



**Annual Report 2002/3**  
Learning and Interpretation Division

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## Contents

### 1 Executive summary

This report serves two purposes. First, it is a record – quantitative and qualitative – of the work of the Learning and Interpretation Division. Secondly, when taken alongside other annual reports of the Division published over the last 15 years, it provides a resource for contemporary or future historical analysis of trends in the development of the V&A's services for the public.

During the financial year 2002–3, the Learning and Visitor Services Division was transformed into the Learning and Interpretation Division. The Online Museum became part of the Division, and at the same time the Visitor Services team became part of the new Public Affairs Division.

Despite significant staffing shortages, because of vacant posts, established services such as backpacks and the activity cart continued, but new services such as Families Online, an interactive website, were introduced. In all 73,000 children and adults attended 668 family events during the year. 2002–3 also saw the introduction of a new programme, Create, for young people, part of a high quality service that served nearly 400 young people through 18 workshops and masterclasses over the year. Courses continue to be a major part of the work of the Adult Team, with 2,600 participants attending 37 academic or practical events. Wednesday Late View events were also popular, attracting 14,000 attendees over the year. Adult drop-in gallery programmes served 42,027 visitors through 2,700 tours, talks and demonstrations. The FE/HE/Schools team ran 6 teachers' courses for 335 teachers, and 9 conferences, study days and critical debates for 1,450 creative industry, student and other attendees.

The Access, Social Inclusion and Community Development Team runs programmes for under-represented audiences. Entrants for Inspired By were about half of the number for the previous year, but attendances at the launch were nearly double. This year the travellers' programme for such travellers and Romani children served 2,400 people, more than the total for the South Asian programme (2,200) – the small scale of the latter being a consequence of the intermittent staffing of this area of work because of maternity leave. The Chinese programme, in contrast, attracted 9,100 people over the year, and work with the African Caribbean communities 13,200.

The Systems and Administrations Team booked services for 43,000 school children, 36,000 HE/FE students groups, 27,000 adults and community groups, and 2,000 others, a total of 108,000 individuals. Users of the lunchroom 32,000. The team also manages the analysis of the V&A's comments and complaints, in 2002–3 the number of compliments and complaints about the V&A fell by about 15%.

Over the year, 1,996 books and slides were loaned from the Resource Centre. The Divisional Editor was responsible for production of over 60 publications, and the Interpretation Editor worked on a range of exhibitions and galleries, and revised the V&A's Text Guidelines. The year was a busy one for evaluation and research, including the completion of development of a

systematic methodology for visitor profiling – the first time in its history that the V&A has produced comprehensive data on all audiences, not just those interviewed by MORI.

The Online Museum introduced a range of new user-generated content, including Define A Moment derived from the 50,000 written comments left by visitors on the V&A's response wall – the Museum also put over 10,000 objects online in Access to Images. Web visitors rose to 2,440,000 for the year, more than double that of the previous year.

Educators contributed to the quality of gallery redevelopments, including the Sculpture Gallery, the Medieval and Renaissance Galleries, the 20th Century gallery, the British Galleries, the Ceramics Gallery, the New Glass Gallery, the Fashion Gallery, the Canon Photography Gallery and the Paintings Gallery. Staff also co-ordinated the education programmes for temporary exhibitions, including Cinema India, Versace and Art Deco.

Income generated from L&I courses and other sales increased by £67,000 in 2002–3 over the previous year, but income from sponsorship fell by £82,000. As a result of restructuring of management responsibilities, with consequent staffing moves, gross expenditure of the L&I division increased by £382,000 over that in 2001–2.

## 2 Introduction

The year saw the first full year of implementation of a restructuring of the V&A. As part of this, the Online Museum became part of the new Learning and Interpretation Division, and the Visitor Services Section moved to the new Public Affairs Division.

A number of improvements to services were achieved in 2002–3, including a doubling of users of the website from enhanced content, a new Create! programme for young people, the expansion of Architecture and other programmes for students, increased services for the African-Caribbean communities. The award of the Museum of the Year to the British Galleries in March 2003 was in part of recognition of the great steps the V&A has taken in enhancing the quality of visitor interpretation in its galleries.

## **3 Individual Department Reports**

### **3.1 Learning Services**

The Learning Services section has provided a large number of programmes for a wide range of audiences during 2002/3. This was achieved despite a number of vacant posts and temporary management arrangements for both the section (from May to December 2002) and the teams.

The Learning Administrators team continued to provide support across all the Learning programmes, ensuring that events and activities ran smoothly.

### **3.2 Families & Young People's Team**

The Families and Young People's Team has three members of staff. Up until January 2003 the team consisted of David Judd, Lorna O'Brien and Fahmida Shah; following maternity leave Fahmida Shah has left the museum (with Fahmida's role covered by Diana Deal). The team's scope of work covers the family and young people audiences and each member has a primary responsibility for particular areas of provision. David Judd is primarily responsible for the programmes for young people, Lorna O'Brien is primarily responsible for the family programmes, while Fahmida Shah worked across both programmes as team leader. Families and young people are extremely important target audiences for the museum; we are consistently improving the museum's reputation for excellence through workshop- and gallery-based provisions in this area.

#### **3.2.1 Family Programme**

The family programme continues to attract an increasing number of adults with children to the V&A. The programme provides a high quality range of activities with regular provision each weekend, and special events during the school holidays and festivals, as well as in conjunction with national initiatives, such as The Big Draw.

#### **3.2.2 The Activity Cart**

The activity cart is available in one of seven easily accessible galleries each Sunday from 10.30 to 17.00 and during most school holidays. The cart provides simple hands-on activities directly relating to objects in the collection. We are continually updating the existing resources and are gradually introducing new activities for all the galleries we use.

#### **3.2.3 Activity back-packs**

The back-packs are available each Saturday from 10.30 to 17.00 and continue to attract regular visitors and new users. The new British Galleries pack is proving very popular with visitors and is proving successful in encouraging families to explore the galleries. The rest of the packs are gradually being updated with redesigned instruction booklets for increased family enjoyment and ease of use.

### 3.2.4 Special events for families

Special activities for families continued to take place regularly during school holidays. Other weekend events were often related to national initiatives such as the Big Draw. Events are based on both temporary exhibitions and the permanent collections and aim to engage both parent/carer and child in a fun learning experience. The events programme has become more established over the last year, and has seen raised standards of provision and regular innovative programming such as drop-in digital photography. We are taking opportunities to include online elements where possible; the V&A website is an increasingly important information source for our events.

A wide range of events were run during the summer to celebrate the Cinema India exhibition, ranging from dance workshops and brass-band music to puppet shows and storytelling. Over 1,000 people watched the Bollywood Brass Band perform on the V&A's steps.

Autumn half-term events were part of the colour festival, which included a range of activities for all Learning Section audiences. The half-term events included carnival costume making, a magic lantern show, mirror painting, and rainbow tales.

The pilot Late View programme for grandparents and grandchildren was completed and evaluated. It had proven to be successful in content but required development of this audience for evening programmes. It was decided to monitor Late View audiences, as new participatory programmes were being introduced for a general audience, and to review provision for grandparents and grandchildren at a later date.

Temporary exhibition-linked programmes included:

- Easter holiday events linked to the exhibition Earth & Fire: Italian Terracotta Sculpture from Donatello to Canova
- Golden Jubilee celebrations linked to the Tiaras exhibition
- Summer holiday events related to the Cinema India: The Art of Bollywood exhibition
- Summer holiday digital photography for Canon gallery exhibition Seeing Things
- Summer holiday events relating to the exhibition Cheating? How to Create the Perfect Work of Art
- Summer holiday events relating to the exhibition Beyond the Glass Gallery
- Christmas holiday events relating to the Versace at the V&A exhibition

Events linked to national initiatives and festivals included:

- 3D Vegheads for National Children's Art Days
- a weekend of events for Family Learning Weekend which tied in with the Black History Month programme
- The Big Draw launch and The Big Draw weekend
- Diwali storytelling

## High-profile events:

### The Big Draw

The V&A hosted the national launch of The Big Draw, with visitors taking part in drawing activities throughout the galleries. It attracted over 5,000 participants and featured Quentin Blake, Steve Bell and Peter Blake drawing cartoons in the Raphael Gallery. Edited highlights were shown on the BBC children's programme SMart.

### Snap Happy Days

Snap Happy Days was a photography event for families and young people which took place over February half term. A collaborative project in association with BBC 4, this event involved the V&A Families and Young People's team, the V&A Contemporary Team and the Lomographic Society. Visitors experimented with three different styles of photography: Lomo cameras, instant cameras and photobooths and added their artwork to the walls of the gallery to create a growing exhibition of public art. Nearly 8,000 visitors came to look at the exhibition and to take part in the activities and enter a photo competition. Participation continued on the Snap Happy Days microsite where shortlisted competition entries were put up for a public vote to decide the winners; 3,625 votes were cast.

Snap Happy Days microsite: [www.vam.ac.uk/vastatic/microsites/1246\\_snaphappydays](http://www.vam.ac.uk/vastatic/microsites/1246_snaphappydays)

### 3.2.4.1 Developments online

A new interactive website for families was developed and expected to launch at the end of April 2003. The website's innovative design approach was targeted to appeal to both adults and children, and to encourage them to explore the collections together. The site focuses on interactivity and customisable content, with each section based on objects with accompanying digital images. Examples include 'object match', a 'create your own wallpaper' design activity, and the 'cabinet of curiosity', in which the user can choose objects to put in their own 'cabinet' and submit it for others to view. Another section allows the user to upload pictures of their own objects to show their collections or heirlooms. The site makes use of nearly 400 objects selected for their visual appeal and level of informational interest for the audience. The site content and approach was fully tested with family user groups during development and an evaluation report commissioned.

Families Online site: [www.vam.ac.uk/activ\\_events/families/](http://www.vam.ac.uk/activ_events/families/)

### Special activities for families 2002/3

Title	Events	Visitors
Costumed Characters – costumed interpretation	1	158
Clay Sculpture	4	486
Living Literature	4	75
Historical Music	1	177

Tales and Tiaras	4	364
Fit for a King and Queen	3	913
3D Vegheads	2	168
Collage Poster Making	1	73
Bollywood Dance Workshop	1	450
Dancing Indian Puppets	2	132
All Dressed Up – storytelling and dressing up	4	842
Bollywood Brass Band	1	250
Seeing Things at the V&A – digital photography	15	1,220
Sun Drawings with Fox Talbot	4	401
Bollywood Puppet Show	1	132
Digital Artwork Demonstration	3	193
Mobiles	5	260
Multi-coloured See-through People Pictures	5	349
Bollywood Storytelling	3	221
Jewellery-making Workshop	1	63
The Big Draw: Draw the World	1	3,800
Family Learning Weekend: The Lion's Whiskers	2	278
Family Learning Weekend: Clay Workshop	2	120
The Big Draw: Draw with Colour	1	-
Carnival of Colour	2	-
Victorian Magic Lantern Show	1	134
Mirror Painting Family Workshop	1	12
Rainbow Glass: a Demonstration	2	339
A Paintbox of Stories	1	148
Rainbow Tales	1	301
Design a Piece of Furniture Using Wood Veneers	1	95
Design a Colourful Mosaic	1	84
Diwali Celebrations: Stories From the Ramayana	2	201
Decorations for Celebrations	3	235
Versace Bon Bons	4	424
Versace Greetings Cards – digital photography	9	861
Ready Steady Design	4	173
Snap Happy Days – experimental photography	9	7,916
<b>Total</b>	<b>122</b>	<b>22,048</b>

#### Late View programme for grandparents and grandchildren

Title	Sessions	Visitors
Kumihimo Japanese Braidmaking	1	14
Tudor Music	1	45
Walk and Talk	1	3
<b>Total</b>	<b>3</b>	<b>62</b>

### Summary of attendance at family programme

Title	2000/1		2001/2		2002/3	
	Visitors	Days run	Visitors	Days run	Visitors	Days run
Activity cart	138	12,803	115	13,918	102	11,121
Family events	81	7,465	96	17,744	393	39,626
Activity back-packs	118	7,623	118	11,205	106	9,294
Special Events	_*	_*	64	19,500	67	12,670
<b>Total</b>	<b>337</b>	<b>27,891</b>	<b>393</b>	<b>62,367</b>	<b>668</b>	<b>72,711</b>

\* Special Event details were not recorded separately during the years 2000/1 and 2001/2

### 3.2.5 Young People's Programme

#### 3.2.5.1 Masterclasses for Gifted and Talented pupils

During the summer a pilot programme of Masterclasses for Gifted and Talented pupils was run at the V&A in conjunction with the Royal Borough of Kensington and Chelsea and Westminster. Part of the Excellence in Cities Programme, the classes consisted of two groups; one for the 10–11 year-old age group, and another for 16–18 year-olds. The groups ran on four consecutive Saturdays, each group spending a day developing skills in digital photography, fashion design, book illustration and digital art. The pilot sessions proved very successful and received positive feedback. The programme was repeated three more times, and will continue next year.

#### 3.2.5.2 Create!

Create!, a pilot programme of workshops, talks and portfolio-building classes was run and designed to see what young people wanted the V&A to provide. These sessions encompassed fashion design, drawing, sketching and sculpture, with talks given by designers in the fashion and advertising business. The whole of the Young People's programme was evaluated by an outside consultant, with its findings being used to shape the continuing programme.

#### 3.2.5.3 Young people's British Galleries website

Media students from City and Islington College created a British Galleries website for young people. Exploring objects from the British Galleries, participants developed web content to provide an online guide to the Galleries for other young people.

