42	32	39	75	44	36	22
.....	48%	34%	29%	43%	34%	45%	54%	40%	45%	45%
badly conveyed.....	36	46	38	28	29	18	32	30	15	9
.....	25%	31%	33%	29%	30%	21%	23%	28%	19%	18%
very badly conveyed.....	13	15	16	12	11	5	10	17	12	6
.....	9%	11%	14%	12%	12%	6%	7%	16%	15%	12%
(d.k./n.a.).....	20	29	25	12	16	20	12	11	11	10
.....	14%	20%	21%	12%	16%	23%	9%	10%	13%	20%
INDEX +1.00 <--> -1.00.....	.07	-.07	-.15	-.01	-.01	.14	.16	-.03	.05	.08

c) As one might expect, the cultural element of Europe is much better expressed by the five sets in the "Ages and Styles" theme, particularly sets C and D. But in the other group sets F and G also do quite well, because their attain a level of satisfaction equal to set A.

14. QUALITY OF EVOCATION OF : EUROPEAN CULTURE.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	143	146	117	96	96	86	138	110	79	50
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very well conveyed.....	14	27	23	15	15	6	8		5	8
.....	10%	19%	20%	15%	15%	7%	6%		6%	16%
well conveyed.....	83	78	69	67	58	53	79	33	35	21
.....	58%	53%	59%	69%	60%	62%	57%	30%	44%	43%
badly conveyed.....	31	21	16	11	16	18	30	43	24	13
.....	22%	14%	14%	11%	16%	22%	22%	39%	30%	26%
very badly conveyed.....	6	7	2		2	4	8	24	10	6
.....	4%	5%	2%		3%	5%	6%	22%	13%	12%
(d.k./n.a.).....	9	13	6	4	5	4	13	9	6	1
.....	6%	9%	5%	4%	6%	4%	9%	8%	7%	3%
INDEX +1.00 <--> -1.00.....	.26	.37	.43	.46	.37	.24	.20	-.29	.00	.12



d) As for the "Europeans", they are evoked (correctly) in all the sets:

• 14. QUALITY OF EVOCATION OF : THE EUROPEANS.

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	143	146	117	96	96	86	138	110	79	50
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
very well conveyed.....	11	16	11	7	8	8	9	6	2	4
.....	8%	11%	9%	8%	9%	9%	6%	6%	3%	7%
well conveyed.....	77	71	69	57	59	45	79	49	43	23
.....	54%	49%	59%	59%	61%	52%	57%	44%	55%	46%
badly conveyed.....	42	35	26	25	24	23	38	37	21	12
.....	29%	24%	22%	26%	25%	26%	28%	33%	26%	24%
very badly conveyed.....	4	13	3	1	1	4	7	14	8	6
.....	3%	9%	2%	1%	1%	5%	5%	13%	10%	12%
(d.k./n.a.).....	9	11	9	6	4	6	6	4	5	5
.....	6%	7%	8%	6%	5%	7%	4%	4%	6%	10%
INDEX +1.00 <-> -1.00.....	.18	.15	.27	.24	.27	.18	.16	-.02	.08	.07

The results of these four symbolic aspects of Europe has not provided us with any clear-cut elements to differentiate the different sets of notes. Apart from the cultural aspect it was probably too much to expect that a set of notes might properly express such complex, abstract and controversial notions as European "politics", "economics" or even "populations".

In fact these three notions are such ambiguous notions that an answer can express what it says and also the contrary. For European politics, for example, conveying this element well cannot be interpreted in the same way depending on whether a person judges politics as good or bad. The same is true for the economy: conveying European economics well - does it mean a person is describing an economy in growth or in chaos ?

So one should be very careful when looking at the opinions we have obtained and presented here. Nor should we forget the least controversial element: European culture.

Fortunately these difficulties in interpretation do not negatively influence what we say in the next section under "suggestions of identity" for Europe and Europeans.

2.4 Suggestions of identity : dynamism, orientation and multiple aspects

In the previous section we looked at the aspects of Europe as it is, as an existing entity. What about its "future" and its moving identity ? Do the notes express a Europe that is:

- multiple or unique ?
- dynamic or passive ?
- looking to the future or to the past ?

a) Concerning the "multiple / unique" aspect of Europe none of the sets are really dominated by one of these axes but there are some slight differences:

- Set H is positioned rather in terms of its "unity"
- Set B is almost perfectly balanced between both axes
- For sets I and K four out of ten people do not answer, which is very high
- The six other sets are slightly more oriented towards the many aspects of Europe than its unity, but both aspects are clearly present.

• 15. EUROPEAN IDENTITY : ITS MANY ASPECTS OR ITS UNITY ?

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
many aspects of Europe.....	61	46	65	50	48	39	63	29	36	40
.....	30%	24%	33%	27%	27%	20%	30%	16%	21%	23%
its unity.....	36	47	22	36	36	25	40	69	31	24
.....	18%	24%	11%	19%	20%	13%	19%	38%	18%	14%
both of them.....	82	76	80	52	47	72	80	31	40	30
.....	41%	39%	41%	28%	27%	35%	38%	17%	23%	17%
(d.k./n.a.).....	22	24	29	46	44	66	30	53	68	80
.....	11%	12%	15%	25%	25%	32%	14%	29%	39%	46%
INDEX +1.00 <--> -1.00.....	.14	.00	.26	.10	.09	.10	.13	-.31	.05	.16

b) The other two aspects of European identity shown in the notes can be covered together: the dynamic / passive aspect of Europe and its direction - whether it is "looking to the past, to the future, or integrating both directions".

Looking at both aspects we realise there is opposition between:

- set D, which expresses Europe looking to its past, and
- sets F and K which show Europe as dynamic and looking to the future

Sets **A**, **B** and **G** are other ways of showing Europe as dynamic, with set **G** looking much more clearly to the future than the other two. We are tempted to summarise by saying that set **G** looks to the future without renouncing its past, whilst sets **A** and **B** look to the future, keeping one foot in the past and one in the future.

• 15. EUROPEAN IDENTITY : DYNAMIC OR PASSIVE ?

