

**Victoria and Albert Museum**

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**EDUCATION DEPARTMENT  
ANNUAL REPORT 1996/7**

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**EDUCATION DEPARTMENT ANNUAL REPORT**  
**1 APRIL 1996 - 31 MARCH 1997**

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## 1. SUMMARY

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**1.1 Introduction** In 1996/97 the Education Department reviewed its work and adopted a new structure, with more emphasis on support for major projects. This report provides an overview of the Department's work since 1990/91, when the first departmental report was produced, as well as reporting on the financial year just completed.

**1.2 Booked programmes for visitors to the Museum** The Department continued to run an extensive programme of booked events, courses and training programmes for schools, adult groups and individuals with a specialist interest in our collections, as well as for the South Asian and Chinese communities and visitors with disabilities. Financial constraints forced the ending of the practical courses programme.

**1.3 Unbooked programmes and services for Museum visitors** Unbooked introductory tours by the volunteer guides and public gallery talks continued at the same level of provision as in previous years, but with a 15% decline in attendances. This may be attributable to the introduction of admission charges. The newly introduced family and gallery events programmes both proved successful and have significant potential for further development. The Department published new gallery resources for teachers and made a much greater contribution to major gallery projects - especially the British Galleries - than in previous years.

**1.4 Outreach programmes** The final illness and sad death of Shireen Akbar, Head of Adult and Community Education, meant that outreach programmes were significantly reduced. A video for distribution to Chinese community groups was completed and Alice Wong wrote a regular series of articles for the UK-based *Sing Tao Weekly*.

**1.5 Public booking and information services** In 1996/97 the Department provided booking or other services to 140,162 people. There were 3,182 booked groups with 93,814 individuals of which 2,375 groups undertook self-guided visits. The introduction of charges, with the encouragement of free admission for education groups, has ensured that the Museum has a truer picture of the level of education usage than in the past. The peak booking period is October to March with an average of 70 groups visiting each week. Schools represent about half of booked groups (44,917 individuals) with secondary schools outnumbering primary schools in a ratio of 2:1. Student groups were equally divided between further education and higher education. The Dress Court, the Nehru Gallery, the Tsui Gallery and the 20th Century Gallery were the four most popular permanent exhibits with groups. Figures excluding attendances at the most popular exhibition each year show the underlying trend of group visits has been consistently upwards since 1991/92, when records began. In 1996/97, 46,348 individuals booked tickets for V&A events through the Box

Office, and 180,000 items of promotional material and information was mailed or sent out in response to enquiries. The Administration Section also dealt with over 19,000 telephone calls and responded to 470 written requests from children or students about the V&A's collections.

**1.6 Services for the museum sector** The Education Department made a strong contribution to the museum sector through preparation of *Designing museum exhibitions for lifelong learning*, co-ordinated by Gail Durbin and published in 1996 by the Stationery Office, and *A common wealth: museums and learning in the United Kingdom*, published in 1997 by the Department of National Heritage. The MA in *Museums and galleries in education*, run by the Institute of Education in partnership with the V&A and the British Museum, recruited its fourth cohort of students. The Department also received visits from a wide range of professionals and policy makers, including David Milliband, Senior Policy Adviser to Tony Blair when the Labour Party was in opposition.

**1.7 Research and development** The traditional strength of museum education and its development has lain in practice and tacit knowledge. Increasingly, however, the V&A and other museums are investing in formal research and evaluation on visitor learning and behaviour. Staff of the Department published 3 books, 42 articles and V&A publications, and gave 31 conference papers and professional lectures. The V&A's contribution to museological research and development, and to support of regional museums through this work, is now substantial.

**1.8 Services to the Museum** The Department provides a range of services to V&A departments. 38% of bookings (416 bookings) of educational spaces and facilities are by other departments, with Health, Safety and Security, Collections, Buildings and Estate and Special Events the principal users. The Department also provided audio-visual services to other departments on 93 occasions. The books and slides in the Education Resource Centre were used by curators and other V&A staff as well as by Education staff. The Department contributed to the programmes of the Training Section, and the Volunteer Guides provided support to Special Events and V&A Friends by offering tours.