### Summary of programmes for young people

Title	2000/1	2001/2	2002/3	Totals
	Sessions/groups Individuals	Sessions/groups Individuals	Sessions/groups Individuals	
Portfolio Building	n/a	n/a	7	53

Workshops				
Talks [lectures for young people]	n/a	n/a	3	<b>255</b>
Workshops [used to be masterclasses]	n/a	n/a	4	<b>30</b>
Gifted and Talented Programme	n/a	n/a	4	<b>52</b>
Total	n/a	n/a	18	<b>390</b>

### 3.3 Adult Learning Team

#### Introduction

The Adult Learning team's audience consists of independent adult learners who attend both drop-in events and sessions ticketed in advance. Imogen Stewart is temporary team leader. January 2003 saw the retirement of Pauline Lawson Smith, our Late View Manager; during the years that she ran the programme, the late opening on Wednesday evenings became highly successful. In March the team was joined by Mary Le Comte, previously Arts Officer at St George's Hospital.

#### 3.3.1 Staff

<b>Ann Dooley</b>	Courses and study days
<b>Sally Dormer</b>	Year course tutor, The Arts of the Late Medieval and Early Renaissance Europe 1250–1500
<b>Angela Cox</b>	Year course tutor, The Visual Arts in Europe 1720–1920
<b>Mary Le Comte</b>	Wednesday Late View programme
<b>Ruth Singer</b>	Demonstrations and events programme; gallery and online resources
<b>Imogen Stewart</b>	Gallery talks, tours and drawings programmes; programmes for blind and partially sighted visitors, and deaf visitors

#### 3.3.2 Courses

This year saw the continued delivery of a wide range of courses in the history of art and design to our target audiences of individual adult learners. These course programmes offer a formal environment in which adult learners can focus on particular aspects of the V&A's collections.

This year featured three major developments to the programme:

- the introduction of a range of new short-course formats to suit a variety of learning styles and to widen recruitment
- the introduction of study days aimed specifically at this audience

- the planning of a third year course to fill the chronological gap existing between the established courses (High Renaissance to Baroque: 1500–1720, to start in autumn 2003)

### 3.3.2.1 Year courses

The year courses continued to run successfully. The Arts of Late Medieval and Early Renaissance Europe 1250–1500 completed its ninth successful year, maintaining good attendance figures throughout. The Visual Arts in Europe: 1720–1920, now in its fourth year, experienced an uncharacteristic fall in recruitment that may have been the result of how the course was promoted. The certificate programme has continued to attract students on each of the courses. Certificate-option students often go on to further study at Christies, the Courtauld Institute or at Birkbeck College.

### 3.3.2.2 Short courses

Highlights of the year included:

- London House 1500–1900, which featured visits to historic houses, and an architectural walking tour
- Colour Through Time, which considered the development of pigment and dyes, from scientific and design perspectives. This weekend course employed talks illustrated by slides, resources and some V&A objects to encourage discussion
- British Furniture Making 1500–1900, a course designed for the Institute of Tourist Guiding as part of their Continuing Professional Development programme for Blue Badge Guides

Course List:

- Innovation Courses one & two (6–20 April 2002), British Galleries 1500–1900
- OU Day of Enlightenment (11 May 2002)
- London House 1500–1900 (24–28 June 2002), British Galleries 1500–1900
- Objects Illuminating the Sitter (8 & 15 June 2002), Canon Photography Gallery
- Natural Things (13–14 August 2002), Canon Photography Gallery
- Colour Through Time (19–20 October 2002), British Galleries 1500–1900
- Arts of India (25 September – 27 November 2002)
- Continuity and Change (30 September – 4 October 2002)
- Camera with a Conscience (20–24 January 2003), Canon Photography Gallery
- Understanding Conservation (29 January – 26 February 2003)
- British Furniture Making 1500–1900 (12 March 2003), Institute of Tourist Guiding
- Apsley House Course (4 November – 2 December 2002, transfer of this joint course with Birkbeck to the V&A)

### 3.3.2.3 Summer courses

The theme of ‘the Body’ was used to combine practical courses with a series of study days focusing on the body in the arts, looking at Indian dance, portraiture and how the body has

been used by artists. Students on practical courses worked from the collections. Courses included drama, printmaking, drawing and jewellery, digital photography and PhotoShop skills.

Course List:

- Getting Physical (12 August 2002)
- Body In Print (10–11 August 2002)
- Drawing on the Body (hands: 15 August 2002, feet: 16 August 2002)
- Larger than Life (20–23 August 2002)
- Ornamental Bodies (24 August 2002)
- Digital Bodies (27–28 August 2002)

### 3.3.2.4 Study Days

Moving away from academically-focused content, these study days for independent adult learners were developed to inspire, inform and engage a non-specialist audience.

The most successful this year were Fast Forward, The Art and Craft of Gianni Versace and The Art of Children’s Book Illustration, which were all sell-out events.

Study day list:

- Created from Clay (19 June 2002)
- Indian Dance (3 August 2002)
- Leaving an Impression: the Artist’s Use of the Body (17 August 2002)
- Lasting Image: a Study of Portraiture (23 August 2002)
- Design for Knitting (2 November 2002)
- The Art and Craft of Gianni Versace (14 December 2002)
- Fast Forward, Design and Art Direction (31 January 2003)
- Wallpaper in Interior Decoration (8 February 2003)
- The Art of Children’s Book Illustration (1 March 2003)
- The Art of the Stitch, 2 days (21–22 March 2003)

### 3.3.2.5 Summary of bookings for courses

Year course – Medieval & Renaissance – average per term

Course	2000/1		2001/2		2002/3	
	Courses	Individuals	Courses	Individuals	Courses	Individuals
Summer	1	49	1	64	1	70*
Autumn	1	67		66		63
Spring		64		69		53

Year course – Visual Arts – average per term

Summer	1	45	1	48	1	58
Autumn		70		69		51
Spring		70*		69		47

Summer practical courses (total number of people recruited)

Summer	1	180	7	89**	11	150
Short courses (total number of people recruited)						
Short Course	5	255	5	355	10	463
OU events						
OU events	1	60	1	64	1	64
Evening courses (average weekly recruitment)						
Evening Courses	1	44	1	48	2	82
Study Days						
Study days	n/a	-	n/a	-	11	1,485***
<b>Total</b>	<b>10</b>	<b>904</b>	<b>16</b>	<b>883</b>	<b>37</b>	<b>2,586</b>

\* Course oversold

\*\* Practical course started

\*\*\* Became part of programme this year

### 3.3.3 The demonstrations programme

The demonstrations programme takes place every weekend, 14.00–17.00 on both Saturday and Sunday, and is held in a range of galleries.

The 2002/3 programme highlights included a number of demonstrations linked to exhibitions and major programmes including:

- Royal Society of British Sculptors linked with the Earth & Fire exhibition
- Jewellers and milliners linked to the Tiaras exhibition
- Embroiderers linked to the Catherine Walker exhibition
- Bollywood dress linked to the Cinema India exhibition
- Demonstrations and workshops as part of the Colour Festival and Black History Month
- A number of short residencies on themes related to the Versace exhibition

A number of musical performances also took place in the Norfolk House Music Room of the British Galleries, and the Raphael Cartoon Court. Special performances were commissioned from Snook and Dando Theatre Productions and Iroko Theatre based around objects in the British Galleries. A major event to celebrate the anniversary of the death of Elizabeth I was run by the Tudor Group and included demonstrations, music and dance.

The V&A worked with the Poetry Book Society to commission five poems, in celebration of the British Galleries, from leading contemporary poets. The poems were performed in February to much critical acclaim.

The V&A once again took part in the London Open House programme for the September 2002 and ran free (pre-booked) guided tours of unseen areas of the Museum, led by Geoff Opie.

### **3.3.4 The Online Museum**

Ruth Singer worked on a number of projects for the Online Museum including Snap Happy where she co-ordinated and commissioned much of the content. She also worked on creating content for the Art Deco website including a trail of buildings, a children's activity and more Art Deco items to find in the main museum.

### **3.3.5 Gallery resources for adults**

The British Galleries Colour Trail exploring paints, pigments and dyes from 1500 to 1900 was published in November 2002. 150 copies were sold in the first three months. The trail leads visitors through the British Galleries, pinpointing key objects dyed with indigo, glazed with copper and painted with white lead. It is cross-referenced with technical, historical and cultural notes about the colours used.

Summer 2002 saw the launch of new resources for adult visitors. Drawing and writing kits are available from the Exhibition Road entrance for visitors to loan for the duration of their visit. Each pack contains an expert-authored guide on how to use the V&A collections for either drawing or writing, as well as all the equipment needed. Feedback has been excellent.

"This is a wonderful prompt for big kids to explore creativity."

"A wonderful first taste."

"A brilliant idea."

### **3.3.6 Wednesday Late View**

The content of the Late View programme was increased to provide a range of non-specialist, informal learning activities for a wide range of adult visitors. Themes were drawn from a range of art and design subjects and collections, and were used in lectures, tours, demonstrations and drawing courses. Music was also performed every evening in the Grand Entrance and the Norfolk House Music Room. The Late View Manager worked closely with the co-ordinator of gallery talks, tours and drawing as well as Visitor Services to co-ordinate the structure of the evenings.

The V&A is open from 10.00 to 22.00 every Wednesday unless a Wednesday falls on Christmas, Boxing Day or New Year's Eve. Wednesday Late View events begin at 18.30. Selected galleries and exhibitions are open to visitors as well as the restaurant, shop and bar in the Grand Entrance.

The V&A hosted 51 Wednesday Late View evenings in the year 2002/3.

#### **3.3.6.1 The Programme**

Every Wednesday evening includes:

- a lecture based on an art and design theme
- introductory tour of an area of the museum

- pinpointing the collection; a gallery talk about a specific object or collection
- music in the Grand Entrance; either classical or jazz
- music in the Norfolk House Music Room by musicians from the Royal College of Music; supported by the family of Belle Shenkman
- occasional special events

As well as these activities other V&A events not organised by the Learning and Interpretation Division were held on a Wednesday evening.

### 3.3.6.2 Attendance totals for the year (51 weeks)

Activity	Visitors throughout 2002/3	Average per evening
Visitors	71,762	1,407
Lectures	10,469	205
Pinpointing the collection	1,017	19
Introductory tours	1,178	23
Norfolk House Music Room concerts	1,169	22
Drawing courses (10)	98	9.8

### 3.3.6.3 Attendance totals for the last three years

Activity	2000/1		2001/2		2002/3	
	Event	People	Event	People	Event	People
Lecture	48	10,196	51	11,058	51	10,469
Pinpointing the collection	43	790	51	1,110	51	1,017
Introductory Tour	48	1,056	51	1,118	51	1,178
Drawing	-*	-*	-*	-*	10	98
Norfolk House music room Concert	-*	-*	-*	-*	51	1,169
<b>Total</b>	<b>139</b>	<b>12,042</b>	<b>153</b>	<b>13,286</b>	<b>214</b>	<b>13,931</b>

\* Events hadn't begun during these financial years.

### 3.3.6.4 Highlights

All the lectures relating to the V&A's exhibitions were sold out:

- Tiaras: Geoffrey Munn, the curator, talked about the exhibition
- Versace at the V&A: Claire Wilcox, the curator, discussed the exhibition
- Happiness is a cigar called... Adrian Holmes talked about great advertising campaigns to coincide with the Rewind exhibition

Other sell-out lectures included:

- Masses of Glamour: Art Deco Design 1920–1940
- Paris Between the Empires
- Propping up Pisa
- Canals, Carnival and Courtesans: 18th-century Venice

### 3.3.7 Programmes for visitors with disabilities

The events for deaf visitors continued with a variety of talks, including one on glasswork for partially-hearing and partially-sighted visitors. Talks in the Contemporary displays, Cinema India: the Art of Bollywood, and Rewind: 40 years of Design and Advertising from the D&AD Awards, were especially popular.

The programme for visually impaired people ranged from guided visits to V&A exhibitions to a day on digital photography. Visitors handled Renaissance Terracottas in the permanent display before visiting the major exhibition Earth & Fire: Italian Terracotta sculpture from Donatello to Canova to learn more of design and technique. Versace kindly provided the programme with extra clothes for blind and partially sighted visitors to handle.

Tours of access routes in the museum were regularly given to lecturers, guides, Learning & Interpretation and Information Desk staff, demonstrating where lifts, ramps, touch objects and other facilities for disabled visitors are situated.

Title	2000/1		2001/2		2002/3	
	Events	People	Events	People	Events	People
Events for deaf people	13	34	7	44	12	99
Events for blind & partially sighted people	12	109	12	128	11	140
Practical courses for visually impaired people	3	18	3	36	1	17
Occasions on which V&A escorts for people with disabilities have been used	39	22	178	28	28	168
<b>Total</b>	<b>36</b>	<b>200</b>	<b>44</b>	<b>386</b>	<b>52</b>	<b>424</b>

### 3.3.8 Talks and tours

#### 3.3.8.1 Introductory tours of the V&A

The introductory tours continue to introduce many first-time visitors to the V&A. The volunteer guides also give tours to booked groups, VIP visitors and assist the Friends of the V&A with their programme. A small group give half-hour tours on Wednesday evenings. Ten new trainee

guides were selected from twenty-five applicants for an initial training course beginning in January 2003.

### 3.3.8.2 Gallery talks

The daily gallery talks at 13.00 range over the whole collection and includes talks on major exhibitions and special displays. Both members of staff and external speakers participate in the programme. The talks are not easy to research and present; many speakers often learn more about the objects they are working on than they expect. The 25 minute talk on Wednesday evenings deals with a single object; new members of staff very often prefer to start with this programme.

The series of Friday evening discussions, In Conversation, continued in the Canon Photography Gallery. These discussions are between photographers whose work is exhibited and curators and visitors, who are chiefly drawn from the worlds of photography and media.