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
dynamic.....	119	96	93	64	73	142	126	84	74	116
.....	59%	50%	48%	35%	42%	70%	59%	46%	42%	67%
passive.....	64	78	83	104	81	41	65	73	63	31
.....	32%	41%	42%	56%	46%	20%	30%	40%	36%	18%
(d.k./n.a.).....	18	19	19	16	21	20	23	27	39	27
.....	9%	10%	10%	9%	12%	10%	11%	15%	22%	15%
INDEX +1.00 <-> -1.00.....	.30	.10	-.06	-.24	-.05	.55	.32	.07	.08	.58

• 15. EUROPEAN IDENTITY : LOOKING TO THE PAST, TO THE FUTURE,
• OR INTEGRATING BOTH THE PAST AND THE FUTURE ?

(weighted : M.E.P.)	SETS :									
	A	B	C	D	E	F	G	H	I	K
BASIS : ALL INTERVIEWS.....	201	193	195	183	175	202	214	183	176	174
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
looking to the past.....	45	32	89	94	60	7	18	11	21	4
.....	23%	16%	46%	51%	34%	3%	9%	6%	12%	2%
looking to the future.....	41	34	17	9	31	126	87	122	74	116
.....	21%	18%	9%	5%	18%	62%	41%	67%	42%	67%
integrating both the past and the future.....	105	120	82	74	75	51	98	35	59	26
.....	52%	62%	42%	40%	43%	25%	46%	19%	34%	15%
(d.k./n.a.).....	9	7	6	6	9	18	10	15	21	28
.....	5%	3%	3%	3%	5%	9%	5%	8%	12%	16%
INDEX +1.00 <-> -1.00.....	.02	-.01	.38	.48	.17	-.65	-.34	-.66	-.34	-.77

C. ACCEPTANCE

Having examined the perceptive and emotional aspects of the notes in the first two parts of this report we end by showing which notes are preferred and which are rejected.

1. PREFERENCE FOR ONE OF THE TWO THEMES

We saw that until now there were no watertight barriers between the two themes for the notes. Whatever the subject, the best sets of notes (and the less good ones) are never all in the same theme. The opinions are not at all systematic.

Bearing this in mind, it is not at the general level of these two themes that we could justifiably make an early choice between the sets of notes. However, for documentary purposes, and in case none of the ten sets were chosen, we look at the overall preference for one theme or the other. So this shows the overall preference between all the sets A to E ("Ages & Styles") and all the sets F to K ("Modern & Artistic").

· 20. COMPARING THE TWO THEMES, THE MOST APPROPRIATE IS :

(weighted : M.E.P.)	TOTAL	COUNTRY													
		OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
Ages & Styles.....	1003	51	57	87	50	99	90	39	87	23	57	69	75	68	117
.....	53%	41%	46%	51%	63%	58%	52%	49%	48%	28%	42%	55%	52%	54%	64%
Modern & Abstract.....	524	49	39	49	18	50	44	28	51	36	49	35	41	31	35
.....	28%	39%	31%	29%	23%	29%	26%	35%	28%	44%	36%	28%	28%	25%	19%
both are appropriate.....	286	20	24	24	8	18	34	6	33	18	28	15	28	25	17
.....	15%	16%	19%	14%	10%	11%	20%	8%	18%	22%	21%	12%	19%	20%	9%
both are inappropriate...	62	4	3	7	4		3	6	7	1	1	4		1	13
.....	3%	3%	2%	4%	5%		2%	8%	4%	1%	1%	3%		1%	7%
dk/n.a.....	21	1	2	3		3	1	1	4	3		2			
.....	1%	1%	2%	2%		2%	1%	1%	2%	4%		2%			

On the European level it is the traditional theme, "Ages & Styles" which wins. There is hardly any possible discussion about it because only one country, Luxembourg, expressed the opposite preference and only one country, Austria, was undecided.

2. THE BEST SET IN EACH THEME

2.1 The sets in the "Ages and Styles" theme

Out of the five "Ages & Styles" sets two sets obtain more votes than the others: first of all set B, then set C. Set A comes third and sets D and E come last.

· 16 & 23. THE MOST APPROPRIATE SET IN THEME "AGES/STYLES".

(Total weighted: M.E.P.)	TOTAL	COUNTRY													
		OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
A.....	299	32	20	20	8	35	22	11	33	24	46	16	23	21	18
.....	16%	26%	16%	12%	10%	21%	13%	14%	18%	30%	34%	13%	16%	17%	10%
B.....	573	28	47	38	19	45	69	12	49	33	54	44	61	42	56
.....	30%	22%	38%	22%	24%	26%	40%	15%	27%	41%	40%	35%	42%	34%	31%
C.....	501	17	36	52	28	58	48	27	59	8	19	27	14	26	34
.....	26%	14%	29%	31%	35%	34%	28%	34%	32%	10%	14%	22%	10%	21%	19%
D.....	197	17	7	27	12	15	16	12	12	6	4	17	20	11	19
.....	10%	14%	6%	16%	15%	9%	9%	15%	7%	7%	3%	14%	14%	9%	10%
E.....	207	18	7	18	5	13	10	8	17	3	11	20	19	15	40
.....	11%	14%	6%	11%	6%	8%	6%	10%	9%	4%	8%	16%	13%	12%	22%
(none/n.a.).....	119	13	8	15	8	4	7	10	12	7	1	1	8	10	15
.....	6%	10%	6%	9%	10%	2%	4%	13%	7%	9%	1%	1%	6%	8%	8%
TOTAL ANSWERS.....	1896	125	125	170	80	170	172	80	182	81	135	125	145	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	101%	100%	100%

When we see how respondents reacted in the fourteen countries we are struck how regular the preferences are:

- In 5 countries the two preferred sets are **B** then **C**, in that order
- In 4 countries the two preferred sets are **C** then **B**, in that order
- In 3 countries the two preferred sets are **B** then **A**, in that order
- In 1 country the two preferred sets are **A** then **B**, in that order
- In 1 country set **C** is preferred, followed equally by **B**, **D** + **A**

Conclusion:

- Set **B** is amongst the two most preferred sets in all countries
- Set **C** is amongst the two most preferred sets in 10 out of the 14 countries
- Set **A** is amongst the two most preferred sets in 5 out of the 14 countries

The reasons for preferring these three sets show most interesting differences:

-for set **B** people emphasise :

1. Europe is evoked, and, to the same degree :
2. the illustrations are well chosen (attractive)
3. the colours are well chosen

-for set **C** people emphasise :

1. the illustrations are well chosen (attractive)
2. the resemblance with known / national notes
3. Europe is evoked

-for set **A** people emphasise :

1. the colours are well chosen
2. the style, layout and aesthetics are pleasant
3. Europe is evoked

· 17 & 24. REASONS WHY THIS SET IS THE BEST WITHIN «-AGES & STYLES-».