**1.9 Staff** The staff compliment of the Department fell by approximately 10% in 1996/97. Along with cuts to Personnel and Finance, this was one of the most significant reductions among V&A departments that year. It was in part a consequence of the Star Chamber review of posts, and coincided with the restructuring of the Department into four sections: Administration, Adult and Community Education, Formal Education (covering schools and colleges) and Gallery Education. The new structure will, it is hoped, enable the Department to make a more effective contribution to major V&A projects.

**1.10 Financial development** This year saw the Department achieve its highest ever level of generated income (£249,398) which represented nearly 30% of total expenditure including staff

costs, or over 70% of costs excluding staffing. Sponsorship again provided valuable additional funds, with significant contributions from the Paul Hamlyn Foundation and T.T. Tsui. It is likely that the Department is the most successful in the UK at generating income to support its regular programme and most reliant on this source of funding - something that can be both a strength and a weakness in service development.



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## 2. INTRODUCTION

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2.1 In describing the activities of 1996/97, this report reviews the growth in range and depth of education services, and the ways in which the Department has tried to introduce effective systems and professional standards of research and evaluation to support those services. It is widely acknowledged, both outside and inside the institution, that much has been achieved with the support of colleagues throughout the V&A. However, much work still remains to be done before we can feel that we have completed this stage of the development process. This includes the development of services for students and young people, and re-development of services for schools. The V&A is not unique in developing in this way. The number of specialist education posts in UK museums has doubled over the last decade. This trend looks set to continue as the Government continues to promote new initiatives - for example through the *Lifelong Learning* White Paper and the National Grid for Learning - that have significant implications for museums.

2.2 Restructurings do not in themselves necessarily result in improved service to the public. However, the Department was prompted to consider a new structure by a series of 'away days' organised to rethink its priorities. Such a review was timely for two reasons: we had reached the end of the first five year period of development of education at the V&A since Trustees approved the *Strategy for Education* in 1991 ~ and there was a feeling in some parts of the Museum that the Education Department was addressing external audience needs, but not so much the needs of the major gallery projects, which were of increasing significance to the institution. This period of reappraisal coincided with the Star Chamber process initiated by the Director to examine the activities and resources of every V&A department.

2.3 As a result of these discussions, the Central Management Team approved a new structure and new responsibilities for the Education Department. This included the creation of a Gallery Education Section to contribute to the design and development of all major gallery projects, and to be responsible for all gallery services for the casual Museum visitor. This new emphasis on the educational dimension of the gallery experience will, it is hoped, enable the Museum to enhance the quality of visit for everyone who comes to the V&A.

2.4 Inevitably, in a year in which the overall staffing of the Department was reduced by 10%, this positive development has had a cost in terms of the level of direct educational provision for some key Museum audiences - in particular schools and further and higher education students. Creative solutions to this problem will be needed if the progress made by the Museum in recent years is not to be lost.

2.5 Data on the Department's development over the last seven years can be found in the many tables included in this report. In 1990, the Education Department had no booking system and kept no statistical records of activities. A process of data collection began in 1991 with the introduction of a manual booking system and the preparation of the Department's first annual report for the year 1991/92. In the following years, the data recorded varied depending upon the nature of the

Department's work and the perceptions of its priorities for reporting purposes. It was only with the introduction of the *Vista* booking system in 1994 that there was greater consistency in the collection of data. The Department now plans to introduce a standard set of data records for reporting purposes. This should ensure that in future progress can be examined through the annual reports with greater ease and clarity than in the past. In order to provide a benchmark for this process, this year's report gathers together as much data as possible from previous reports to provide a view across the seven financial years from 1990/91 to 1996/97. Where columns for earlier years are not included in the charts, no figures are available. Future reports will only show details for three financial years - the one being reported upon and the two previous years.

2.6 In view of the process described above, there are inevitable gaps in the data collected from 1990/91, but it seems preferable to provide as complete a picture as possible, however flawed, than to omit information which might be of value to current management or for future historical purposes.

2.7 The table below shows that since the 1990/91 financial year, the number of people served directly by the Education Department has risen by approximately 90,000. Since 1990/91, numbers receiving direct teaching and advisory services have increased from 6% to 12% of total visitors, at a time when visitors to the V&A increased by over 30%.