### Adult drop-in programmes

Title	2000/1		2001/2		2002/3	
	Events	Individuals	Events	Individuals	Events	Individuals
Demonstrations	104	15,229	110	12,925	102	5,250
Special Events*	-	-	-	-	62	3,062
Introductory Tours	2,140	25,609	2,174	30,858	2,214	28,543
Gallery Talks	356	3,951	353	4,365	359	5,107
In conversation Friday evening	5	86	4	115	4	65
<b>Total</b>	<b>2,605</b>	<b>44,875</b>	<b>2,641</b>	<b>48,263</b>	<b>2,741</b>	<b>42,027</b>

\* Special Event details were not recorded separately during the years 2000/1 and 2001/2

## 3.4 FE/HE/Schools Team

### Introduction

The FE/HE/Schools team provides a substantial programme of booked events for the formal education sector. Drawing on support from colleagues in other departments and in partnership with a variety of outside institutions, we have developed, promoted and delivered events, and also developed new resources, specifically designed to meet the needs of target audiences. During the year in question key tasks have been to take steps to re-establish the schools programme and to introduce new services for students, lecturers and the creative industries, while re-defining existing ones.

From September 2002 to January 2003 the team worked towards producing a Team Brief and Three-year Strategy.

On 24 September the team visited Tate Modern to see their education centre and meet with Helen Chapman (Schools), Sophie Howarth (Adult Learners) and Honor Hagar (Webcasting).

### **3.4.1 Staff**

There were a lot of staff changes in the FE/HE Schools team during the year:

- Julie Cornish left her post as part-time Educational Web Project Officer on 3 January 2003 and was replaced by Anna Rafferty who started work on 31 March as a full-time appointee
- Carole Mahoney left the part-time post of Schools INSET Organiser in April 2003
- Stuart Frost joined the FE/HE/Schools team as Schools Officer in April; a lack of staff in the Schools programme continued to hamper development in this area
- Sarah Saunders was appointed to the new full-time post of Student Events Organiser (replacing the previous part-time INSET post) in July
- Francis Pugh moved from being part-time Conferences and Study Days Organiser to full-time Conferences and Academic Events Organiser in October 2002; from January 2003 he has been acting Team Co-ordinator

### **3.4.2 Booked programmes and services**

#### **3.4.2.1 Programmes for schools & teachers**

##### **3.4.2.1.1 In-Service Education for Teachers (INSET)**

Courses are run at the V&A to encourage teachers to use this Museum in teaching National Curriculum and post-16-year-old courses. A limited number of INSET courses were offered this year due both to changes in staffing and to changing priorities. Two evenings for educators were held and were well supported. These evenings enabled teachers and educators to explore the Earth & Fire and Tiaras exhibitions, as well as the galleries relating to the Arts of the Islamic World and to meet with education staff. Curators from the Asian department contributed to the latter event, delivering talks in three different galleries.

Attendance at day-long INSET courses at the V&A has been declining for some time and a revised model will be introduced and reviewed in the 2003/4 programme. Two short INSET sessions were run, one for secondary Art & Design teachers related to the Versace exhibition, and another for primary Art & Design co-ordinators from schools in Kensington & Chelsea. The courses attracted a total of 328 individuals.

##### **3.4.2.1.2 Whole School Professional Development Days (WSPDD)**

Three primary schools booked days in which their staff attended a course tailored to their specific needs. These days bring staff together in a focussed and enjoyable way to look at the potential of using museums and art galleries to facilitate effective teaching and learning.

Demand for Whole School Professional Development Days remains high but supply has been limited due to constraints imposed by staff departures and the time taken to recruit replacements.

#### 3.4.2.1.3 D&AD Print Room Resource Box.

A resource box for teachers and students was developed for the Rewind: 40 years of Design and Advertising D&AD Awards exhibition, comprising a selection of ten examples of the best in advertising and graphic design accompanied by notes for teachers and lecturers. This resource was promoted via the Rewind microsite, and was booked and used regularly in the Print Room over the duration of the exhibition. Other Print Room boxes were also booked for use by teachers and lecturers.

#### 3.4.2.1.4 Summary of courses run for teachers 2002/3

Teacher's Courses Run 2002/3	Number of Teachers
Arts of the Islamic World – day INSET	72
Earth & Fire: Italian Terracotta Sculpture/Tiaras – day INSET	219
Developing Drawing Skills – WSPDD	14
Introducing the V&A – WSPDD	11
Using Museums – WSPDD	16
Versace and Textiles at the V&A – evening INSET	13
<b>Total</b>	<b>335</b>

#### 3.4.2.1.5 Summary of course run for teachers 2000–03

Title	2000/1		2001/2		2002/3	
	Events	Attendees	Events	Attendees	Events	Attendees
INSET Courses	5	60	2	21	1	13
Private Views/ Evenings for Educators	2	454	2	907	2	291
Whole School Professional Development Days	8	188	4	94	3	41
<b>Total</b>	<b>15</b>	<b>648</b>	<b>8</b>	<b>1,022</b>	<b>6</b>	<b>345</b>

### 3.4.3 FE/HE Programmes

#### 3.4.3.1 Conferences

Conferences were organised in collaboration with both V&A curators and representatives from outside organisations. Providing opportunities for the presentation of new research in fields related to the V&A's collections and major exhibitions, conferences also enhance the Museum's reputation for innovative debate and academic enquiry.

Two conferences were planned to complement the exhibition programme:

- Earth & Fire: Contributions to the Study of Italian Terracotta Sculpture, brought together a distinguished group of international scholars chaired by Bruce Boucher, the curator of the Earth & Fire exhibition, to discuss the latest research into Italian terracotta sculpture.
- Documentary Photography Today, the last major conference for the Canon photography programme, was devised, organised and chaired by the external curator Susan Bright. This conference was programmed to coincide with the exhibition Stepping In and Out: Contemporary Documentary Photography, which included presentations by such photographers as Simon Norfolk, Adam Broomberg, Olly Chanarin (the secretary of World Press Photo), art director Adriaan Monshouwer and Jennie Ricketts (picture editor of Observer Life).

Other conferences were:

- Interactive Learning in Museums of Art and Design, which drew a mixed audience of students, academics and museum professionals, debated the use of interactive displays and the possibilities for their imaginative use in museums of art and design. The programme was devised by Morna Hinton, Acting Head of Learning. The conference was the first organised by the V&A to include a series of multi-strand presentations by guest speakers. It was conceived as part of the continuing programme of British Galleries education events.
- The Studio and After, organised jointly by the V&A and the Surrey Institute of Art and Design, explored the past, present and future of the designer's and artist's studio at a time when the electronic media appear to challenge more traditional working methods. The programme was devised by Mark Povell and Calum McKenzie of the Surrey Institute.
- Going Abroad: British Art and Design Overseas, 1500–1900 was a major international conference highlighting the story of the influence of British design and decorative art on other countries in the period 1500–1900. The conference was conceived by John Styles, Head of the V&A/RCA Course on the History of Design, jointly organised by the V&A and The Paul Mellon Centre for Studies in British Art, and was part of the continuing programme of British Galleries education events.

### **3.4.3.2 Study Days**

Study Days continued to be organised as part of the overall Formal Education programme but during the year the planning for future Study Days aimed at non-specialist adult audiences was handed over to the Adult team so that the FE team could work towards the development of new programmes specifically for students, lecturers and practitioners in the creative industries. In the meantime the current programme of Study Days organised for more general audiences continued to be delivered. They were:

- Form and Function in the Italian Renaissance, an introductory study day devised by Peta Motture, Senior Curator (Medieval and Renaissance Project) to examine the wider contexts

for the production and consumption of the fine and decorative arts in fifteenth and sixteenth century Italy.

- Four Generations of London Couture, a Study Day on the development of 20th century London-based couture, devised and organised by the fashion historian Amy de la Haye acting as external consultant.
- On Mirrors and Reflection, devised by Charlotte Horlyck, Curator, Asian Department as a multi-disciplinary study day exploring both the historical, scientific and philosophical contexts of mirrors. The high quality of the day was reflected in the fact that Jonathan Miller turned up as a paying member of the audience.

### 3.4.3.3 Critical Debates

An entirely new venture focusing on contemporary debates in art and design, Critical Debates feature guest lecturers, panel discussions and interviews with key figures. Audiences are drawn from the academic world and the creative industries. The first debate *Metamorphing: Changing Bodies, Altered States* (jointly organised by the V&A and the Wellcome Foundation) was initiated by a team of artists, writers and cultural commentators led by the writer Marina Warner. In addition to Marina Warner, participants included: artists Dorothy Cross and Christopher Bucklow; science writers Marek Kohn and John Turney; historians Chantal Zabus and Sarah Bakewell; textile theorist Marie O'Mahony and science fiction author Stephen Baxter. The event was held to mark the close of the exhibition *Metamorphing: transformation in art, science and mythology*, held at the Science Museum, 4 October 2002 – 16 February 2003.

#### Total numbers of individuals attending Conferences, Study Days and Critical Debates

Conferences	Attendance
Earth & Fire: Contributions to the Study of Italian Terracotta Sculpture, 13 April	122
Interactive Learning in Museums of Art and Design (British Galleries Programme), 17–18 May	209/157
The Studio and After (jointly organised with Surrey Institute of Art and Design) 28 September	42
Documentary Photography Today (Canon Photography Gallery Programme) 12 October	174
Going Abroad: British Art and Design Overseas, 1500–1900 (jointly organised with the Paul Mellon Centre for the Study of British Art, and part of the British Galleries Programme) 6–7 December	128/58

Study Days	Attendance
Form and Function in the Italian Renaissance, 20 July	81
Four Generations of London Couture (Student Study Day) 18 October	287
On Mirrors and Reflection (Student Study Day) 22 February	100

Critical Debate	Attendance
<i>Metamorphing: Changing Bodies, Altered States</i> (jointly organised with the Wellcome Trust) 12 February	92

<b>Total</b>	<b>1,450</b>
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### 3.4.3.4 Attendances at Conferences, Study Days & Critical Debates

Title	2000/1		2001/2		2002/3	
	Events	Attendees	Events	Attendees	Events	Attendees
Conferences	2	517	3	830	5	890
Study Days	10	1,865	7	1,496	3	468
Critical Debates	0	0	0	0	1	92
<b>Total</b>	<b>12</b>	<b>2,382</b>	<b>10</b>	<b>2,326</b>	<b>9</b>	<b>1,450</b>

### 3.4.4 Events for students & lecturers 2002/3

#### 3.4.4.1 Continuing Professional Development Days

These one-day events for FE and HE lecturers encourage imaginative use of the V&A's resources, including its collections, exhibitions and public services. They also promote closer connections between the V&A and course providers, enable participants to meet and discuss ideas of mutual interest, and provide participants with an insight into the V&A's future plans. Fewer days were organised in 2002 to allow time for the new Student Events Organiser to develop new initiatives and plan an increased programme for the academic year 2003/4.

#### **In-Sight: The Changing Face of Photography at the V&A, 12 November 2002**

This CPD day introduced lecturers engaged in photographic theory and practice to future plans for the Photography Gallery and the V&A's photography programme. The V&A Photography curators presented their plans for the headline programme and the new photography space, to open in April 2003. Presentations were also given by Mark Haworth-Booth and Charlotte Cotton on current photography exhibitions 100 Photographs: a Collection by Bruce Bernard and Stepping In and Out: Contemporary Documentary Photography. Discussions and plenary sessions were chaired by the Formal Education team.

#### **Textiles in Focus CPD Day , 10 March 2003**

This CPD day was aimed at FE and HE lecturers engaged in teaching textiles. Throughout the day V&A Textiles curators gave presentations about the textiles collections and resources, and led behind-the-scenes tours in order to encourage dialogue between textiles lecturers and textiles curators, in regards to both student and lecturer needs. Discussions and plenary sessions were chaired by the Formal Education team.

#### 3.4.4.2 Style Lounge

March 19 2003 saw the launch of Style Lounge, a new type of event for students. The events, held five times a year, enable students to network with the creative industries, with each Style Lounge shaped by a particular theme or concept.

In the first part of the night a chat-show-style discussion is hosted in ‘the lounge’, where special guests from the creative industries reveal the inspiration behind some of the most cutting-edge art, design, craft and photography. Specific artists and their work, as well as themes related to current exhibitions, are also discussed; participation from the audience is encouraged.

In the second part students’ work (submitted in advance) is projected in digital format. Other regular features are a DJ and bar.

### Re:creation Style Lounge, 19 March 2003

The first Style Lounge event was a collaboration with Dazed and Confused magazine and Topshop. Special guests included the fashion designer Zandra Rhodes, Radio 1 DJ Mary-Ann Hobbs, the photographer Rankin and publisher Jefferson Hack. To accompany the events, an area of the website in the student section was developed to archive each Style Lounge – including the images of students’ work.

#### 3.4.4.3 Total numbers of individuals attending CPD Days and Style Lounge

CPD Days	2001/2		2002/3	
	Title	Attendees	Title	Attendees
	Landscape Photography, 25 April	12	In-Sight: The Changing Face Of Photography At The V&A, 12 November	13
	RIBA/V&A HE Seminar on the V&A Architecture Gallery Project, 10 July	10	Textiles in Focus , 10 March	28
	British Galleries: CPD day for Art Historians, 23 January	25	-	-
	British Galleries: CPD day for Historians, 1 March	41	-	-
<b>Total</b>		<b>88</b>		<b>41</b>

Style Lounge	2001/2	2002/3
	Attendance	Attendance
Re:creation, 19 March	-*	250

\* The first Style Lounge took place in March 2003

#### 3.4.4.4 Student Guide

The Student Guide, produced by Learning and Interpretation in collaboration with V&A Marketing, was distributed to colleges and universities during the beginning of the academic

year in October 2002. A web version designed by Julie Cornish and Francis Pugh was launched in September 2002.