	A	B	C	D	E
BASE RESPONDENTS.....	251	508	349	153	161
attractiveness of illustrations : persons, buildings, etc..	16%	33%	45%	33%	28%
attractiveness of colours.....	32%	25%	16%	25%	25%
evokes : Europe, European Society, peoples, culture.....	24%	35%	18%	14%	9%
attractiveness of style, lay-out.....	27%	15%	13%	11%	16%
like our banknotes.....	12%	6%	22%	30%	17%
easiness, practicability, safety.....	8%	13%	12%	20%	21%
evokes : our Country.....	3%	16%	10%	10%	10%
attractiveness : in general.....	14%	9%	8%	7%	9%
acceptability, familiarity, confidence, for all people.....	15%	8%	8%	7%	10%
real banknotes, typical, normal presentation.....	4%	5%	9%	13%	17%
evokes : the future, modernity, dynamism, evolution.....	8%	4%	4%	3%	1%
coherence of the set, clarity or inspiration.....	2%	3%	1%	3%	2%
nothing, n.a.....	4%	1%	1%	1%	2%
other answers.....	0%	0%			1%

It goes without saying that, within this theme, set **B** obtains the best score because of its relevance and specific European nature.

2.2 The sets in the "Modern & Abstract" theme

Out of the five "Modern & Abstract" sets just one set dominates: set **G** obtains 52 % of the votes, the second choice only obtaining 18 %. Furthermore this set was successful in all the countries.

• 16 & 23. THE MOST APPROPRIATE SET IN THEME "MODERN/ABSTRACT".

(Total weighted: M.E.P.)	TOTAL	COUNTRY													
		OESTER	BELG.	DEUTSH	ELLAS	ESPAÑA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
F.....	225	30	12	15	9	24	16	10	30	11	26	17	8	11	15
	12%	24%	10%	9%	11%	14%	9%	13%	16%	14%	19%	14%	6%	9%	8%
G.....	987	50	63	102	41	89	99	43	73	49	50	77	86	64	97
	52%	40%	50%	60%	51%	52%	58%	54%	40%	60%	37%	62%	60%	51%	53%
H.....	339	13	34	16	14	26	26	11	47	10	41	20	31	31	33
	18%	10%	27%	9%	18%	15%	15%	14%	26%	12%	30%	16%	22%	25%	18%
I.....	112	11	5	6	2	11	13	2	12	2	13	7	6	8	12
	6%	9%	4%	4%	3%	6%	8%	3%	7%	2%	10%	6%	4%	6%	7%
K.....	62	14	3	4	3	14	4	4	4	4	3	2	5	2	3
	3%	11%	2%	2%	4%	8%	2%	5%	2%	5%	2%	2%	3%	2%	2%
(none/n.a.).....	171	7	8	27	11	6	14	10	16	5	2	2	8	9	22
	9%	6%	6%	16%	14%	4%	8%	13%	9%	6%	1%	2%	6%	7%	12%
TOTAL ANSWERS.....	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%

The reasons for preferring set **G** in this theme are as follows:

1. the illustrations are well chosen (attractive)
2. the colours are well chosen
3. Europe is evoked

Since the other sets are well behind we will not list the reasons here. We merely point out one specific point about set **H**: half of respondents like the simplicity and ease of recognition. (In spite of what one might think, set **H** is not preferred by more professional people than the public at large: 18 % in both cases).



· 17 & 24. REASONS WHY THIS SET IS THE BEST WITHIN «-MODERN & ABSTRACT-».

	F	G	H	I	K
BASE RESPONDENTS.....	165	816	284	85	46
attractiveness of colours.....	42%	27%	21%	18%	33%
attractiveness of illustrations : persons, buildings, etc....	18%	35%	8%	26%	15%
easiness, practicability, safety.....	26%	17%	55%	12%	9%
attractiveness of style, lay-out.....	24%	15%	20%	14%	41%
evokes : Europe, European Society, peoples, culture.....	8%	20%	15%	9%	7%
attractiveness : in general.....	16%	11%	10%	13%	11%
real banknotes, typical, normal presentation.....	4%	13%	12%	8%	2%
like our banknotes.....	8%	11%	10%	13%	4%
acceptability, familiarity, confidence, for all people.....	10%	8%	13%	11%	7%
evokes : our Country.....	6%	10%	1%	22%	4%
coherence of the set, clarity or inspiration.....	3%	4%	5%	2%	
evokes : the future, modernity, dynamism, evolution.....	4%	4%	1%		17%
nothing, n.a.....	2%	2%	1%	5%	2%
other answers.....	2%	1%			



3. REJECTS AND PREFERENCES FOR BOTH THEMES

During the last part of the interview all ten sets were shown to all respondents. This was a difficult operation but necessary to establish the overall comparison for all sets.

We start with the rejects: the sets that would be unpleasant to have to use when moving to the Euro. We end with the preferences: the sets that people would prefer to see chosen by the monetary authorities.

3.1 The sets not liked

Three sets stand out as rejected by the participants, one in a negative sense and two in a positive sense:

- Set **K** is massively rejected, by nearly 8 out of 10 people.
In the earlier analysis this set was very often found in last place. So its low position is confirmed. Furthermore it is rejected in all the countries by at least 62 % of respondents.

- Sets **G** and **B** are only rejected by a very small number of people: less than one person out of 10 and there is consensus on this point across all countries surveyed.

· 25. SETS DISLIKED WHEN CONSIDERING ALL OF THEM.