### Summary of people dealt with by the Education Department

	90/91	91/92	92/93	93/94	94/95	95/96	96/97
Total visitors to V&A	890,083	1,140,457	1,131,715	1,302,824	1,132,813	1,132,813	1,119,814
Total people taught or advised <sup>1</sup>	50,000 (89/90: 39,000)	80,000	?	?	111,835 <sup>2</sup>	111,835 <sup>3</sup>	140,162 <sup>4</sup>

2.8 As in previous years, the Education Department relied heavily on the professional Contributions of curatorial, conservation, administrative and other colleagues in delivering the V&A's education programme. These colleagues are too numerous to mention here, but their support is as ever much appreciated. So, too, is that of the many people outside the V&A - including academic consultants, advisers and lecturers, as well as freelance staff and those members of the public - who have participated in the programme.

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<sup>1</sup> *Vista* figures do not take account of people who phone but whose details are not entered because they are not making a booking or requesting information.

<sup>2</sup> Including Late View (1,609) as well as outreach and outside lectures (3,511).

<sup>3</sup> No Late View bookings made on *Vista* this year.

<sup>4</sup> Including 2, 146 Late View bookings.

2.9 The year ended for the Department very sadly with the death of one of its staff who since 1990 had contributed most to its redefinition as a public service. Shireen Akbar is greatly missed, but the influence of her work continues to spread inside and beyond the V&A.

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## 3. BOOKED PROGRAMMES

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### 3.1 Introduction

3.1.1 The V&A offers an extensive programme of booked events for visitors. It generates more income from its courses and offers more teachers' courses than any other museum in Britain. It is active in the field of conferences and study days and its programmes for the Chinese and South Asian communities have formed models for developments elsewhere. All this has been possible because of the very strong commitment in the Museum as a whole to its educational purpose.

3.1.2 There are areas that we still plan to develop. The level of provision of teaching sessions for schools has diminished as time and attention has been drawn into the Museum's major projects and this needs review. There is an urgent need to extend our services for the further and higher education sectors. We regret the closure of the practical courses and hope that we can find other ways of catering for those people who relate best to objects through practical art and craft activity.

### 3.2 Programmes for schools

3.2.1 **In-service training for teachers** Teachers' courses are run at the V&A to help teachers make use of this and other museums in teaching both the National Curriculum and their post-16 pupils. In order to offer as many opportunities as possible for teachers to attend, the types of courses were diversified and running times extended compared to last year's programme. New types of courses offered included two twilight sessions, a conference, a one-week holiday course, an evening for teachers with their families and an evening for head teachers and their governors. An evening to celebrate the opening of the new cloakroom and Lunch Room facilities in the Boilerhouse was attended by almost 200 teachers. Curators from the Department of Prints, Drawings and Paintings and the Metalwork Collection contributed to a day course and several evenings for educators. Two courses were geared for teachers of students at post-16. Ten of the courses were accredited by the University of London's Institute of Education as part of the Advanced Diploma in Professional Studies. Coverage of the programme appeared in a number of educational journals and magazines including the *Times Educational Supplement*, *Child Education*, *Junior Education* and *Art and Craft*. Of the 33 courses offered, 21 ran and these were attended by a total of 889 individuals. Evaluation forms were completed by those attending INSET courses and these reflect a very high level of approval amongst participants. Changes in the structure and funding of INSET have made recruitment levels this year a little disappointing.

**INSET courses run 1996-97** (numbers of tickets sold)  
William Moms exhibition: an evening for educators (300)  
William Moms: an introduction for teachers (41)  
Hinduism and Buddhism (12)  
Studying ceramics at the V&A (12)  
Tapestry (8)  
Looking at the design of objects (7)  
Celebrations (11)  
Maths in Islamic art (8)

Creative jewellery (5)  
 Portraits with a difference (18)  
 Welcome to the Boilerhouse: an evening for teachers (300)  
 20th century design at post-16 (10)  
 Raphael: an evening for educators (35)  
 Activity evening in the Dress Collection (27)  
 Fun with maths (10)  
 The Silver Gallery: an evening for educators (41)  
 Creative writing (6)  
 The art of stained glass (10)  
 Social history from Victorian paintings ( 16)  
 Learning from objects (12)  
 The Renaissance at post-16 (9)

**3.2.2 Whole School Professional Development Days and courses for professional development centres and universities** Seven schools booked Professional Development Days on which the whole staff attend a course tailored to their specific requirements. These courses are becoming increasingly well-known and enable all the staff of a school to work together in a focused and enjoyable way on museum-related topics. Three courses were run for groups from professional development centres and three sessions were run for groups of teachers from Sweden, South Carolina and New York.