## **4 Access, Social Inclusion and Community Development team**

### **4.1 Introduction**

The Access, Social Inclusion and Community Development Team aims to broaden the profile of the V&A's audience through a range of programmes and initiatives. Target audiences include culturally diverse audiences, and in particular of South Asian, Chinese and African Caribbean origin as well as people of diverse faiths; socially excluded groups including older learners and language and literacy students; and people with disabilities.

To support the delivery of this programme there is a Chinese Arts and Community Education Officer, a South Asian Arts and Community Education Officer and in December 2002 an Access and Disability Officer was appointed to the V&A. Other part-time staff have taken on responsibility for a range of programmes including Black Heritage, the Language and Literacy programme for ESOL students and refugees, the interfaith Sacred Spaces programme and initiatives targeted at travellers and older learners. The work is managed by Eithne Nightingale, the Head of Access, Social Inclusion and Community Development who also leads on the Access, Inclusion and Diversity Policy of the V&A.

### **4.2 British Galleries Performances**

Adult education, voluntary and community-group performances were held every second Sunday of the month, according to various themes in the British Galleries.

The Dickens Fellowship performed several excerpts from Dickens, while Cyclops Productions gave theatrical performances based on objects within the galleries, such as the story behind Garrick and his wife's Indian curtains. The Moreland Singers researched and performed pieces based on the Life and Times of Ignatius Sancho; a youth group from Tower Hamlets performed a fashion show. Chinese ribbon dancing and other performances, such as Indian Bharatnatyam dancing and kimono & hair demonstrations – all helped contribute to this lively and popular programme. From June to December 2002 1150 people enjoyed these performances. (figures for April/May are missing.)

### 4.3 Inspired by the V&A

There were 142 entrants to the Inspired by... V&A competition. This was about half the number from last year; a factor largely due to a clause in the entry form preventing entrants who were displayed in 2001 entering again in 2002. While having an adverse effect upon entrant numbers, this enabled different people to be selected for display. The quality of work submitted by part-time adult learners in arts crafts and design across the country was both extremely high and inclusive. There were several entries from students experiencing learning difficulties, mental health problems and visual and physical disabilities. A total of 75 entries were selected for display throughout the V&A, either near the object of inspiration or in the front cases. This year we had displays in all eight front cases giving Inspired by... a much bigger impact and profile. A number of entries were selected for display at Bethnal Green and at the Theatre Museum.

Each curatorial department selected a winner: a touch-wall piece made by a man with visual disabilities was selected as the winner by the department of Prints, Drawings and Paintings. This year a special prize, The Janet Cobb Prize was awarded by Richmond Adult Community College in memory of Janet Cobb, a previous winner whose self esteem was transformed by being selected for display. A student of Japanese origin won this award for her ceramic warrior inspired by Samurai armour. The object that won the overall prize was of three ceramic robes on a plinth, which was awarded first prize by both the Far Eastern and Islamic Departments. Many entries were inspired by the newly opened British Galleries and the Sculpture department awarded its first prize to a fold-out 3D view of the interior of the V&A, inspired by a similar object in the British Galleries of the Great Exhibition.

The exhibition was launched during Adult Learners' Week. Adult education music groups including the City Lit guitar and recorder groups, the Moreland Singers from Brent Adult and Community Services, and four singing groups from Morley College: Can't Sing Choir, Access Students, Chamber Choir and the Gospel Choir. The music groups performed in the dome of the V&A throughout the day with approximately 1500 people enjoying these performances. Over 300 people attended the award ceremony in the evening.

#### 4.3.1 Summary of attendance at Inspired by...

Title	2000/1		2001/2		2002/3	
	Events	Individuals	Events	Individuals	Events	Individuals
Inspired by the V&A introductory tour	3	32	9	72	-	-*
Inspired by the V&A						
Self-guided visit	32	234	7	54**	-	-
Inspired by the	1	305	1	255	1	142***

V&A competition						
Celebration of Adult Learners Week Music Day	5	554	5	537	5	1,506
Launch of competition	1	320	1	420	1	360
<b>Total</b>	<b>42</b>	<b>1,445</b>	<b>23</b>	<b>1,338</b>	<b>7</b>	<b>2,008</b>

\* As the V&A is now free these visits were not booked through Vista

\*\* The reduction here is undoubtedly due to free entry which meant many groups and individuals did not use the bookings procedure. There were 4 groups of 51 people in total and 3 individuals who went through the bookings office

\*\*\* Reduction in numbers largely due to the fact that people who entered the previous year could not enter this year

#### 4.4 Language and Literacy

This programme continues to be very successful. A total of 71 ESOL groups (English for Speakers of Other Languages) brought in 1,334 students. The majority are adults studying part-time at colleges of further education, adult education centres or community centres, including institutions working with refugees. Groups from Croydon College, North and West Essex Adult Education Centre, the Turkish Education Group in Hackney, Spitalfields Farm and the Refugee Council were among the London-wide selection of organisations who attended the programme. Letters are sent out to these organisations at the beginning of the academic year, with the end of term and the summer period being the most popular times for groups to visit. Evaluations always refer to the appropriate language level of the ESOL-trained guides and to the quality of the experience. Of the seven galleries, for which there are worksheets at both level one and two, the Islamic Gallery is the most popular. The scheme continues to attract the interest of such bodies as DFES and Resource who cite it as an example of good practice.

Evaluations from the students frequently show how students relate to objects of cultural resonance to their own background:

“It was very good, especially the Islamic Galleries.”

“I see a lot of things which are new to me and see the same thing from my culture.”

A tutor also commented:

“It was well prepared, succinct and sweet.”

##### 4.4.1 Summary

	2000/1	2001/2	2002/3
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Title	Groups	Individuals	Groups	Individuals	Groups	Individuals
Language and Literacy	15	225	68	1,343	71	1,334

## 4.5 Older Learners Programme

The Older Learners Co-ordinator worked with the Prints, Drawings and Paintings Departments in using resources as stimuli for reminiscence with older learners, basing the theme around the seaside, 1940s furniture, Notting Hill, Christmas and the 1951 Festival of Britain. Culturally diverse groups across London such as the Pepperpot Club in Ladbroke Grove, Open Age in Kensington and Chelsea, Age Concern, Sixty Plus, Castlehaven Community Association and individuals who worked on the Festival of Britain contributed memories and reflections on the basis of Roger Mayne's photographs of Notting Hill, the memorabilia of the Festival of Britain, Christmas cards and seaside views.

These memories were then integrated with the V&A collections and developed into topic boxes. There was an accompanying exhibition, Inside Outside, along with tape recordings of the participants. The exhibition and the topic boxes were launched at a very successful event in November 2002, with Age Exchange re-enacting some of the most fascinating of these memories. Of the 87 people who attended this event many directly participated in the programme.

The Older Learners programme also ran tailor-made sessions for specific groups including a jewellery workshop and a Versace workshop for Open Age in Kensington and Chelsea. In all, forty-four people attended three such workshops.

### 4.5.1 Summary of work with older learners

Title	2000/1		2001/2		2002/3	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Reminiscence	9	79	35	320	1	87
General programmes	10	76	12	198	3	44
<b>Total</b>	<b>19</b>	<b>155</b>	<b>47</b>	<b>518</b>	<b>4</b>	<b>131</b>

## 4.6 Talks for people with disabilities

The talks programme for people with a disability has gone from strength to strength throughout the year. The talks for people with a visual or hearing impairment are being run

monthly and are very well attended. As part of the development of the programme, talks covering the permanent collections and the special exhibitions have led to a varied and interesting range of events.

The talks which are interpreted in either British Sign Language or Speech Supported English are very popular and have covered subjects such as the British Galleries, Tudor Life and an East and West introductory talk.

Visually impaired visitors have also enjoyed a varied programme including a practical photography day, Earth & Fire and a handling session of designs from Versace.

Both programmes will continue throughout the next year and will be extended to incorporate people with a learning difficulty; this year 188 people with visual impairments attended 12 talks, while 91 people with hearing impairments attended 11 talks.

## 4.7 Travellers Programme

As part of a Canon-funded programme the V&A worked with Stepping Stones, an organisation concerned with the education of Irish travellers and Romani children, on a photography project which took as its inspiration Josef Koudelka's photography of Romanis in Eastern Europe. Three groups of children – Irish travellers from Lynton Close site in North London, Irish travellers from Springtide site in South London and Romani gypsies from a Bedfordshire site all visited the Print Room of the V&A to look at Koudelka's prints with photographers Marketa Lusacova and Jo McGuire. Under the guidance of these photographers the children then used disposable cameras to take photographs of everyday life on their sites. Of the 27 children who participated in the project 11 were from North London, 7 from South London and 9 from Bedfordshire.

Most of the children had not taken photographs previously but produced some excellent shots which were then integrated into a mobile exhibition, shown at the V&A and then subsequently toured to venues such as the Irish Centre in London. Approximate figures for the exhibition are 1,976 at the V&A during 2 weeks in November 2002 and 460 visitors at the Irish Centre during February 2003. The launch of the exhibition coincided with a High Court Case concerning travellers in Bedfordshire who were disputing the decision that they should be thrown off land land they had previously purchased. The exhibition thus prompted more publicity than anticipated and also served to highlight the difficulties faced by travellers in trying to establish a more secure existence.

### 4.7.1 Hiring of Travellers Community display

	2000/1	2001/2	2002/3
Venue	Individuals	Individuals	Individuals
V&A	-*	27	1,976

Irish Centre	-*	54	460
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\* This project commenced in 2002

## 4.8 South Asian Programme

### 4.8.1 Diwali

For the Indian Festival of Light in November 2002 we ran a range of programmes – henna hand-painting, rangoli floor decoration, textile and embroidery demonstrations, gallery talks, a Diwali puppet show from Rushmore School in Hackney, stories from the Ramayana and a Wednesday evening lecture on the significance of Diwali by Dr Jeevan Singh Deol. Over 1,500 attended the events, 6 – 13 November 2002.

#### 4.8.1.2 Summary of attendance at Diwali

Event	2000/1		2001/2		2002/3	
	Activities	Individuals	Activities	Individuals	Activities	Individuals
Diwali*	-	-	4	1,334	9	1,634

\* A Diwali event did not take place in 2000/1

### 4.8.2 Sikh Arts and Heritage

The first lecture series following the Arts of the Sikh Kingdoms, funded by Heritage Lottery Fund, was an extremely well-attended success. Following this, in collaboration with key members of the Sikh community including the UK Punjab Heritage Association, it was decided to run a second chargeable series, which allowed the events to cover their costs. This series included such topics as Ranjit Singh and the Royal City of Lahore, with Susan Stronge, curator of The Arts of the Sikh Kingdoms and On the Sacred in Sikh Art by Gurdeep Sian. In order to increase the number of Sikh women attending we invited Nima Poovaya Smith to talk about Interpreters and Innovators: Sikh Women and Art.

A total of 201 people attended the 8 lectures.

After this lecture series the UK Punjab Heritage Association, with the V&A's support, successfully applied to HLF to run other lecture series in the regions. The partnership with the UK Punjab Heritage Association continued with the V&A, assisting with finding appropriate museums and venues for these further lectures.

#### 4.8.2.1 Summary of attendance at Sikh lecture series

Event	2000/1		2001/2		2002/3	
	Sessions	Individuals	Sessions	Individuals	Sessions	Individuals
Sikh lecture series*	-	-	8	679	8	201

### 4.8.3 Ustad Nishat Khan Gala Concert

Staff in the Access, Social Inclusion and Community Development team worked with the Asian Department in organising a concert performance for Ustad Nizhat Khan.

### 4.8.4 Summary of attendance at South Asian programme

Event	2000/1		2001/2		2002/3	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Practical workshops for South Asian community (off-site)	16	301	1	10	-	-
Events & demonstrations (off-site)	116**	5,000	-	-	-	-
Handling sessions (off-site)	-***	-	-	-	-	-
Gallery talks for South Asian people (on-site)	3	29	-	-	-	-
Practical workshops for South Asian community (on-site)	7	127	4†	77	-	-
Events & demonstrations (on-site)	2	97	8††	612	11	2171
Handling sessions (on-site)	5	183	-	-	-	-
<b>Total</b>	<b>149</b>	<b>5,737</b>	<b>13</b>	<b>699</b>	<b>11</b>	<b>2171</b>

\* The first lecture series took place in 2002

\*\* For The Arts of Sikh Kingdoms exhibition

\*\*\* Figures for handling sessions are held in the general public programme.

† Includes two workshops in relation to the British Galleries, one training for Bollywood hosts and one meeting for New Opportunities Fund digitalisation project.

†† Includes seven lectures on Sikh Arts & Heritage (481 people) and one conference for 131 people

## 4.9 Chinese Programme

#### **4.9.1 Outreach: Chinese Dragon Boat festival (July 2002)**

A team was created to take part in the Dragon Boat competition in London's Docklands, organised by the Chinese community. The V&A's boat beat 21 others to come first and it was a highly successful day in terms of media exposure, with the event receiving both newspaper and television coverage. Around 1,500 people attended the event.

#### **4.9.2 Outreach: collaboration with the Soho Family Centre**

We organised a variety show at the Soho Family Centre premises in London to celebrate the Queen's Golden Jubilee. It was well attended by members of the local community from the Soho area. The performances were highly praised.

#### **4.9.3 Chinese community group visit: Chinese Mid-Autumn Festival (September 2002)**

Two coaches of parents, children and teachers from the Chinese community in Doncaster visited the V&A. They visited the British Galleries, the Japan and China Galleries, and attended a gathering in the Pirelli Gardens. This event was attended by 146 people.