(Total weighted: M.E.P.)	TOTAL	COUNTRY													
		OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN. -K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
A.....	302	18	27	33	25	14	35	12	16	8	20	25	15	12	31
	16%	14%	22%	19%	31%	8%	20%	15%	9%	10%	15%	20%	10%	10%	17%
B.....	171	16	12	20	12	7	21	8	8	5	18	12	9	8	14
	9%	13%	10%	12%	15%	4%	12%	10%	4%	6%	13%	10%	6%	6%	8%
C.....	394	39	34	26	16	21	39	7	25	24	67	34	41	18	43
	21%	31%	27%	15%	20%	12%	23%	9%	14%	30%	50%	27%	28%	14%	24%
D.....	508	39	46	34	13	36	55	17	31	40	74	44	43	19	58
	27%	31%	37%	20%	16%	21%	32%	21%	17%	49%	55%	35%	30%	15%	32%
E.....	476	41	42	41	20	29	74	10	27	28	55	38	25	22	33
	25%	33%	34%	24%	25%	17%	43%	13%	15%	35%	41%	30%	17%	18%	18%
F.....	506	25	49	49	23	26	57	23	26	22	37	38	52	28	61
	27%	20%	39%	29%	29%	15%	33%	29%	14%	27%	27%	30%	36%	22%	34%
G.....	135	11	11	12	9	6	14	7	12	6	25	7	7	6	8
	7%	9%	9%	7%	11%	4%	8%	9%	7%	7%	19%	6%	5%	5%	4%
H.....	441	42	16	44	30	24	55	21	24	14	41	30	38	20	42
	23%	34%	13%	26%	38%	14%	32%	26%	13%	17%	30%	24%	26%	16%	23%
I.....	570	40	43	55	30	23	74	23	38	23	44	39	50	27	59
	30%	32%	34%	32%	38%	14%	43%	29%	21%	28%	33%	31%	35%	22%	32%
K.....	1484	78	97	127	60	113	147	60	132	60	116	105	115	109	161
	78%	62%	78%	75%	75%	66%	85%	75%	73%	74%	86%	84%	80%	87%	88%
(none/n.a.).....	105	11	4	19		23	2	12	4	4	2	2	15	8	4
	6%	9%	3%	11%		14%	1%	15%	2%	5%	1%	2%	10%	6%	2%
TOTAL ANSWERS.....	5092	360	381	460	238	322	573	200	343	234	499	374	410	277	514
	269%	288%	305%	271%	298%	189%	333%	250%	188%	289%	370%	299%	285%	222%	282%



The reasons for rejecting all the sets are mainly emotive: style, colours, general attractiveness and aesthetics. It would be difficult to find one detail or another allowing us to indicate for each set the specific reason for rejecting it: the rejected sets really are rejected "overall".

· 26. REASONS WHY SOME SETS ARE DISLIKED FOR USING AS ONE'S NOTES.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	293	160	403	516	469	499	133	423	547	1465
bad style, lay-out, drawings, design.....	36%	31%	28%	29%	39%	39%	30%	41%	37%	38%
bad colours.....	27%	29%	20%	28%	29%	32%	27%	22%	27%	34%
not real banknotes, like something else, too unusual.....	25%	18%	17%	16%	19%	27%	14%	26%	25%	37%
unattractive in general : ugly, doesn't like it.....	21%	26%	20%	24%	23%	19%	28%	20%	20%	18%
bad illustrations : persons, buildings, planets,.....	13%	13%	31%	22%	14%	10%	11%	14%	14%	8%
not practical, not safe, not readable.....	11%	11%	6%	8%	10%	10%	9%	10%	13%	10%
not for Europe, for a country, like other banknotes.....	8%	8%	8%	7%	8%	8%	10%	8%	6%	4%
no confidence, not acceptable for anybody, too unfamiliar...	5%	6%	6%	7%	6%	6%	8%	6%	8%	6%
no connection with our culture, symbols, environment.....	6%	9%	8%	8%	7%	5%	8%	6%	6%	4%
visually incoherent, not understood, inconsistent.....	7%	6%	5%	3%	4%	3%	5%	4%	7%	5%
evokes nothing.....	7%	6%	2%	2%	6%	6%	5%	7%	6%	3%
antique, something of the past, no future.....	1%	4%	9%	9%	6%	1%	3%	2%	2%	1%
other answers.....	1%	4%	1%	1%	2%	1%	2%	2%	1%	0%

3.2 The sets which people would prefer to use

Once again it is set **G** that stands out: more than one person out of three put it among their preferred sets. Sets **C** and **B** follow: each one convinced just under one participant out of four.



• 27. PREFERRED SETS WHEN CONSIDERING ALL OF THEM.

(Total weighted: M.E.P.)	TOTAL	COUNTRY													
		IREL.	BELG.	DEUTSH	ELLAS	ESPAÑA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN. K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
A.....	251	27	22	21	9	21	13	15	25	25	31	15	29	15	20
	13%	22%	18%	12%	11%	12%	8%	19%	14%	31%	23%	12%	20%	12%	11%
B.....	438	36	39	35	20	24	39	22	40	33	43	35	58	28	37
	23%	29%	31%	21%	25%	14%	23%	28%	22%	41%	32%	28%	40%	22%	20%
C.....	439	21	28	46	29	44	33	29	45	15	25	23	23	20	39
	23%	17%	22%	27%	36%	26%	19%	36%	25%	19%	19%	18%	16%	16%	21%
D.....	227	18	9	27	27	15	8	17	15	9	7	18	23	9	29
	12%	14%	7%	16%	34%	9%	5%	21%	8%	11%	5%	14%	16%	7%	16%
E.....	173	21	7	11	12	9	1	13	13	2	8	18	27	13	36
	9%	17%	6%	6%	15%	5%	1%	16%	7%	2%	6%	14%	19%	10%	20%
F.....	206	31	17	14	12	15	6	12	23	20	33	19	11	9	17
	11%	25%	14%	8%	15%	9%	3%	15%	13%	25%	24%	15%	8%	7%	9%
G.....	668	39	55	70	28	50	41	30	51	37	42	63	74	60	72
	35%	31%	44%	41%	35%	29%	24%	38%	28%	46%	31%	50%	51%	48%	40%
H.....	316	16	33	24	6	20	17	14	38	17	39	20	33	25	36
	17%	13%	26%	14%	8%	12%	10%	18%	21%	21%	29%	16%	23%	20%	20%
I.....	95	12	10	9	3	4	6	4	8	4	9	8	12	4	11
	5%	10%	8%	5%	4%	2%	3%	5%	4%	5%	7%	6%	8%	3%	6%
K.....	103	22	10	11	9	13	6	1	5	6	9	5	12		6
	5%	18%	8%	6%	11%	8%	3%	1%	3%	7%	7%	4%	8%		3%
(none/n.a.).....	129	19	1	23	2	21	2	11	10	4	1		8	6	12
	7%	15%	1%	14%	3%	12%	1%	14%	5%	5%	1%		6%	5%	7%
TOTAL ANSWERS.....	3043	262	231	291	157	236	172	168	273	172	247	224	310	189	315
	161%	210%	185%	171%	196%	139%	100%	210%	150%	212%	183%	179%	215%	151%	173%

Looking at the way respondents reacted in the 14 countries, we are struck again by the high degree of consistency of their preferences.