**3.2.3 Teaching sessions for schools** Workshop sessions for schools were offered this year in connection with the *First impressions* and the *William Morris* exhibitions. Sixteen print making workshops (attracting 331 pupils) and 14 calligraphy workshops (attracting 341 pupils) were offered in connection with *First impressions*. These were well received both by participating schools and by the London Arts Board which part-funded the programme. Thirty practical workshop sessions run by a tapestry maker in the galleries were offered in connection with the *William Morris* exhibition and reached 150 pupils.

**Summary of bookings for schools programmes (number of events or groups/individuals)**

	<b>91/92</b>	<b>92/93</b>	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
INSET courses	-	7/ ?700	17 (15 ran)/ 832	34 (32 ran)/ 741	32 (27 ran)/ 1585	33 (21 ran)/ 889
Joint teachers' and lecturers' evening	-	-	-	-	1/ 150	2/ 320
Whole School Professional Development Days	-	4/ ?60	5/ 80	10/ 152	8/ 124	7/ 120
Courses for PDCs, ITT and overseas teachers	?1/ 100	?2/ 250	?6/ 100	10/ 174	4/ 83	6/ 100
Conferences	-	-	1/ 170	-	-	-

	<b>91/92</b>	<b>92/93</b>	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
School teaching or workshop sessions in the galleries	?500/ ?	214/ ?6,000	147/ 4,000	149/ 4,229	56/ 1,627	34/ 822

### 3.3 Adult academic and general programmes

3.3.1 **Courses** The adult courses lecture programme continued to deliver a wide range of courses in the history of art and design to its target audiences of adult leisure learners, enthusiastic beginners and Open University students. This activity is in support of the Museum's mission to increase the understanding of art, craft and design through its collections. The courses programme offers a formal environment in which adult leisure learners can learn about and focus on particular aspects of the Museum's collections. The programme continued to flourish during the year, despite the absence of the tutor Dorothy Rowe who was on sick leave from June 1996 until May 1997. Credit is due to the staff of the section and tutors of the individual courses for maintaining and developing the courses so successfully. The *Summer course* was tutored by Sally Dormer and Tanya Alfillie; the *Modern art year course* was tutored by Angela Cox with help from Geoffrey Opie; and the *Asian arts evening course* was tutored by Francis Pugh with significant contributions from Susan-Marie Best and curatorial staff from the Far Eastern Department. All tutors were assisted by Rebecca Merry and Stella Lancashire.

3.3.2 Apart from the *Asian arts evening course*, another new initiative was the collaboration with the Science Museum to teach Open University students on a Humanities foundation course.

3.3.3 The V&A's two year-long courses continued to run successfully. *The arts of medieval and Renaissance Europe 1250-1500* completed its third successful year and entered its fourth with potential students competing for places. *Modern art: the visual arts in the nineteenth and twentieth centuries* completed its fourth successful year and entered its fifth. The Certificate programme for both year courses continued to offer some students the stepping stone they needed to re-enter higher education after several years' absence. Three Certificate students from the 1995/96 medieval and Renaissance year course went on to pursue undergraduate degree courses and diplomas at Birkbeck College, Christies Education and the University of Kingston, while at least two from the modern art year course also continued with undergraduate degree programmes at the Universities of Kingston and London.

3.3.4 The *Summer course* continued to offer students a four-week foundation course in the history of art and architecture in the West and attracted visitors from as far away as the USA. Several short courses were offered to coincide with exhibitions and new displays. These included *Morris in context*, *Raphael in context* and *Medieval goldsmiths' work*. We also continued to deliver our service to the Open University Foundation Arts students. A poetry reading session was run in connection with the Morris exhibition.