#### **4.9.4 Museum-based activities: Canon photography workshop**

Two groups from the Chinese community came to the V&A for portraiture workshops as part of the Canon Photography workshop sessions.

#### **4.9.5 Chinese schools activities: UK Federation of Chinese Schools Annual Chess competition and Schools Performance competition**

The V&A hosted these two annual events, attracting a total of 540 visitors.

#### **4.9.6 International partnership/exchange**

The exchange to China in Spring 2002 resulted in successful partnerships with ten artists from all over China. They were invited to the V&A to take part in our Chinese New Year celebrations in February 2003, as reported below. The artists demonstrated rare and highly sought-after skills in traditional Chinese arts including snuff bottle painting, dough figurine making and Chinese Opera "face changing" theatre art.

#### **4.9.7 Chinese New Year of the Goat (February 2003)**

For the New Year celebrations there were all-day events, workshops and activities held with our International Exchange artists, as detailed above. In the afternoon there was a performance in

the lecture theatre which proved so popular we had to put on a second show to allow for the huge numbers of visitors in attendance wishing to see it. The celebrations had an impressive turnout, attracting more than 8,000 visitors. Evaluation forms showed visitors found the day interesting and fun, especially for children. It was a good day in terms of publicity, with the celebrations being widely covered by both television and newspapers. Overall, the Chinese New Year was a very successful event.

#### 4.9.8 Summary of attendance at Chinese programmes

Activity	2000/1		2001/2		2002/3	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Workshops/talks	-	812	3	121	-	-
Outreach sessions	10	349	8	262	-	-
Presentations	1	2,320	3	400	-	-
Group bookings/ guided tour		774	1	73	3	146
Conferences	-	-	-	-	-	-
Chinese Mid- Autumn	3	670	4	1,590	-	-
Chinese New Year	3	2,537	3	6,500	1	8,450
Schools activity/performance	2	1,250	5	600	2	540
Temporary exhibitions/events	-	-	3	3,800	-	-
<b>Total</b>	<b>19</b>	<b>8,109</b>	<b>30</b>	<b>13,146</b>	<b>6</b>	<b>9,136</b>

#### 4.10 Work with the African Caribbean Community

##### 4.10.1 Black History Month

Due to the success of a Heritage Lottery application for Black History Month we were able to deliver a very comprehensive and wide-ranging programme during October 2002. This Lottery Fund application supported a range of activities at both the Theatre Museum and the V&A, South Kensington. The Museum of Childhood also ran a series of activities supported by HLF. Therefore for the first time we were able to produce a leaflet which covered Black History Month activities at all three sites.

##### 4.10.2 Carnival

Once again our carnival was a huge success, with up to 20 groups participating in both the Friday Late View and the Carnival for All on the Saturday. This year there was a focus on the music of Carnival with a celebration of 50 years since the introduction of the steel pan in this

country. Some of the original musicians from the seminal band TASSPO shared memories of the initial impact of the steel pan at a concert on the South Bank.

These carnival events at South Kensington at the end of September were a successful launch pad for an excellent month. The most popular lectures of the month were Photography On the Front Line I and II by both Neil Kenlock and Armet Francis and the West Indian Living Room by Michael McMillan. Workshops in cake decorating, clay, making headgear and rapso were enjoyed by families, young people and adults. Pupils from schools in Hackney gave a moving performance of the story of Malcolm X at Mecca in the Islamic Gallery.

13,219 people attended the events at South Kensington, of whom approximately 50% were of Black British African Caribbean origin. The overwhelming majority thought that celebrating Black History Month at the V&A was a good idea. The following are some of the comments:

“A child-orientated free opportunity to experience carnival.”  
(Carnival for All)

“Recalling my history, Neil Kenlock (Photojournalism on the Front Line) made me appreciate being British.”

“Urban voice being heard and shown.”  
(Westeleven youth group film screening)

#### 4.10.3 Summary of work with African Caribbean community

Event	2000/1		2001/2		2002/3	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Carnival	19	1,288	16	3,035*	12	6,404
Day of Record	-	-	8	333	-	-
Focus groups	-	-	2	17	-	-
Black History Month	-	-	-	-	48	6,815
<b>Total</b>	<b>19</b>	<b>1,288</b>	<b>26</b>	<b>3,385</b>	<b>60</b>	<b>13,219</b>

\* Carnival for All, 29/09/01: five calypso performance workshops for 261 people, five steel pan performance workshops for 559 people, three carnival make up/costume workshops for 806 people, 79 people attending the 50 Years of Steel Pan seminar and 1,700 people participating or working in the children's carnival procession

#### 4.11 Cross-cultural Initiatives

#### 4.11.1 Sacred Spaces

The Sacred Spaces mobile exhibition continued its 2002/3 tour around a number of diverse and successful venues, with bookings significantly higher than the previous year. Sacred Spaces was hired for the launch of an R.E. syllabus by Bromley SACRE in April/May 2002 and to celebrate diversity in Barnet Borough Council in June. This year, for the first time, the exhibition was utilised by the Prison Service; in May 2002 the entire exhibition was displayed in Brixton Prison Chapel, and in October/November 2002 in Prison Service colleges in Newbold Rebel and Wakefield. Once again the Sikh panels were utilised by the Sikh community and were displayed at the Guru Nanak Sikh Temple in Luton during July, with the Jain panels being hired for the Young Jains Annual Conference. In March 2003 the whole exhibition was displayed at New Malden Methodist Church.

##### 4.11.1.1 Hiring of Sacred Spaces April 2002 – March 2003

Date	Sections	Venue	Numbers
29 April – 10 May 2002	Judaism, Islam, Hinduism, Buddhism (for launch of R.E. syllabus)	Education Development, Church Lane, Princes Plane, Bromley BR2 8LD	50 for opening evening
14–20 May 2002	All sections	H.M. Prison Brixton Chapel, Jebb Avenue, Brixton, SW2 5XF	280
24 June – 1 July 2002	All sections (Council exhibition)	Professional Development Centre, 451 High Road, Finchley, N12 04S	-
5–14 July 2002	Sikh	Guru Nanak Sikh Temple, 2a Dallow Road, Luton, Beds	5,000
21–26 August 2002	Jain (for Young Jains conference)	Canons High School, Shaldon Road, Edgware, HA8 6AN	-
21 October – 18 November 2002	All sections and Sacred Voices photographs	HM Prison Service College, Newbold Revel, Rugby, Warwickshire (also to Wakefield)	-
5–25 March 2003	All sections	New Malden Methodist Church, 49 High Street KT3 4BY	240 visitors +

**Total 5,570 +**

## **4.12 Connections and Disconnections**

The Lottery funding for the programme Cultural Diversity and the V&A ended in June 2002. As part of our commitment to HLF we organised the conference Connections and Disconnections: Museums, Cultural Heritage and Diverse Communities. This conference examined how museums are responding to the challenge to draw on, reflect and engage with cultural diversity and the complexity and multiplicity of today's society. It explored the nature of existing relationships between museums, their collections and communities at a local, national and international level and considered some of the strategies deployed to involve and sustain a more culturally diverse audience.

Yasmin Alibhai-Brown, journalist and broadcaster, gave a challenging and inspiring keynote speech. The international dimension was provided by Gerard Corsane who spoke of new initiatives in the Western Cape, South Africa and by Deborah Willis, Professor of Photography and Imaging at New York University.

We heard of initiatives in Hackney, East London, Kirkless in the North and Sandwell in the Midlands. The V&A presented several papers on work funded through the Cultural Diversity Programme. This included Dinah Winch on her research into V&A collections of relevance to the African diaspora; Susan McCormack and Lauren Parker on the Contemporary Team's initiatives in bringing in new audiences; Julie Cornish on the findings of her evaluation of the Shamiana website and Eithne Nightingale, along with Amandeep Singh Madra and Clary Salandy, on working with communities in widening and sustaining audiences. Susan Croft and Stephen Bourne of the Theatre Museum spoke of their research into Black and Asian performers at the Theatre Museum. The conference was attended by 133 people.

## **4.13 Connections & Disconnections**

The 2002/3 Conference had 133 individual participants.

## **4.14 Museum of Childhood**

After developing the Community Strategy for the Museum of Childhood, Eithne Nightingale was asked to take forward the development of the first phase of the World in the East End gallery. She worked with Teresa Hare Duke, the Community Development Worker at the Museum, on the initial stages of the project. This included oral history training for people representative of the diverse communities of the East End: white, Bengali, Somali, African and Caribbean, Turkish, East European Jewish, Romani and Travellers. The World in the East End gallery also housed a library of books reflecting the multiracial nature of our society including

books in different languages, as well as a festival-interactive in which people could feel an object related to a festival, and then try to match this with one of a number of pictured objects. The first phase of the gallery opened in March 2003 in conjunction with the redevelopment of the top floor of the Museum of Childhood.

#### 4.14.1 Work at the Museum of Childhood

Activity	2000/1*		2001/2		2002/3	
	Groups/sessions	Individuals	Groups/sessions	Individuals	Groups/sessions	Individuals
Mother tongue initiative and outreach	-	-	6	109	-	-
Consultation meeting	-	-	1	38	-	-
Oral History training/meetings	-	-	-	-	3	18
Oral history interviews	-	-	-	-	27	52
<b>Total</b>	<b>-*</b>	<b>-*</b>	<b>7</b>	<b>147</b>	<b>30</b>	<b>70</b>

\* Oral History work did not take place in 2000/1

## 5 Systems & Administration: Bookings; AV; Financial Administration and Customer Care teams

### 5.1 Bookings and Information Services

The groups and school bookings, event ticketing and information service continued to be provided by the Bookings Office which recruited a replacement manager in November 2002, two additional permanent members of staff in January 2003 and a replacement for a leaver in March 2003. The new staff, in conjunction with the existing team members, embarked on a training and cross-training programme to prepare for the implementation of a seven-day flexible booking and information service and an automated call distribution system early in the next financial year.

#### 5.1.1 Visits and Bookings

The team's work is largely generated by telephone calls related to direct bookings or enquiries for events, displays and the museum and surrounding area in general. From 1 April 2002 to 31 March 2003 the bookings team and lunchroom received a total of 35,106 external telephone calls. Approximately 3,500 external emails were sent to the bookings office mailbox and around 6,500 postal bookings were received in response to targeted mailing and promotional material.

The team processed bookings for 3,591 groups comprising a total of 108,439 individuals visiting and re-visiting the galleries and exhibitions. Additionally a total of 21,082 tickets were issued and despatched for bookable events in the V&A and £274,484.51 was collected in related revenue.

## 5.1.2 Group Bookings

A total of 3,499 groups (94,180 individuals) took self-guided tours and 110 groups (1,563 individuals) visited the Print Room. Specialised gallery talks were arranged for 52 Groups (871 individuals) from FE or HE Institutions and 101 commercial groups (1,919 individuals) purchased private tours and slide lectures; see Private Tours for Non-Educational Adult Groups below. In addition 843 groups, containing 27,338 people qualifying for free entry into temporary exhibitions, made bookings for the major exhibitions running this year, namely: Terracottas, Tiaras, Versace, Hamza and the first few days of Art Deco. Many of these were in addition to self-guided tours to other galleries. Details of an additional 518 unbooked visiting groups (1,563 individuals) were captured on arrival.

### 5.1.2.1 Comparative summary of group bookings by group type

Group Type	2000/1		2001/2		2002/3	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
School groups	1,150	39,028	1,262	43,060	1,230	43,094
HE/FE groups	728	20,398	1,259	31,658	1,295	36,190
Children & pre-school groups	53	1,001	41	1,018	58	1,416
Adult & community groups	1,877	22,298	1,065	27,220	987	27,070
Ethnic groups	141	4,482	51	1,366	21	669
<b>Total</b>	<b>3,949</b>	<b>87,207</b>	<b>3,678</b>	<b>104,322</b>	<b>3,591</b>	<b>108,439</b>

The overall number of groups visiting the Museum in 2002/3 was 2.4% lower than last year but the actual number of people within those groups was 3.9% higher. Numbers of both groups and individuals within them was 6.5% and 9.38% higher respectively than in 2000/1.

### 5.1.2 Groups reception and families lunchroom

The groups reception and families lunchroom continue to provide well-used facilities for groups and families, with an eating area, cloakroom and lockers. The facilities are supervised at all times by a receptionist who directs and supports groups and provides information, leaflets, and educational resources for teachers. The space accommodates seating for up to 160 people per half-hour during term-time and is used for organised family activities, demonstrations and other educational events at the weekends and during school holidays.

### 5.1.3.1 Summary of Lunchroom bookings

	2000/1		2001/2		2002/3	
	Groups	Individuals	Groups	Individuals	Groups	Individuals
Lunchroom Reservations	533	30,389	627	29,514	613	31,398

The number of individuals within groups using the facility rose by 6% over last year, although the actual number of groups fell by 2%.

### 5.1.3 Gallery bookings

Many group-bookers are unable to specify which galleries they plan to visit at the time of booking but of those who did in 2002/3, the British Galleries were by far the most visited, followed by Fashion and Textiles and the 20th Century galleries. The following table shows the number of groups visiting each specified gallery. Comparative information is not available.

Gallery	Individuals	Gallery	Individuals
British Galleries	719	Raphael	15
Textiles	170	Metalwork	15
Fashion	128	Tapestries	14
NAL*	80	Europe	14
20th Century	78	Silver	11
Ceramics	61	Arms and Armour	10
Cast Courts	54	Glass	10
Sculpture	55	Jewellery	8
India	52	Korea	7
China	49	Carpets	6
Islam	49	Sacred Silver	5
Japan	45	Ironwork	4
Medieval and Renaissance	26	Frank Lloyd Wright	2
Paintings	23	Musical Instruments	1
Photography	20	Stained Glass	1

\* The majority of NAL bookings and collections department appointments are not on Vista as the departments handle their own bookings and report figures directly to the Planning Manager. This should change next year when all figures will be reported via Vista.