- In 7 countries the two preferred sets are **G** then **B**, in that order
- In 5 countries the two preferred sets are **G** then **C**, in that order
- In 1 country the two preferred sets are **B** then **G**, in that order
- In 1 country the two preferred sets are **C** then **G**, in that order

Conclusion:

- Set **G** is ALWAYS among the top two in all the countries
- Set **B** is among the top two in 8 out of the 14 countries
- Set **C** is among the top two in 6 out of the 14 countries

Once again the reasons people prefer one from another are emotive: style, colours, general attractiveness and aesthetics.

• 28. REASONS WHY SOME SETS ARE PREFERRED FOR USING AS ONE'S NOTES.

	A	B	C	D	E	F	G	H	I	K
BASE RESPONDENTS.....	277	467	411	224	188	226	700	334	101	103
attractiveness of colours.....	32%	33%	21%	29%	22%	39%	32%	32%	32%	31%
easiness, practicability, safety.....	25%	26%	21%	27%	31%	30%	21%	51%	18%	14%
attractiveness of illustrations : persons, buildings, etc....	14%	22%	35%	32%	21%	19%	27%	12%	19%	12%
attractiveness of style, lay-out.....	26%	19%	17%	17%	18%	35%	21%	22%	37%	53%
evokes : Europe, European Society, peoples, culture.....	27%	35%	20%	15%	16%	10%	24%	18%	15%	9%
attractiveness : in general.....	21%	15%	16%	13%	15%	22%	20%	10%	22%	25%
real banknotes, typical, normal presentation.....	9%	10%	16%	21%	28%	6%	13%	12%	11%	
acceptability, familiarity, confidence, for all people.....	12%	9%	10%	7%	7%	6%	10%	13%	11%	4%
like our banknotes.....	4%	4%	14%	15%	11%	2%	4%	6%	2%	
coherence of the set, clarity or inspiration.....	7%	5%	5%	6%	5%	5%	8%	6%	6%	4%
evokes : our Country.....	4%	6%	6%	4%	4%	3%	6%	2%	6%	
evokes : the future, modernity, dynamism, evolution.....	6%	3%	3%	0%	2%	8%	5%	1%	4%	20%
other answers.....	1%	0%		0%		0%	1%	1%	1%	
nothing, n.a.....		0%	0%				0%			1%

Showing together all ten sets, which are very different, helped to erase the specific nature of individual sets. We could see the specifics better when the choice was more limited (see the previous chapter).

From this last chapter we mainly remember the high degree of preference for set **G**, followed by sets **B** and **C**. These results are really surprising, not so much for their high absolute scores, but more for their regular spread across all the countries of the European Union.

SAMPLE DESCRIPTION

29. AWARENESS OF EURO, BEFORE THE INTERVIEW.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
yes, aware of single currency and knew euro	1399	116	94	145	41	97	150	56	100	68	118	83	133	103	130
.....	74%	93%	75%	85%	51%	57%	87%	70%	55%	84%	87%	66%	92%	82%	71%
aware of single currency but didn't know euro..	306	7	22	21	32	22	17	11	49	10	14	30	11	13	31
.....	16%	6%	18%	12%	40%	13%	10%	14%	27%	12%	10%	24%	8%	10%	17%
heard something but that's all.....	101	2	4	3	3	32	2	10	16	1	3	5		6	7
.....	5%	2%	3%	2%	4%	19%	1%	13%	9%	1%	2%	4%		5%	4%
not aware at all.....	90		5	1	4	19	3	3	17	2		7		3	14
.....	5%		4%	1%	5%	11%	2%	4%	9%	2%		6%		2%	8%

30. IN HOW MANY YEARS WOULD YOU WANT THE EURO TO REPLACE CURRENCIES ?

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
never.....	407	30	17	44	14	32	20	5	20	13	23	24	29	29	85
.....	21%	24%	14%	26%	18%	19%	12%	6%	11%	16%	17%	19%	20%	23%	47%
in more than 10 years....	121	18	3	19	4	9	10	2	7	2	8	4	3	6	14
.....	6%	14%	2%	11%	5%	5%	6%	3%	4%	2%	6%	3%	2%	5%	8%
in 5 to 10 years.....	278	36	7	34	10	26	31	13	23	13	17	12	14	21	16
.....	15%	29%	6%	20%	13%	15%	18%	16%	13%	16%	13%	10%	10%	17%	9%
in about 5 years.....	233	23	13	28	7	12	16	6	25	11	17	21	31	27	15
.....	12%	18%	10%	16%	9%	7%	9%	8%	14%	14%	13%	17%	22%	22%	8%
in less than 5 years....	409	10	23	22	13	26	49	28	62	22	45	29	41	21	27
.....	22%	8%	18%	13%	16%	15%	28%	35%	34%	27%	33%	23%	28%	17%	15%
today if possible.....	258	5	41	17	21	31	30	9	31	16	14	16	16	13	5
.....	14%	4%	33%	10%	26%	18%	17%	11%	17%	20%	10%	13%	11%	10%	3%
no opinion.....	190	3	21	6	11	34	16	17	14	4	11	19	10	8	20
.....	10%	2%	17%	4%	14%	20%	9%	21%	8%	5%	8%	15%	7%	6%	11%