**Courses run 1996/97** (numbers of tickets sold)

Medieval and Renaissance year course 1995/96 (12 days) (summer term 1996/97) (38)

Modern art year course 1995/96 (12 days) (summer term 1996) (31)

*Age of enlightenment* Open University study day (Dorothy Rowe) (1 day) (62)  
 Moms poetry reading (Susan Moms) (1 day) (33)  
 Open University A103 study day (Geoff Opie) (1 day) (300)  
 Open University A103 study day (Geoff Opie) (1 day) (300)  
*Morris in context* short course (Deirdre Robson) (4 days) (74)  
 Summer course (20 days) (198)  
 Medieval and Renaissance year course (autumn term 1996) (12 days) (62)  
 Modern art year course (autumn term 1996) (12 days) (52)  
*Asian arts evening course* (12 days) (40)  
 Medieval and Renaissance year course (spring term 1997) (12 days) (62)  
 Modern art year course (spring term 1997) (12 days) (52)  
*Medieval goldsmiths' work* short course (Sally Donner) (4 days) (51)  
*Raphael in context* short course (6 days) (92)

### Summary of bookings for courses (number of courses/people)

	90/91	91/92	92/93	93/94	94/95	95/96	96/97
Year courses	1/ 45	1/ 60	2/ ?	2/ ?	2/ ?	2/ ?	2/ Med & Ren YC 38/62/62 Mod YC 31/52/52 <sup>1</sup>
Summer course	-	-	1/ ?	1/ 100	1	1	1/ 198 <sup>2</sup>
Short courses	?	?	?	?	?	?	3/ 217
OU events	?	1,000 students	'several' <sup>3</sup> events ?500	Yes ?500	2/ 500	3/ ?	3/ 662
HE evening courses	-	-	Yes	Yes	1/ 34	1/ 40	3/ 662
Courses held with NADFAS	?	?	?	?	?	1/ ?	-

**3.3.5 Conferences, symposia and study days** The subjects offered in the public events programme were chosen either to relate to new galleries and temporary exhibitions or because the Education Department felt there was a demand for a focus on particular aspects of the collections. During the year, a process of formal consultation with other Museum departments on planning future events was developed which will benefit visitors and staff alike. The aim of improving all aspects of

<sup>1</sup> Average weekly attendance per term.

<sup>2</sup> Total number of people recruited.

<sup>3</sup> From Annual Report 92/93.

events was addressed by distributing questionnaires to everyone attending. Initial responses have provided invaluable information on content, publicity and public responses in general.

3.3.6 Two major exhibitions, *William Morris* and *American photography*, provided the focus for particularly successful events. The three-day conference *William Morris reviewed* divided into three sections covering Morris: the designer, the legacy and the educator. It was notable for the numbers attending from overseas and the diversity of speakers, which included Tony Benn MP, Professor Gillian Naylor, Linda Parry, Michael Casson and Professor Norman Kelvin. The symposium *American photography 1890-1965* attracted a large student audience as well as photographers and photographic historians. Support for other major Museum projects came in the form of two conferences. *Raphael, the cartoons and the decorative arts* provided a forum for Raphael studies in celebration of the re-opening of the V&A's Raphael Gallery. *The museum of the decorative arts in the 21st century* conference, which coincided with the re-opening of the restored Silver Galleries, offered the opportunity to examine the past, present and future of the V&A and of other museums of the decorative arts worldwide. Displays organised by the Department of Prints, Drawings and Paintings were the stimulus for two study days on aspects of graphic design, *Graphic responses to AIDS* and *German graphic design*. Aspects of historical and contemporary textiles and dress, which attract interest from extremely diverse audiences, were the theme for three study days originated within the Education Department: *Lace, Dress in 16th century Europe* and *Design for knitting*. The last was the latest collaborative venture in the successful series organised with John Allen, lecturer in fashion and textiles at Middlesex University.

**Events run 1996/97** (daily ticket sales)

Lace study day (68)

William Morris reviewed three-day conference with Textiles (296, 273, 178)

Graphic responses to AIDS study day with PDP (46)

Dress in 16th century Europe study day (175)

Design for knitting study day (276)

American photography 1890-1965 symposium with PDP (312)

Raphael two-day conference with PDP (106, 115)

The museum of the decorative arts in the 21st century two-day conference (107, 92)

German graphic design study day with PDP (292)



**Summary of bookings for conferences, symposia and study days (events/people)**

	<b>90/91</b>	<b>91/92</b>	<b>92/93</b>	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Conferences and symposia	?/ ?1,000	?/ ?1,500	8/ ?	?/ ?2,500	3/ 810	3/ 655 participant days	4/ 1,479 participant days
Study days	?	?	?	?	?9/ 1,323	5/ 1,063	5/ 857
Research Department events organised in association with the Education Department	-	-	-	-	-	2/ 136	-

**3.3.7 Guided tours for adult groups** There were 226 bookings for this programme in 1996/97. Of these, 57% (2,947 people in 129 groups) represented free educational groups and the remaining 43% (2,312 people in 97 groups) were various charged groups.