#### 5.1.4 Events booking

A total of 21,082 tickets were issued and despatched for bookable events in the V&A, of which 10,451 (50%) were for Wednesday Late View lectures. The remaining sales were distributed across the department's busy programme of courses, conferences and study days, as well as special ticketed programmes organised by the Contemporary team in association with Friday Late.

#### 5.1.5 Room booking

The bookings team continued to be responsible for the internal booking and external hire of the Education Rooms, namely the Lecture Theatre, Jean Muir Seminar Room, Bernard Leach Meeting Room, and both the Education Study Room and Studio.

##### 5.1.6.1 Breakdown of room bookings for 2002/3

Room	Weekday	Weekend	Total Bookings
Lecture Theatre	381	78	459
Jean Muir seminar room	311	53	364
Bernard Leach meeting room	416	38	454
Education studio	253	44	297
Education study room	313	35	348

## 5.2 Private Tours for Non-educational Adult Groups

The new private groups programme commenced in September 2002 and was officially launched in April 2003. Groups now have one efficient point of contact through which to book tours (set or tailor made), slide talks, catering and V&A books. Organisers also have the benefit of familiarisation visits and a member of staff to meet and assist their group on the day itself. The programme is actively marketed to arts organisations, social groups, tour and tourist companies, adult education and commercial companies. The programme's promotional mix included the production of brochures and postcards, stands at trade fairs and advertising in trade and specialist magazines. Tours cost £120 for a max of 25 people, duration 1 hour. From

September 2002 to March 2003, 41 talks and tours took place, totalling 789 visitors. These bookings generated £4,800, plus £1,600 on catering and V&A books.

## **5.3 Audio Visual Team**

### **5.3.1 Team and role**

Jim Divers and Ian Whittlesea. This team works across the V&A to the following brief:

To provide audio and visual services for lectures, study days and special events; to provide technical and operating assistance for events in the lecture rooms and other spaces.

Main Duties include:

- maintain audio visual equipment in theatres
- maintain audio visual loan equipment
- advise and install equipment in exhibitions and other areas as required
- advise and install equipment in special displays and other gallery exhibitions
- develop audio and video production facilities
- modernise equipment

This year saw a significant increase in work, particularly in response to special events from a wider range of departments than had previously been the case. In October alone there were 63 events, all of which required technical support. While the technical requirements were generally the same as in the past, there was an increase in the use of PA and other sound systems, and increasing use of digital media for presentations. There were some small improvements in the modernisation of equipment but the team remained under increasing pressure, both in terms of equipment needs and the volume of events needing supervision. The team continued to rely heavily on OPA support and one or two individuals in particular; their assistance will not be available in the longer term.

## **5.4 Finance and Administration Team**

### **Introduction**

The Team has worked intensively with the Finance Division to be able to provide regular monthly instalments on the L&I Division's S-Drive of the budget documents, so as to increase transparency of information and for ease of access for all members of staff to review spending and codes (as well as providing details of all OPA claims and Learning & Interpretation Division orders). Considerable progress was made this year to facilitate the usability of these documents, training staff in navigating the spreadsheets, and increasing awareness of this facility.

A number of significant changes in the Finance department's procedures had a major impact on Learning & Interpretation (L&I). These changes included two major upgrades to Chameleon Finance software and the Auditors' requirement for greater detail regarding the spending patterns throughout the V&A. (Old coding 040 was replaced by 043 representing local salary payments, with 042 representing Outside Professional Associates not on the V&A payroll). All generalised coding was phased out and a simpler coding structure for the department was established, which still allows for the detailed accounting-by-project required by the L&I Division.

New ordering procedures were introduced by Contracts and Purchasing, increasing the need for staff to be fully aware of corporate governance and devolved responsibility to comply in full to the V&A Procurement procedures. Low Value Orders were phased out.

#### 5.4.1 Accommodation

Due to the increase in new staff and new roles within L&I it became imperative to develop new office spaces such as the 'Eagle's Nest', the Tutors' Room, and OPA meeting room. Visitor Services' move from the Division necessitated a major project of reorganisation and three labour-intensive phases of office moves.

#### 5.4.2 Additional team achievements

External Enquiries	Number
Teachers' enquiries, resource packs, etc	10
Victorians	20
Textiles & Dress	16
Other subjects/departments	17
Research enquiries/museum education	6
Adult courses	4
General (exhibitions/events/ mailing list, etc.)	34
<b>Total</b>	<b>107</b>

#### 5.4.3 Customer comments reporting

The Administration team assimilated feedback forms from across the V&A and provided feedback to the Management Board as follows – a summary for the year's reports:

How visitor comments were received	Number	Percentage
Comments Form	893	74.1%
Email	67	5.6%

In person	19	1.6%
Letter	174	14.4%
NAL comments book	16	1.3%
Note	16	1.3%
Telephone call	20	1.7%
<b>Total</b>	<b>1,205</b>	<b>100.0%</b>

<b>Nature of visitor comments</b>	<b>Number</b>	<b>Percentage</b>
General comment	580	27.6%
Complaint	859	40.8%
Compliment	666	31.6%
<b>Total</b>	<b>2,105</b>	<b>100.0%</b>

## 6 Gallery Interpretation, Evaluation and Resources Team

### Introduction

The Gallery Interpretation, Evaluation and Resources team consists of:

<b>Morna Hinton</b> (team leader)	Head of Evaluation and Visitor Research
<b>Tony Manos</b>	L&I Divisional Editor
<b>Colin Mulberg</b>	Educator on the Architecture Gallery project
<b>Renée Anderson</b> (joined July 2002)	Resources Officer
<b>Lucy Trench</b> (joined January 2003)	The Interpretation Editor

From 1 May 2002, Morna Hinton was acting Head of Learning Services in addition to her role as team leader of the Gallery Interpretation, Evaluation and Resources team. In December 2002, she was formally appointed as Head of Learning Services. She continued to cover Evaluation and Resources until the end of March 2003, when outstanding tasks and line management were handed over to David Anderson, Gail Durbin and others, pending the recruitment of her replacement.

### 6.1 Resource Centre

The Resource Centre continues to provide books, journals, audio-visual and digital materials to staff throughout the V&A, and loans slides to those lecturing for the Museum. It also provides a reference centre for students and researchers of museology.

In July 2002, Renée Anderson took over the position of Resource Officer on a permanent basis.

During the year there were just under 500 visitors to the centre. These included members of the Learning & Interpretation Division, other museum divisions and departments, visiting lecturers, BA and MA students from the Institute of Education and City University, and freelance researchers. There was also a visit from Llinos Thomas, the Education Officer from the Museum of the Welsh Woollen Industry (National Museum of Wales).

## 6.2 Summary of loans from the Resource Centre

In the year 2002/3, 103 books and journals were loaned to 56 borrowers from across the V&A. Seventy-nine new books were acquired for the Resource Centre. There are currently 40 journal titles subscribed to by the Centre. From January 2003, a bulletin listing all new acquisitions and the contents pages of all journals received has been distributed to all L&I staff on a bimonthly basis.

All new acquisitions are now catalogued by the NAL or added to existing NAL records by the Resource Officer. In addition, the Resource Officer is adding all older materials to existing NAL records. Over 300 items have been added to the NAL catalogue this year.

In the year 2002/3, 1878 slides were loaned to 120 borrowers from across the V&A and outside (for lecturers speaking on behalf of the V&A). This is the highest figure since the Resource Centre opened.

The backlog of new slide processing has been completed. The processing of the Jean Schofield collection of slides donated to the centre continues with the Resource Officer working extra hours towards this project.

## 6.3 Summary of borrowing and lending from the Resources Centre

	2000/1		2001/2		2002/3	
	Borrowers	Loans	Borrowers	Loans	Borrowers	Loans
Loan of books	104	227	48	86	56	120
Loan of slides	81	1,375	110	1,234	103	1,876
<b>Total</b>	<b>185</b>	<b>1,602</b>	<b>158</b>	<b>1,320</b>	<b>159</b>	<b>1,996</b>

## 6.4 Divisional Editor

In the course of the year the Divisional Editor was responsible for the production of over 60 publications, information leaflets and posters. His responsibilities continued to involve all aspects of the production cycle in traditional print publishing, including the maintenance of a house style, preparing and editing texts for both divisional and other V&A publications, liaising with internal V&A staff, the Museum's typesetters and design studio and external designers and printers and co-ordinating the publication and reprinting of a range of leaflets, posters, booklets and brochures to promote education and other activities at the V&A.

Within the Department he co-ordinated the editing, designing and printing of the four-monthly Events at the V&A (giving comprehensive details of all bookable education and other activities) and the two quarterly publications What's On for Adults and What's On for Families.

In addition, the Editor co-ordinated the text and internal design and print of around 15 promotional leaflets for individual events at the V&A, including the Courses for Teachers booklet promoting the V&A's INSET courses, booklets for the Summer and Year Courses, and leaflets for the visually impaired.

The Editor contributed editorial copy to the Friends' publication V&A Magazine, as well as liaising with the V&A's design studio in the production of a number of individual promotional leaflets published by other Museum departments.

## **6.5 Interpretation Editor**

We welcomed Lucy Trench as Interpretation Editor in January 2003. Lucy worked on text for the Art Deco exhibition and the new Photography and Paintings galleries. She also revised the Text Guidelines that had been written initially for the British Galleries project. The guidelines explain the language and structures that will make our gallery text accessible to a wide audience. They were issued on 31 March with the intention of ensuring a consistently high standard throughout the V&A.

## **6.6 Architecture for All**

Colin Mulberg worked as part of the Architecture Gallery Core team. He helped identify the key messages of the gallery and displays and then developed an interpretation scheme for the gallery. He was instrumental in designing the gallery to ensure that it meets the needs of different visitors, including access for visitors with disabilities. Colin was part of the V&A/RIBA Policy and Programming Group with responsibility for the joint architecture education programme and the associated education post.

## **6.7 Evaluation and Visitor Research**

The year was a very busy one for evaluation and visitor research. On her return to Learning and Interpretation Morna Hinton began a consultation process with key stake-holders in order to develop an Evaluation Strategy and Action Plan. This was completed by the end of March 2003 and was subsequently approved by Trustees in May 2003.

A large number of gallery redevelopment projects started up during the year and many of these required evaluation studies to be conducted. These are listed in full in Appendix 3. A training session on basic evaluation techniques was organised for V&A staff in conjunction with the Training Department.

A key development during the year was improved visitor profiling. Morna worked together with David Anderson, Cathy Putz and staff from Marketing and the Directorate to devise means of gathering more accurate data on all the V&A's audiences. A key concern was to capture data on visitors arriving in booked groups, including schools, students and adult groups. These groups are not included in the annual MORI survey and so methods were devised to sample them separately. The first quarterly profile was presented to Management Board in February 2003.

## **7 Online Museum**

### **7.1 Staff**

The Online Museum became the responsibility of the Director of Learning and Interpretation at the end of 2001. Oliver Watson ceased to be Head of the Online Museum and Gail Durbin was appointed in his place, taking up the post full time on 1 May 2002. Julie Cornish, who was employed partly in Learning and Interpretation and partly on the web team, decided to go part time and left on 8 January 2003. She was replaced on 31 March 2003 by Anna Rafferty who joined us from [www.lastminute.com](http://www.lastminute.com) and Dowcarter Ltd. Phil Locke continued to be the Web Projects Manager, Ioannis Petridis the web developer, with Mark Hook and Clare Goodwin as Web Content Managers.

The Online Museum was relaunched on 1 November 2001. Its functionality, appearance and accessibility were a great improvement over the previous version and it was decided the priority was to develop content that enabled visitors to have immediate access to the ideas and information to be found within the V&A.

### **7.2 Content Development**

The V&A has been hugely successful in developing the content of the website and by April 2003 we had 43,077 pages of content, about half of which came from Access to Images.

The content falls into various categories. One area is the large exhibition sites. Marketing generously handed the budget for these sites to the Online Museum and from Versace onwards we have been using the available funds to produce broad-ranging interactive sites. Our aim is twofold – to increase numbers at the exhibitions and to provide content access for people who are unable to visit. The Art Deco site included panoramas and 360° views of objects in addition to the digital postcards that prove so popular with visitors. Databases are produced using the label text and these sites leave a very valuable legacy on the website after the exhibition has closed.

An area of content for which the V&A is becoming known is user-generated material. This year, to add to our Tattoo site and projects such as Wish You Were Here we have created Define a Moment, Snap Happy and Things and You. The former came from the 50,000 written comments left by visitors on our response wall as part of the programme associated with the photography exhibitions Stepping In and Out and 100 Photographs: a Collection by Bruce Bernard. Snap Happy was a half-term activity run with the BBC. Things and You invited people to represent themselves in a pose on the Christine Keeler chair. 5,500 people chose to do this in the space of 6 weeks and all the results are on the website. These user-generated sites provide variety on the V&A website. They reflect the creativity of our visitors and they ensure that the V&A has a website where information flows in two directions.

This year the V&A made a great step forward in moving the collections online. Over 10,000 objects, with accompanying text, were put online in Access to Images thanks to a huge effort made by Records and all the Collections involved. Another initiative that continued was the digitalisation of printed educational publications.

As always there have been large numbers of corrections and small alterations to the site. We estimate that over 4,000 changes and additions have been made to the Mediasurface Content Management System in 2002/3.