31. NUMBER OF NOTES HANDLED EACH DAY FOR SHOPPING.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1677	106	121	142	80	153	141	68	176	77	120	123	100	114	157
MEDIAN :.....	3.0	5.0	4.0	3.0	5.0	3.0	2.0	3.0	10.0	4.0	2.0	4.0	3.0	3.0	3.0
MEAN :.....	5.3	7.0	4.5	3.8	6.7	3.0	2.0	6.0	13.9	5.5	3.0	4.3	3.6	4.6	3.3
(standard error)	(.2)	(.4)	(.3)	(.2)	(.6)	(.2)	(.1)	(1.3)	(.8)	(.5)	(.3)	(.2)	(.3)	(.3)	(.2)
1.....	263		17	13		28	69	11		1	32	8	13	11	29
2.....	340	7	20	32	6	45	39	16	3	10	34	20	25	24	48
3.....	301	12	20	35	17	42	19	14	3	18	23	33	29	23	32
4.....	156	16	14	16	5	14	8	6	7	13	19	19	9	12	16
5.....	214	23	30	31	24	15	3	8	21	12	3	22	12	18	9
6.....	59	3	1	4	2	3		2	12	4	1	7	1	5	11
7.....	26	4	1	2	4			1	5	2	1	2	1	1	3
8.....	25	4	2	1	1	2			7	5	1		1	2	2
9.....	4	2			1				1						
10.....	147	22	11	6	11	2	3	4	46	7	5	9	8	15	5
12.....	6	5	1		1					1			1		1
13.....	2	1				1				1					
15.....	43	4	1	1	3	1			21	2		3		2	
16.....	1								1						
20.....	57	3	3	1	4			3	30					1	1
24.....	1							1							
25.....	1										1				
26.....	1								1						
30.....	15				1				9	1					
38.....	1							1							
40.....	3								2						
50.....	9								6						
60.....	1								1						
80.....	1							1							



GALLUP EUROPE

31. NUMBER OF NOTES HANDLED EACH DAY AT WORK.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	814	47	46	72	28	75	77	31	86	32	67	43	69	61	74
MEDIAN :.....	100.0	120.0	400.0	100.0	100.0	70.0	30.0	100.0	200.0	200.0	200.0	130.0	300.0	200.0	50.0
MEAN :.....	312.9	140.7	443.7	181.1	138.6	350.7	138.1	623.1	530.1	927.5	466.0	196.3	691.4	649.8	111.9
(standard error)....	(22.9)	(15.2)	(53.0)	(23.5)	(20.5)	(84.4)	(30.5)	(298)	(90.6)	(304)	(85.8)	(31.2)	(116)	(150)	(16.8)
1.....	16	1		1		2	2				1		3	1	4
2.....	12	1			1				1		1				3
3.....	11			2		2	2							1	1
4.....	3											2			1
5.....	15	1		1		2	3	1			2			3	1
6.....	8	1				2	2					1			1
7.....	1														1
8.....	7					2	1				1			1	1
10.....	37			5		1	11	2		1	1			2	4
12.....	4					2	1						1		
13.....	1														
15.....	12	1		1		3	3								1
16.....	1					1									
20.....	32	1		3		3	6	2	2	2			1	1	5
25.....	12			1		1	1					2		2	4
30.....	44			3	2	6	10		2			5	1	1	4
35.....	1										1				
40.....	18		2	1		6	1	2	1		1				2
45.....	3										1			1	1
50.....	51	4	2	6	2	4	4	3	4	3	3	2	1	3	7
55.....	2					1	1								
60.....	23	1	1	2	2	1	2	1	4		2	1		1	2
65.....	3					1	1				2				
70.....	14	1	1		2	1	3	1	1			2		1	1
75.....	7	1		1		1				1	3				1
80.....	17	2		2	1	4			3	1		2	1		
85.....	1					1									
90.....	8			1		1	1		3						
100.....	88	8	2	9	6	7	3	4	12	5	8	5	7	6	8
120.....	7	1		1		1	1				1				1
125.....	1	1												1	
130.....	5	1		1	1				1			1			
140.....	1										1				
150.....	31	6	3	2	3	1		1	6	1	1	3	3	3	2
170.....	2						1								
175.....	0												1		
180.....	1											1			
190.....	1							1							
200.....	69	7	3	7	4	3	5	4	7	4	3	5	10	5	7
225.....	0									1					
250.....	14	3	2	2					3			2		1	1
260.....	2						1								
275.....	1	1													
300.....	46	2	4	5	3	2	3	2	3	2	7	4	7	6	3
350.....	5			1			1								1
400.....	17		4	1		3	1		2		3		2	1	1
450.....	4	2							1				2	1	
490.....	1													1	
500.....	54		11	5	1	4	1	1	10	3	4	3	5	4	4
550.....	3			1				1		1					
600.....	7			2							1		2		
700.....	10		3	2					1		1	1	2	1	
750.....	5		3	1							2		1	1	
800.....	7		3				1		1			2	2	1	
850.....	0												1		
900.....	2						1								
1000.....	28					3	2	1	6	2	9		7	4	
1200.....	3								2						
1300.....	1		1												
1400.....	0														
1500.....	11					2	1	1	4				1		
1700.....	1							1						1	
2000.....	11		1			2		1	4	1			3	2	
2500.....	4					1							1	1	
3000.....	4					1		1	1				1	1	
3500.....	1										1				
4000.....	1					1									
4500.....	0									1					
4900.....	1													1	
5000.....	2									1			2	2	
5500.....	0									1					
6000.....	2								1	1					
9000.....	1							1							

STARTING SET FOR THE INTERVIEWS.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
A.....	201	12	13	17	8	17	25	8	19	8	14	12	14	12	17
.....	11%	10%	10%	10%	10%	10%	15%	10%	10%	10%	10%	10%	10%	10%	9%
B.....	193	13	13	17	8	17	17	8	19	8	18	14	14	12	17
.....	10%	10%	10%	10%	10%	10%	10%	10%	10%	10%	13%	11%	10%	10%	9%
C.....	195	13	13	17	8	17	19	8	20	7	14	12	14	12	18
.....	10%	10%	10%	10%	10%	10%	11%	10%	11%	9%	10%	10%	10%	10%	10%
D.....	183	13	13	17	8	17	13	8	19	8	14	13	13	13	17
.....	10%	10%	10%	10%	10%	10%	8%	10%	10%	10%	10%	10%	9%	10%	9%
E.....	175	12	13	17	8	17	10	8	17	7	10	13	14	12	19
.....	9%	10%	10%	10%	10%	10%	6%	10%	9%	9%	7%	10%	10%	10%	10%
F.....	202	13	13	17	8	17	26	8	18	7	11	11	14	13	19
.....	11%	10%	10%	10%	10%	10%	15%	10%	10%	9%	8%	9%	10%	10%	10%
G.....	214	12	13	17	8	17	30	8	18	11	16	13	15	13	19
.....	11%	10%	10%	10%	10%	10%	17%	10%	10%	14%	12%	10%	10%	10%	10%
H.....	183	13	10	17	8	17	11	8	20	9	13	13	15	13	19
.....	10%	10%	8%	10%	10%	10%	6%	10%	11%	11%	10%	10%	10%	10%	10%
I.....	176	12	12	17	8	17	11	8	15	7	15	12	16	13	18
.....	9%	10%	10%	10%	10%	10%	6%	10%	8%	9%	11%	10%	11%	10%	10%
K.....	174	12	12	17	8	17	10	8	17	9	10	12	15	12	19
.....	9%	10%	10%	10%	10%	10%	6%	10%	9%	11%	7%	10%	10%	10%	10%