**3.3.8** Of the talks for educational groups, 77.5% represented new users of the programme whilst 22.5% were regular service users. Of the charged groups, 86% were new users and 14% regular users.

**3.3.9** In addition to the popular talks in the Dress Collection, Sculpture, the 20th Century collection and general introductory talks, there were 14 talks relating to William Morris coinciding with the major exhibition of his work.

**3.3.10** During the summer of 1996, the Department was involved in a joint venture with Kensington Royal Palaces, offering a package tour of the V&A's Dress Collection and the Costume Collection of the Palace. This programme, promoted solely by the Marketing Department of Kensington Palace, generated bookings for 14 tours over a three month period.

**Summary of bookings for formal education and commercial gallery talks, packages and slide lectures (talks/people)**

	<b>90/91</b>	<b>91/92</b>	<b>92/93</b>	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Formal education gallery talks	?/ ?1,000	?/ ?1,000	?/ ?1,000	70/ ?1,500	116/ 2,602	79/ 1,535	125/ 2,677

	90/91	91/92	92/93	93/94	94/95	95/96	96/97
Formal education slide lectures	?	?	?	?	1/ 40	-	4/ 270
Charged gallery talks	?	?	?	c. 70/ ?1,500	62/ 1,425	68/ 972	66/ 1,691
Charged packages	-	-	-	?	7/ 184	7/ 184	24/ 339
Charged slide lectures	?	?	?	?	2/ 70	4/ 198	7/ 282

3.3.11 **Workshops** Bookable workshops enable visitors to explore a variety of art, craft and design techniques in some depth and help fulfill the Museum's mission of increasing the understanding and enjoyment of art, craft and design.

3.3.12 This year there have been several workshops related to the *William Morris* exhibition. These included *Natural dyes for hand wood block printing* and *Fabric painting workshop - wearable Morris*. The natural dyes workshop was part of the South Asian arts programme for both South Asian communities and the general public. The workshop was an attempt to provide a cross-cultural experience for both these audiences. It was run by Vikram Joshi, an expert from India, who led participants in an exploration of natural dyes and wood block printing and explained the references between Morris's textiles and the Museum's Indian collection. The tutor brought most of his equipment and materials from India which gave the workshop a high level of authenticity while improving participants' understanding of the materials in their raw state. This added greatly to the educational experience and enjoyment. It is evident from the responses in the evaluation forms for this workshop that participants valued the opportunity to witness a craftsman from a different culture illustrating his skills, at the same time as being taught traditional Indian printing and dyeing methods.

3.3.13 The fabric painting workshop was a one-day event where visitors learned how to use fabric painting to transfer designs inspired by Morris onto T-shirts, scarves and other domestic textiles. Both workshops were fully booked.

**Workshops run 1996-97** (numbers of tickets sold per day)

Natural dyes for hand wood block printing (Vikram Joshi) (1x4 days) (15)

Fabric painting workshop-wearable Morris (Barbara Tyrell) (1x1 day) (57)

3.3.14 **Practical courses** Fourteen out of a possible 16 practical art courses were run this year, including four Wednesday evening classes and two masterclasses with accompanying slide lectures. All courses, with the exception of the masterclasses, were open to beginners and attracted a wide variety of participants from students to those in retirement, as well as amateurs and professional art

and design practitioners. The majority of those attending came from London and the Home Counties, although there were a couple of participants from the Republic of Ireland and France.

3.3.15 New developments in the courses programme included the introduction of three masterclasses giving the opportunity for participants to work alongside high profile artists and designers. The accompanying slide lectures were designed to give an opportunity for a wider audience to hear each practitioner talk about their work. Tutors included the textile designer Zandra Rhodes, whose masterclass was particularly successful. Students drew inspiration from the *William Morris* exhibition to create hand-painted silk scarves which were painted up in Zandra Rhodes' studios in west London.

3.3.16 Another activity related to the Morris exhibition was the short course *Ceramics: throwing and hand-building*, run in conjunction with Camden Arts Centre by Lubna Chowdhary, an RCA graduate and successful young ceramicist. This provided participants with the chance to develop designs based on sketchbook work in the Museum and then to create clay work in the studios at the Arts Centre.