### **7.3 Secondments**

The web team continued to operate a training system to encourage greater web awareness in the V&A. A group of people made up of Guillaume Olive, John Dowling and Rachel Logie completed their training in July 2002 and created websites on Men in Skirts, Milan in a Van and Behind the Scenes. They were followed by Vicky Coulson and Mor Thunder who were seconded from July 2002 and who created sites on the work of the Research Department and on the Leman Album. Finally in January 2003 a new group consisting of Greg Irvine, Charlotte Samuel, Clare Cotton, Kate Hunter Jones and Gail Durbin started on another set of sites due for completion in 2003/4.

## 7.4 Funding and Partnerships

In order to extend the amount of work that might be done with current resources, work is underway to develop partnerships with other organisations. The BBC supported Snap Happy and gave it coverage on its BBC 4 website and we worked on producing Joust jointly with the Public Record Office. Much time has been put into working up a proposal for Culture Online with Ultralab and Channel 4 and efforts have been made to keep abreast of developments with Curriculum Online and other projects coming from the DCMS and DfES.

## 7.5 Microsites and Exhibition-Related Pages Added

- 100 Photographs: A Collection by Bruce Bernard
- Adventures of Hamza
- Art Deco
- Behind the Scenes
- Cheating: How to Make the Perfect Work of Art
- Cinema India
- Men In Skirts
- Milan In a Van
- Rewind: 40 years of Design and Advertising from the D&AD Award
- Snap Happy Days
- Stepping In and Out: Contemporary Documentary Photography
- Versace

Major Sections of Content Added:

- Architecture for All
- British Galleries Video Programmes
- Drawing in Museums: ideas and information for teachers
- Explore a Painting: The More Family
- Explore a Painting: The Opening of the Great Exhibition
- Fashion In Motion
- Boudicca
- Eley Kishimoto
- Kataryna Szczortarska
- Pip Hackett
- St Martins Graduates 2002
- Tata Naka
- Freedom of Information
- Key Stage 1: Ideas and Information for Teachers

- Leman Album
- Maths and Islamic Art: Ideas and Information for Teachers
- Research inc. Conference Papers
- Short Stories: A Captive Audience
- A New Direction
- Drawn from the Well
- Korean Red Lacquer Chest
- Poisoned Arrows
- Queen Elizabeth's Virginal
- Recording Britain
- Walpole Cabinet
- Student Guide to the V&A
- V&A Publications
- Visitors Voices
- Whiteley Silver Galleries

## 7.6 Content Management System

An upgrade of Mediasurface proved to be unsuccessful and a decision was made to buy a new system. Bryan Solomon, the project manager in ISSD, spent considerable time putting together a detailed specification for a new system and money will be made available for this in the following year's budget.

## 7.7 Web Visitors

The number of visitors to our site more than doubled from 1,131,580 in 2001/2 to 2,438,713 in 2002/3 and we exceeded our target of 1,500,000. Work is being done to bring all the figures for the different websites together.

Month	2000/1	2001/2	2002/3
April	24,729	77,774	149,402
May	56,282	56,338	172,651
June	n/a	71,227	152,596
July	n/a	68,395	153,388
August	n/a	70,500	170,062
September	48,505	72,345	140,249
October	51,225	69,139	277,420
November	49,780	115,214	240,320
December	48,655	110,123	203,213
January	45,300	135,597	258,059

February	66,358	139,861	202,736
March	71,403	145,067	318,617
<b>Total</b>	<b>462,237*</b>	<b>1,131,580</b>	<b>2,438,713</b>

\* Excludes June to August figures

## 7.8 Online Facilities

Increasingly the web is being used for commercial purposes and to offer better services for visitors. In 2000 the V&A started to sell tickets online via an external agency. 2002/3 has seen a steady increase in the proportion of exhibition tickets sold on the web.

Exhibition	Total attendance	Advance tickets sold online	% of tickets sold online
Earth & Fire	45,923	132	0.29
Tiaras	189,797	3,868	2.12
Versace	160,543	7,872	4.9
<b>Total</b>	<b>396,263</b>	<b>11,872</b>	<b>2.5% mean average</b>

## 7.9 Conferences and External Contacts

In March 2003 Gail Durbin, Phil Locke and Ioannis Petridis attended the Museums and the Web conference in Charlotte, Virginia. Gail gave a presentation on Using the Web for Interactivity and Participation.

# 8 Gallery and Exhibition Development

## 8.1 Introduction

Members of Learning and Interpretation have continued to play an important role in gallery and exhibition teams, building on the success of the British Galleries. Interpretation and evaluation were key factors in the V&A's success in the European Museum of the Year award, which was awarded for the British Galleries, with special mention for the quality of the interpretation. In addition to work on a wide range of gallery redevelopments, there have been exciting and extensive programmes of activity for many of our temporary exhibitions.

## **8.2 Gallery Development**

### **8.2.1 Signage project**

Morna Hinton was the representative on the signage project, which will completely redesign and regenerate all signage in the V&A. She successfully incorporated audience requirements into the project brief.

### **8.2.2 Entrances**

Cathy Putz represented the Division on the Entrances project, which aimed to improve the visitor welcome and positive environment in the two public entrances to the V&A.

### **8.2.3 Sculpture gallery**

Morna Hinton provided an initial interpretative scheme for the gallery and managed a baseline evaluation of the existing sculpture galleries, which defined audiences and their needs for the new Sculpture Gallery. She also contributed to discussion of themes for the displays.

### **8.2.4 Medieval and Renaissance galleries project**

Stuart Frost joined the Concept Team of the Medieval and Renaissance galleries project which met for the first time in June 2002. An initial project framework document was developed, including statements about audience, learning styles and interpretation. This document subsequently provided the starting point for the development of subjects by four separate curatorial teams. Stuart has worked with each of these teams, contributing to the development of the sections, subjects and leading on the development of interpretative ideas as part of the overall framework.

A qualitative survey involving three focus groups took place in November 2002, producing a final report in December 2002. This explored audience understanding of key terms; identified themes, issues and topics which interested visitors; and explored visitor understanding of art and artists of the period. A quantitative survey was also commissioned. During February 2003 over 220 face-to-face interviews took place in the current Medieval and Renaissance galleries. This provided data about who visits the galleries and why; current visitor experiences in these galleries; and visitor aspirations for the new galleries. This audience research continues to inform the development of the project framework.

The Concept Team undertook a study trip between 17 – 28 November to analyse the display and interpretation of Medieval and Renaissance collections on the east coast of the United States of America. The team visited the following museums, often meeting with their curators and educators: United States Holocaust Museum, Washington; National Gallery of Art, Washington; National Museum of African Art, Washington; Walters Art Museum, Baltimore; Baltimore Museum of Art; Philadelphia Museum of Art; Cloisters and Metropolitan Museum of Art, New York; Brooklyn Museum of Art, New York; Museum of the American Indian, New York; Whitney Museum of American Art, New York; Clarke Art Institute, Williamstown; and Boston Museum of

Fine Art. At the Clarke Institute the team attended a two-day colloquium and presented their plans to reconfigure the Medieval and Renaissance collections to a panel of participants drawn from museums, universities and the Clark Art Institute itself.

Work has continued on developing and refining the project framework and the interpretation strategy. An application to the HLF will be submitted in 2004. The galleries are currently scheduled for an opening in 2008.

### **8.2.5 20th Century gallery**

In October 2002 Francis Pugh became the Divisional Representative on the FuturePlan project to re-display the 20th Century Gallery.

### **8.2.6 British Galleries**

David Judd continued on the British Galleries Development Team, advising on maintenance issues and the replacement of interpretative devices. He liaised with the British Film Institute, and has identified a selection of original Victorian Film footage which can be shown in the British Galleries film room when funds allow. Initial ideas for backpacks for large visiting groups have been developed and will be tested by representatives from the National Youth Association.

### **8.2.7 Ceramics gallery**

David Judd is the Division's representative on this project team, advising on interpretation and on layout of the proposed redisplay. He has proposed a range of interpretative devices to cater for different audiences and learning styles to help visitors gain a greater understanding of ceramics. Baseline evaluation of the existing displays was undertaken with visitors. Currently the team is working on a proposal document for the redisplay.

### **8.2.8 New Glass gallery**

Lorna O'Brien became the Divisional representative on the New Glass gallery project team.

### **8.2.9 Fashion gallery**

During the closure of the Fashion Gallery some gallery talks and family events were arranged in the parts still open to the public and also in the British and Indian galleries.

### **8.2.10 Introductory gallery**

Colin Mulberg worked with the Project Team to define the purpose of the gallery, the potential target audiences and their needs, and how the gallery could improve the experience of visitors when they enter the V&A.

### **8.2.11 Spiral Project Team**

Sarah Saunders represented L&I on a three month Spiral Project Team in 2003. The other members of the team were Susan McCormack, Mark Haworth-Booth, Claire Wilcox, Charlotte Cotton, Lauren Parker, Gareth Williams and Jane Pavitt. The purpose of this particular project

team was to develop a clear, attractive and realistic three year exhibitions/events programme for the Spiral. This three year plan is being used to attract sponsorship and to apply for the remainder of the funding required to see this major project to fruition.

#### **8.2.12 Canon Photography gallery project team**

Ann Dooley continued to work with this project team until the end of Canon's five year sponsorship agreement on 31 March 2003. This final year's education programme was packed full of exciting events for all our audience groups. These ranged from specialist sessions in practical photography for adult and community groups, those with partial sight and employment seekers to a continuing professional development day for university lecturers. The year also featured events aimed at engaging museum visitors of all ages. These included Things and You (exhibition: Seeing Things: Photographing Objects, 1850–2001, 21 February – 18 August 2002) where visitors were invited to take their own photographs posing on the 'Christine Keeler Chair', the define-a-moment response board (exhibition: 100 Photographs: a Collection by Bruce Bernard 5 September 2002 – 26 January 2003) which asked visitors to bring in an image which they felt was a defining moment in their lives, and a t-shirt making workshop for families. These events attracted over 11,000 participants. There was also an exhibition of photographs taken by the members of Chinese community and the Travellers Photography Project exhibition which toured across South East England until March 2003, attracting 6,000 visitors.

The end of this sponsorship agreement coincided with the redevelopment of the photography gallery from a temporary exhibition space into a small permanent display gallery.

#### **8.2.13 Paintings galleries**

Ruth Singer worked on interpretation in the Paintings Galleries focusing on materials and techniques, and resources for visually impaired people. Two display panels with accompanying touch panels explore materials of watercolour and oil paint, and are explained in braille. A reproduction of one of Constable's sketchbooks has been produced for visitors to browse through. Books of raised images and Braille were specially commissioned to interpret some of the most important paintings in the Galleries.

### **8.3 Exhibitions**

#### **8.3.1 Sacred Silver and Stained Glass gallery**

Eithne Nightingale worked on gallery interpretation, followed by Marilyn Greene. There was particular focus upon resources for disabled visitors and for people from both Christian and Jewish backgrounds. Proposals included a calendar at religious festivals, stained glass touch objects, as well as video and audio displays of techniques used and associated religious music.

### **8.3.2 Tiaras, Terracotta, Catherine Walker**

The major exhibition of Tiaras and the special display of Catherine Walker: 25 years, British Couture attracted many visitors. The major exhibition of Earth & Fire: Italian Terracotta Sculpture from Donatello to Canova attracted critical acclaim.

Each exhibition and display was accompanied by a full programme of events including Conferences, Study Days, Gallery Talks, Family Events, Wednesday Late View lectures and an Access programme. Tiaras was a great success with families, 1,280 visitors attended a range of imaginative workshops linked to the Golden Jubilee celebrations.

Many people involved in the world of fashion attended Gallery Talks in the Catherine Walker display. These finished with discussion and enthusiastic comments. Terracottas was accompanied by a successful academic conference and well attended events for visitors with hearing and visual impairments.

Amy de la Haye was the external consultant for Four Generations of London Couture, 1890–2002: Designers, Clients and Clothes, an extremely successful study day held on 18 October which attracted a sell-out audience. Featured designers included John Redfern, Ian Thomas, Norman Hartnell, Hardy Amies, John Cavanagh and Catherine Walker.

### **8.3.3 Cinema India**

David Judd was the Division's representative on this exhibition team. He developed the drop-in events linked to the exhibition for families. The programme included a range of workshops, including Bollywood dance workshops, which proved most popular. The internationally acclaimed Bollywood Brass Band performed a selection of Indian Film music that attracted nearly a thousand people. Children from the St. Peter's Bengali Association performed Bollywood tales with puppets they had made.

### **8.3.4 Versace**

Lorna O'Brien worked on the Versace project team. This exhibition was a major retrospective of the work of fashion designer Gianni Versace and featured the most comprehensive collection of original designs ever exhibited from the Versace archives. One section of the display offered opportunities for handling original items.

The learning programmes included an introductory talk and a Wednesday Late View lecture by the exhibition curator, and guided tours of the exhibition for blind and partially sighted visitors. Other booked events included a study day, The Art and Craft of Gianni Versace, which looked at Versace's working methods and the Versace fashion house; practical costume design workshops and a fashion design masterclass for young people aged 11–21.

Drop-in events included a series of four-day demonstrations showing fashion design techniques and processes related to Versace's work; Tailoring Techniques, Printed Textiles and Leatherworking.

Family drop-in events were organised as a Versace Christmas; Decorations for Celebrations, Versace Bon Bons and Greetings Cards. All were well attended with a total of 1,520 family visitors participating over 15 days.