SEX.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
men.....	985	65	65	86	45	97	80	40	103	45	81	61	79	58	88
.....	52%	52%	52%	51%	56%	57%	47%	50%	57%	56%	60%	49%	55%	46%	48%
women.....	911	60	60	84	35	73	92	40	79	36	54	64	65	67	94
.....	48%	48%	48%	49%	44%	43%	53%	50%	43%	44%	40%	51%	45%	54%	52%

SEGMENT OF THE SAMPLE.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN. -K.
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
.....	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
public at large.....	1109	75	75	99	50	100	100	51	102	51	76	75	80	75	107
.....	59%	60%	60%	58%	63%	59%	58%	64%	56%	63%	56%	60%	56%	60%	59%
professionals.....	787	50	50	71	30	70	72	29	80	30	59	50	64	50	75
.....	41%	40%	40%	42%	38%	41%	42%	36%	44%	37%	44%	40%	44%	40%	41%



GALLUP EUROPE

AGE.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
MEDIAN	40.0		37.0	38.0	31.5	37.5	40.5	36.0	48.0	43.0	38.0	38.0	38.0	57.0	38.0
MEAN	42.1		39.8	41.4	37.9	40.1	42.3	39.8	45.9	42.7	40.1	40.3	38.2	54.6	41.2
Calculation basis.....	1829		125	170	80	170	172	80	181	81	135	125	144	125	182
(standard error)	(.4)		(1.3)	(1.1)	(1.7)	(1.3)	(1.2)	(1.7)	(1.2)	(1.7)	(1.3)	(1.5)	(1.1)	(1.4)	(1.2)
BASIS : ALL INTERVIEWS...	1895	125	125	170	80	170	172	80	181	81	135	125	144	125	182
15-30.....	19	37													
31-50.....	28	54													
51 & +.....	18	34													
15.....	12		2	2		2	1		2					1	
16.....	11		1	2			1		1	1		2			
17.....	17			2		3	2	2	2			3			
18.....	40		1	1	2	5	4	2	3	1		3	2		10
19.....	22		1			2	3	1	2			5	2		4
20.....	28		1	3		3	2	3	3	2	2	1	1		4
21.....	34		2	2	4	2	3	1	1	1	4	2	4		7
22.....	29		5	3		5	2	1	1	3	5		7	2	1
23.....	26		3	2	3	5	1	1	1	1	2	2	6		2
24.....	47		1	4	2	7	5	2	2	2	5	7	3		5
25.....	55		5	3	5	7	4	2	8	1	1	4	5		6
26.....	43		5	4	6	6	1		2	2	5	6	1	2	4
27.....	43		2	7	3	6		1	3	2	4	3	3		5
28.....	41		3	5	5	2	5	2	4		2	2	6	2	2
29.....	44		4	4	4	4	2	1	1	1	5	6	3	3	7
30.....	36		2	3	4	4	5	1	4	2	2	2	1	2	1
31.....	39		4	2	2	5	5	3	1		3	4	4	3	4
32.....	27		4	4	1	2	5	2	1		2	2	2	3	
33.....	45		2	4	2	2	2	6	5	4	5	4	4	1	6
34.....	33		1	1		1	4	4	4		6	2	5		5
35.....	46		8	2	2	5	3	4	4	1	5	4	2	1	6
36.....	57		5	7	3	3	11	3	2	1	4	1	2	2	5
37.....	47		4	12	2	4	2	1	2		2	1	3		4
38.....	49		3	9	1	4	4	4	1	3	3	1	5	4	5
39.....	34		2	6		3	4	1	2	2	4	1	4	3	1
40.....	37		1	1	2	4	5	4	2	3	4	3	4	1	5
41.....	23		1	3		3	3		2	4	3	2	2		
42.....	41		4	2		4	9	1	5	2	2	2	2	3	2
43.....	25		1	1		1	3	2	5	2	3	2	4	2	2
44.....	31		4	4	1	5	1		3	2	1	1	3	2	3
45.....	41			1	1	4	4		4	1	3	3	3	1	7
46.....	32			2	2	2	2		4	3	1	8	9	2	3
47.....	31		1	1	1		4	2	3	5	7		3	3	5
48.....	25		1			2	3	1	4	2	2		5	2	3
49.....	30		2	1	3	1	5	4	1	1	4	1	3	4	4
50.....	28		4		1	4	1	2	2	4	1		1	1	8
51.....	21			1		3	2		3	3	1	1	4	3	1
52.....	31		1	1	1	1	5	1	9	2	2	4	2	1	
53.....	21			1		3	2	2	4		2	2	1	4	
54.....	16		1	1	1	2	2				2	2	2	3	2
55.....	36		3	1	2	6	6		3	1	2	2	4	1	3
56.....	45		3	11	1	2	2		9	2		1	2	1	1
57.....	52		3	13	2	2	3		7			2	2	2	3
58.....	46			12	1	2	3	1	5	1	3	4	1	2	1
59.....	30			6		1	1		6	1	1	2	2	3	3
60.....	28		1	3		2	1	2	6	1	2	2	3	2	2
61.....	25		2	1					7	2	1	2	3	4	4
62.....	24		2		1	3	3		4		1	3	2	2	2
63.....	16			2		1		1	1	1			2	8	2
64.....	19			1		3	1	1	3			1	1	1	4
65.....	17			1	2	2	1		2			6		4	4
66.....	17				4	1			3		2		2	2	3
67.....	26		1	2	3		1		6		1		1	4	3
68.....	11			1			4			1	2	1	1	1	
69.....	20		3	2		3	3	2	1	1	1		2	3	1
70.....	6					2		1	1		1	1			
71.....	14					1	2		2			2	1	2	2
72.....	12					2	2		1		1		2	2	3
73.....	7		1					2			1			4	
74.....	10		2			2			1	1	1			1	2
75.....	3		1				1							1	
76.....	8		1			1		1	2		1	1		2	
77.....	2						1			1					
78.....	4									1			5		1
79.....	2									1			4		
80.....	5					1	1						2		1
81.....	1											1			
82.....	1														1
83.....	5							2							1
84.....	2						1			1					
85.....	1										1				
86.....	1								1						

AGE WHEN FINISHED FULL TIME EDUCATION.