3.3.17 Courses which had been very successful in the previous year were repeated, including *An introduction to botanical painting* and *Life drawing the Chinese way*, which was repeated twice. All these courses were oversubscribed. The successful Wednesday evening drawing classes also continued with a higher proportion of men and full-time workers attending than in previous years. Participants were keen to develop their drawing techniques in a Museum environment but were unable to attend classes during the day.

**Practical courses run 1996/97** (Number of tickets sold)

Seeing through colour and drawing (4 day course) Anthea Chapman (8)

Drawing and expression: a study of three galleries (10 evening course) Chris Gough (10)

An introduction to drawing (10 evening course) Ivan Riches (16)

Zandra Rhodes masterclass (4 day course) Zandra Rhodes (20)

Drawing in the round (3 day course) Laurence Wallace (10)

Life drawing the Chinese way (4 day course) Qu Lei Lei (12)

Ceramics: throwing and hand-building: a homage to William Morris  
(4 day course) Lubna Chowdhary (8)

An introduction to botanical painting (5 day course) Anne-Marie Evans (20)

A rich landscape - six days of watercolour and mixed media Chris Gough (7)

Light and dark in drawing (10 evening course) Chris Gough (15)

Drawing with charcoal (10 evening course) Ivan Riches (10)

Maurice Cockrill masterclass (4 day course) Maurice Cockrill (20)

Blueprint for identity (3 day course) Joy Gregory (12)

Collage and applique (3 day course) Imogen Stewart (12)

Elements and colour - a painting course (3 day course) Margaret MeTitt (12)

**Masterclass slide lectures run 1996/97**

Zandra Rhodes slide lecture ( 141 )

Maurice Cockrill slide lecture (30)

3.3.18 The practical art courses were stopped in December 1996. The Central Management Team decided that although the programme was of a high quality and value to participants, it did not

address a wide enough audience within the range of Museum visitors to justify its costs, and therefore was not a priority activity at this time.

### Summary of bookings for practical courses (courses/people)

	91/92	92/93	93/94	94/95	95/96	96/97
Total practical courses	‘2 per month’ <sup>4</sup> ?150	25 (‘50% increase’ <sup>5</sup> ) ?200	300	?30/ 310	33/ 347	16/ 204
Related slide talks	-	-	-	-	-	2/ 171
Practical evening courses included in the total above	1/ ?50	2/ ?100	2/ ?100	2 courses for each of three terms/ 95	2 courses for each of three terms/ ?	2 courses for each of two terms/ 51

### 3.4 South Asian programmes

3.4.1 The Department worked closely with the Indian and South East Asian Department to develop programmes for the South Asian community.

3.4.2 The *William Morris* exhibition provided the South Asian section with its first opportunity to introduce a South Asian audience, cultivated through previous programmes, to a western theme. Morris’s textiles were used as the focus for a range of eight one-day practical workshops for the South Asian community. These included *Crewelwork stitches* and *Block printing* workshops for women’s groups, community and youth groups. Each workshop catered for fifteen participants per day. They proved to be very popular and were fully booked early in the exhibition.

3.4.3 The workshop tutor for *Crewelwork stitches* attempted to make direct links between William Morris’s textile embroidery and the women’s own stitching experiences, and coupled this with their cultural heritage as represented in the Nehru Gallery of Indian art. Teaching aids, including sample boards showing the various stages of stitch progression, were used in the workshop. The *Block printing* workshops allowed participants to create their own printing blocks using polystyrene foam blocks, making parallels with wood blocks used in William Morris textiles and the Indian tradition of wood block printing. The women’s groups planned to use this technique in conjunction with embroidery in future projects; youth groups were particularly motivated by the professionalism of the end product; group leaders accompanying participants were excited at the prospect of using and further developing such a simple and immediate technique in their own classrooms.

3.4.4 As demand grew for gallery talks in South Asian languages, a group of gallery lecturers was trained to deliver gallery talks in Urdu, Bengali, Hindi, Gujarati and Punjabi. With only one booking

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<sup>4</sup> From Annual Report 91/92.

<sup>5</sup> From Annual Report 92/93.

for 25 Gujarati women, the response for this service proved to be very disappointing. This was mainly due to the Museum's inability to carry out outreach work for the *William Morris* exhibition as had originally been intended, due to lack of staffing at the time. Whilst the practical workshops were popular among the South Asian community groups, the general response to the exhibition from the South Asian community was poor and clearly indicative of the need for continuous outreach work to ensure long-term participation of this audience group in the Museum.