### 8.3.5 Art Deco 1910–1939

Francis Pugh represented the Division on the exhibition team for the Art Deco exhibition ( 27 March – 20 July 2003). He also reported to the exhibition sponsors Ernst & Young on all aspects of the Art Deco education programme. The family programme over the May half-term included activities such as Art Deco mask making, designing Art Deco tiles and creating foil pictures. All proved very popular with families. Masterclasses in Art Deco hat making and Art Deco style photograph were run for young people and were well received. Morna Hinton managed a freelance educator, Nicola Gee, in the development of a special project with NCH, the children's charity. This involved 30 NCH centres throughout the UK. The NCH groups, who ranged from young carers to adolescents with learning difficulties, carried out art and design projects relating to the Art Deco exhibition. A selection of work was displayed outside the main exhibition and all the groups visited the V&A to see both the exhibition and their own work. The L&I programme of events was scheduled to include an Art Deco Festival with presentations and discussions on the Harlem Renaissance; a three-day international conference, The Art Deco World ; a short course for adults, What is Art Deco?; two Masterclasses for Young People; four Gallery Talks, four Behind the Scenes talks in the stores, as well as talks for deaf, blind and partially sighted people; four Family Activities; five demonstrations in the galleries; an artist-in-residence; and an Art Deco lecture as part of Wednesday Late View. A private view for educators' from all sectors of formal education was planned for the second week of the exhibition.

## 9 Financial Development

### 9.1 Summary

		2000/1	2001/2	2002/3
Income (£)	Grant-in-aid	1,143,968	1,464,670	1,783,539
	Sponsorship	301,427	232,750	219,125
	Generated income	274,479	228,999	305,909
	Gross income	1,719,874	1,926,419	2,308,573
Expenditure (£)	Expenditure exclusive of salaries	652,874	654,784	999,910
	Salary costs	1,067,000	1,067,000	1,308,653
	Gross	1,719,874	1,926,419	2,308,573

	expenditure			
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### 9.1.1 Sponsorship and Other Supported Funding

The amount of money available from sponsorship or other supported funding fell again, for the second year running. Funding was received as follows: British Galleries £60,000 (approximately); HLF Access Fund, £18,854; Black History Month, £27,800; London Arts Board, £4,000; for the Family website, £20,000; for Going Abroad, £3,420; Lomocamera for Snap Happy, £4,000; Canon for photography education programmes, £42,717; T. T. Tsui for Chinese Arts Education programmes, £9,334; Versace education programme, £25,000; Ernst and Young, for the joint programme with NCH, for Art Deco, £4,000.

### 9.1.2 Income

There was a significant rise in generated income to £305,909 compared with £228,999 in 2001 to 2002. This reflected in part the increase in visitors and attendances at the V&A, and the increase in interest in the British Galleries, which featured strongly in the programme. It also reflected more energetic marketing by the Division, in partnership with Sarah Gray and Eleanor Appleby of the Marketing Department, not least to support the embryo Groups, Talks and Tours.

### 9.1.3 Expenditure

This increased by approximately £382,000, of which approximately £239,000 extra was due to salaries.

## 10 Appendices

### Appendix 1 – Publications

**Durbin**, Gail. 'Crystal Vision', TES Teacher, 4 October 2002, pp 8–9.

**Durbin**, Gail, 'The Opening of the Great Exhibition', TES Teacher, September 2002.

**Durbin**, Gail. 'Interactive learning in the British Galleries', paper given at a conference on Interactive Learning in Museums of Art and Design held at the V&A on 17 and 18 May 2002. Consulted January 14, 2003. [www.vam.ac.uk/vastatic/acrobat\\_pdf/research/gail\\_durbin.pdf](http://www.vam.ac.uk/vastatic/acrobat_pdf/research/gail_durbin.pdf)

**Hinton**, Morna. 'The Screen Test' in Museum Practice, Issue 22, pp 53–57, Spring 2003.

**Saunders**, Sarah. 'FE & HE Events and Services at the V&A', ADC-LTSN Newsletter, March 2003, p 1.

**Singer**, Ruth. Editor, British Galleries Colour Trail: An Exploration of Dyes, Paints and Pigments for Adults. London, V&A, 2002.

## **Appendix 2 – Professional Lectures and Conference Papers**

**Durban, Gail.** Lecture on British Galleries to 50 members of Dutch GEM at the V&A. 11 April 2002

**Durban, Gail.** Gave paper at a conference on Interactive Learning in Museums of Art and Design held at the V&A. The title was Interactive Learning in the British Galleries 1500–1900. 17–18 May 2002

**Durban, Gail.** Talk on the educational aspects of the British Galleries to 8 members of the staff of Detroit Fine Art Museum. 12 April 2002

**Durban, Gail.** Contributed sessions on the development of the British Galleries at a day held by GEM at the V&A. 24 June 2002

**Durban, Gail.** Gave a talk on current developments at the V&A to the University of the Third Age, Richmond. 27 August 2002

**Durban, Gail.** Gave a session with Christopher Wilk and Morna Hinton on Integrating interactivity into art and design displays at the Museums Association Conference in Manchester. 18 September 2002

**Durban, Gail.** Gave a lecture to Museum Studies students from Reinwardt Academy, The Netherlands, on educational aspects of the British Galleries. 15 October 2002

**Durban, Gail.** Ran two sessions for members of the Society of Decorative Arts Curators on the development of the British Galleries. 16 October 2002

**Durban, Gail.** Gave a lecture to Leicester University Museum Studies students on interactivity in the British Galleries. 17 October 2002

**Durban, Gail.** Gave a talk to staff of Kasteel Groeneveld, The Netherlands about the development of the British Galleries. 14 February 2003

**Durban, Gail.** Gave paper on Using the Web for Participation and Interactivity at the Museums and the Web Conference, Charlotte, Virginia, USA. 20 March 2003

**Durban, Gail.** Spoke to staff at the Philadelphia Fine Art Museum about the development of the V&A Website. 31 March 2003.

**Hinton, Morna.** Interactive Learning in Museums of Art and Design. Conference convenor. V&A. 17 and 18 May 2002

**Hinton, Morna.** Introduction to questionnaire writing and interviewing. Practical session for Institute of Education MA students. 6 June 2002.

**Hinton, Morna.** How formative evaluation produced better interactives in the British Galleries. British Interactives Group conference paper. 16 July 2002.

**Hinton, Morna.** Interpretation in the British Galleries. Gallery talk to Florida State University MA students. 5 August 2002.

**Hinton, Morna.** The British Galleries interpretation. London AMA group visit to the V&A. 11 September 2002.

**Hinton, Morna.** Do Interactives Make Visitors Look More Closely at Objects? Conference paper at the Museums Association conference, Manchester. 19 September 2002.

**Hinton, Morna.** Making Videos, Lecture to University of Leicester Museum Studies MA students. 3 February 2003.

**Hinton, Morna.** Gallery text in the British Galleries. Lecture to University of Leicester Museum Studies MA students. 3 February 2003.

**Hinton, Morna.** Evaluation in the British Galleries. Lecture to UCL Museum and Heritage Studies MA students. 13 February 2003.

**Judd, David.** How it was done: The development of the British Galleries interpretative Devices. National GEM Training Day. 24/06/02

**Judd, David.** Computer Interactives. Museum Computer Group. 10/10/02

**Judd, David.** Presentation on the British Galleries to Students of Barnet College. 19/10/02

**Pugh, Francis.** Globalising Art, Architecture and Design History (GLAADH) one-day workshop. Led session on the use of museums to enhance a globalised art history curriculum. October Gallery, London, 7 June 2002

**Pugh, Francis.** Cultural Diversity Group, London College of Fashion . Talk on museums and cultural diversity. London College of Fashion, 16 July 2002

**Saunders, Sarah.** Launch, Watford Grammar School for Girls' Specialist Visual Arts College.  
Opening speech. Watford Grammar School for Girls' Specialist Visual Arts College, 28 October  
2002

### **Appendix 3 – Audience Research Reports**

Summative Evaluation of the British Galleries: report of research findings. Creative Research, September 2002

What do Medieval and Renaissance really mean to people? Front End Qualitative Research. Susie Fisher, December 2002

Report on Paintings Gallery: presentation and interpretation. The Market Research Group, January 2003

Report on Sculpture Gallery: presentation and interpretation. The Market Research Group, January 2003

Report on British Galleries: repeat demographic survey. The Market Research Group, February 2003

Analysis of Black History Events held at the Victoria and Albert Museum during Black History Month. The Market Research Group, February 2003

Report on the feedback provided by arts and crafts demonstrators at the V&A 2002. Clare Conybeare, March 2003

Evaluation of arts and crafts demonstrations at the V&A 2002. Clare Conybeare, March 2003

A Qualitative Account of Visitor Experiences in the Displays, Film Rooms and Study Areas of the British Galleries at the V&A. Paulette McManus, March 2003

## **Appendix 4 – Other Professional Activities & Visits**

### **Durbin, Gail**

- 16 to 21 April 2002 travelled to Boston, Massachusetts, USA for the Museums on the Web Conference with David Anderson, Nick Brod, Doug Dodds, Phil Locke, Clare Goodwin.
- 18 to 22 March 2003 travelled to Charlotte, North Carolina, USA for the Museums on the Web Conference with Ian Croxford, Phil Locke, and Ioannis Petridis
- Acted as a mentor to two professional staff from other museums under the Museums Association scheme
- 29 March to 6 April 2003 travelled to Philadelphia and Minneapolis to talk about the web and the British Galleries
- Visited in April by Danielle Rice and two colleagues from Philadelphia Fine Art Museum, in May by Liz Hollinshead and 8 staff from English Heritage and in September by Christina Olsen, Head of Interpretation, from The Getty Museum to discuss the development of the British Galleries. Mary Bryden of the National Museums of Scotland came to talk about the web and Carl Hogsden, a student at Leicester, came to discuss user-generated web material.

### **FE/HE Schools Team**

Visitors to the team to discuss schools education included Elisabeth Bodin, Danish Museum of Decorative Arts; Maki Asakawa, Curator, Hokkaido Museum of Modern Art; Kim Norton, Jon Iveson, Mark Frost from Dover Museum; and Birgit Pedersen, Curator of Education, Aarhus Kunstmuseum, Denmark. Visitors who came to discuss other aspects of the Team's work were David Arnold, National Museum of Australia and Susanna Petersson, Finnish National Gallery.

### **Frost, Stuart**

- Completed his studies on the MA Museum Studies course at University of Leicester and graduated on 12 July 2002.
- Took part in study visit from 17 to 28 November 2002 with the Medieval and Renaissance project Concept team to the east coast of the USA looking at display and interpretation issues at: The Holocaust Museum (Washington); National Gallery of Art (Washington), National Museum of African Art; Corcoran Gallery of Art; The Metropolitan Museum of Art; The Cloisters; Brooklyn Museum of Art; National Museum of the American Indian; Boston Museum of Fine Art; The Frick Collection; the Whitney; Philadelphia Museum of Art; The Walters Gallery (Baltimore); Baltimore Museum of Art; and the Clark Art Institute (Williamstown) where the team presented and discussed their plan during a two day colloquium.

### **Goodwin, Clare**

- 16 to 21 April 2002 travelled to Boston, Massachusetts, USA for the Museums on the Web Conference with David Anderson, Nick Brod, Doug Dodds, Gail Durbin and Phil Locke.
- 31 March 2003 gave a lecture to the graduate students of the University of the Arts, Philadelphia, on The Educational Principles of the British Galleries.

- Visited by Ingrid Mason, Reference Librarian, Powerhouse Museum, Australia to discuss the work of the Online Museum and content gathering in particular.

#### **Hinton, Morna**

- Visited Belfast to advise the Museums and Galleries of Northern Ireland on visitor research and evaluation.
- Visited by numerous museum professionals and museum studies students from as far away as Japan, Vietnam and New Zealand in connection with British Galleries interpretation and evaluation.

#### **Lawson Smith, Pauline**

Learning & Interpretation observer on the Friends of the V&A Committee.

#### **Locke, Phil**

- 16 to 21 April 2002 travelled to Boston, Massachusetts, USA for the Museums on the Web Conference with David Anderson, Nick Brod, Doug Dodds, Gail Durbin and Clare Goodwin
- 18 to 22 March 2003 travelled to Charlotte, North Carolina, USA for the Museums on the Web Conference with Ian Croxford, Gail Durbin and Ioannis Petridis

#### **O'Brien, Lorna**

Visited by fellow professionals receiving advice on Gallery Activities and family programmes: Loredana Tiano from Novamusa, The Sauron, Italy; Jana Cameron from Museum of London; Maki Asakawa, Curator, Hokkaido Museum of Modern Art, Japan; Akiko Terao, Chief Cultural Affairs Department, The Tokyo Shimbun.

#### **Petridis, Ioannis**

18 to 22 March 2003 travelled to Charlotte, North Carolina, USA for the Museums on the Web Conference with Ian Croxford, Gail Durbin and Phil Locke

#### **Pugh, Francis**

Took part in a study visit to Manchester on 17 March with the 20th Century Gallery concept team to look at display and interpretation issues at: Manchester Art Gallery; The Imperial War Museum; The Lowry; and URBIS.

#### **Shone, Judith**

As co-ordinator for Religious Education at Beaumont Primary School, worked with the Schools Education Officer on a placement organised through the Croydon Education Business Partnership.

#### **Stewart, Imogen**

Served as the administrator for the Madeline Mainstone Trust.

#### **Singer, Ruth**

Visited the following organisations in developing the brief for the Learning Centre: Manchester Museum, Manchester City Art Gallery, Poole Arts Centre, Artsway, Study Centre, Poole, Horniman Museum, British Museum, National Gallery, ThinkTank, Birmingham, New Art Gallery, Walsall, Tate Modern, Kensington and Chelsea Learning Centre, Hackney Community College, Hackney Museum, Geffrye Museum, Hackney Building Exploratory, National Portrait Gallery and Peckham Library.