(Total weighted: M.E.P.)	TOTAL	OESTER	BELG.	DEUTSH	ELLAS	ESPANA	FRANCE	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SUOMEN	SWEDEN	UN.-K.
MEDIAN :.....	18.0	20.0	20.0	19.0	18.0	18.0	18.0	17.0	17.0	18.0	18.0	17.0	20.0	19.0	16.0
MEAN :.....	18.4	20.2	20.3	20.5	19.7	17.9	18.3	17.2	16.9	19.2	18.8	16.2	21.2	19.7	16.9
Calculation basis.....	1707	96	112	152	70	141	163	75	169	73	124	113	118	110	169
(standard error)	(.1)	(.3)	(.3)	(.4)	(.5)	(.4)	(.3)	(.3)	(.3)	(.5)	(.4)	(.5)	(.5)	(.4)	(.2)
BASIS : ALL INTERVIEWS...	1896	125	125	170	80	170	172	80	182	81	135	125	144	125	182
still studying.....	175	29	13	18	10	18	9	5	13	7	11	9	26	15	13
never gone to school.....	15					11				1		3			
7.....	2								1			1			
8.....	2					1						1			
9.....	3											5			
10.....	16								5			13			
11.....	32					2			14	1		14			
12.....	33				5	5	3	1	9	1		5			
13.....	32				2	7	4	1	7		3	4			
14.....	144		5	11	2	23	21	9	20	2	6	1	2	6	10
15.....	114	4	2	6	2	7	7	6	14	5	9	5	5	12	24
16.....	238	7	4	25	2	15	14	10	13	5	22	3	11	7	63
17.....	175		7	17	1	8	17	13	15	9	17	10	10	9	30
18.....	263	35	28	14	22	24	26	21	15	16	30	12	16	19	19
19.....	116		5	8	4	6	16	3	23	8	7	6	9	12	4
20.....	91	14	6	8	1	8	19	4	3	6	5	7	13	9	
21.....	87		21	8	2	8	10	5	3	3	5	4	7	2	10
22.....	60		9	3	3	5	9		5	2		6	8	5	6
23.....	58	27	5	2	11	1	5	1	2	4	4	7	8	3	1
24.....	78		8	13	4	16	3		6	5	6	5	8	1	1
25.....	39		5	5	5		6	1	4	1		1	5	3	1
26.....	48	9		9	1	1	2		4	1	3	1	2	22	
27.....	20			6	2				4	1		1	2		
28.....	8			3					1	2		1	1		
29.....	16		5	4		2			1		2		2		
30.....	20		2	8		2					1		4		
31.....	3			1	1						1				
32.....	0												1		
33.....	4			1			1			1	1				
38.....	0												1		
40.....	1										1		1		
43.....	0												1		
45.....	1										1				
50.....	0												1		

LENGTH OF INTERVIEW.

(Total weighted: M.E.P.)	TOTAL	BELG.	ELLAS	ESPANA	IREL.	ITALIA	LUXEM.	NEDER.	PORT.	SWEDEN	UN. -K.
BASIS : ALL INTERVIEWS...	1179	125	80	167	66	175	81	135	124	125	181
MEDIAN	30.0	29.0	40.0	25.0	25.0	35.0	35.0	27.0	30.0	35.0	30.0
MEAN	32.5	29.3	38.4	24.7	29.7	38.8	36.3	28.8	34.1	35.5	31.8
(standard error)	(.3)	(.7)	(.7)	(.5)	(1.8)	(1.1)	(1.2)	(1.0)	(.9)	(.7)	(.5)
10.....	5			4				1			
11.....	1							1			
12.....	1							2			
13.....	3			1				2			
14.....	1							2			
15.....	38			14	14	7	3	3	1		
16.....	3							3	1		
17.....	4							6			
18.....	6			2	2			3			
19.....	3				1			4			
20.....	103	14		43	13	12	4	6	9	4	4
21.....	11	2						9			2
22.....	14	1		3				4	2		4
23.....	16	6		2	1		1	4	1		4
24.....	10	2						5	2	1	2
25.....	160	33		37	4	21	8	6	12	11	29
26.....	7				2			3	2	1	1
27.....	11	4			1			7			2
28.....	9					1		6		1	2
29.....	6	1	1					4			1
30.....	271	32	21	47	1	27	15	4	34	26	63
31.....	5						2	3	1	1	1
32.....	13	1				1		5	1	1	4
33.....	3							2	1	1	1
34.....	4							5		1	
35.....	136	11	13	12	7	21	12	2	18	32	23
36.....	6					2		1	1		1
37.....	7	1						7	1	1	
38.....	4	1					1	2	1		1
39.....	7							2	1		3
40.....	104	9	18		5	20	12	3	12	19	17
41.....	1								1	1	
42.....	8					1		1	1	1	3
43.....	3							1	2		1
44.....	3	1						1	1		1
45.....	78	3	22	1	9	18	10	1	3	15	6
46.....	4							2			2
47.....	1						1	1			
48.....	2					1	1	1			
49.....	4							1	2	1	1
50.....	31		5	1	1	11	5		4	5	1
51.....	3							2			1
52.....	4					1		3	1		
53.....	1							2			
55.....	21				3	9	4		7	1	
57.....	1							1			
60.....	17	3				9	1				1
61.....	1							2			
62.....	3					2					
65.....	4				1	2			1		
67.....	1									1	
69.....	1					1					
70.....	8					5	1		1		
75.....	5				1	3					