3.4.5 This year the Nehru Gallery Textile Project, also known as the Mughal Tent Project, came to an end with preparations well underway for the opening exhibition *Shamiana: the Mughal tent* in June 1997. Whilst the involvement of new groups officially ceased in December 1994, the Museum continued to receive requests from community groups and institutions around the country as well as abroad who wished to use the project to develop their local community links with museums. Due to delays in mounting the final exhibition, it was decided not to turn these requests away and continue developing our South Asian audience in geographical areas which the project had not yet reached. The project has spanned five years with participation from over 900 South Asian and non-South Asian women and children from ten different countries, namely the UK, the Republic of Ireland, India, Pakistan, Bangladesh, Malaysia, Myanmar, South Africa, Dubai, and the USA.

#### Summary of South Asian programme (events/people)

	91/92	92/93	93/94	94/95	95/96	96/97
People involved with textile project groups	200	?300	400	700	800	900
Textile gallery sessions	Yes ?300	Yes ?300	?/ 311	15/ 311	?/ 1,500	?4/ 75
Exhibitions of tent panels	-	-	8	5	'many'/several hundred thousand people	3/several thousand people
Completed panels	-	-	14	42	55	71
Practical workshops for South Asian community	?	?	?	?	18/ 382	8/ 135
Members of South Asian community at training day for volunteers	-	-	-	-	140 <sup>6</sup>	12 <sup>7</sup>
Events and demonstrations	?	?	?	?	42/ 3,760	-

### 3.5 Chinese programmes

3.5.1 A wide range of themes has been explored through the Chinese arts education programme. In September and October 1996, the Chinese Arts Education Officer, Alice Wong, presented the

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<sup>6</sup> For Jain exhibition.

<sup>7</sup> For gallery talks.

Chinese Mid-Autumn Festival of events, displays, performances and activities. A total of 2,905 individuals took part in the 29 sessions of events and 14 Chinese community groups of 239 individuals booked to join our programme. Besides this programme, gallery tours or activities and follow-up arts workshops were opened for bookings by Chinese community groups, and 18 groups of 577 members came for such services throughout the year. Most visits occurred from July to November and in February, around the Chinese New Year.

3.5.2 Both long and short courses were organised for members of the Chinese community with an interest in art and design. The graduation ceremony and fashion show of the second *Fashion design course for Chinese women*, a half-year course running from January to July 1996, took place in mid-September. Ten women received their certificates from the Education Trustee, Professor Christopher Frayling. The fourth series of art courses for Chinese speakers took place from October to December 1996 with 69 students completing 5 courses. More specialised courses, such as Chinese painting of rocks, trees and mountains and taiji-qigong, and new courses, including Chinese ribbon flower-making, were organised to cater for the diverse needs of returning students and new recruits.

3.5.3 Services to the Chinese schools were continued. In July 1996, the Museum collaborated with *Sing Tao Weekly* in organising the UK Chinese Schools Homework Competition. A range of activities was organised for the school children and their parents and an award presentation ceremony took place in the Lecture Theatre. A total of 60 people took part in the event.

3.5.4 1996/97 saw another new initiative - a non-Chinese art programme for the Chinese community. The *William Morris* exhibition Chinese community programme proved to be a success with 8 groups of 195 individuals joining the Cantonese and Mandarin gallery talks, activities and other events. The success reflected the interest of the community in non-Chinese arts and the need to provide access in this respect. Specialised Chinese arts programmes were also carried out. Four sessions of talks in Cantonese on *Buddhism and Buddhist art* were conducted with 114 participants.

#### Summary of Chinese programme (events/people)

	92/93	93/94	94/95	95/96	96/97
Weekend activities	11	?	?	27/ 3,355	29/ 2,905
Workshops	10/ 257	10/ ?250	7/ 228	-	-
People attending Chinese summer events	c. 12,500	8,226	7,642	-	-
Video shows	?	8	?	?	-
Gallery talks	?	10/ ?700	?	9/ 121	18/ 577

	92/93	93/94	94/95	95/96	96/97
Group bookings	?	32/ ?	24/ 580	14/ 275	14/ 239
Art/fashion courses	-	-	7/ 113	13/ 168	6/ 79
Chinese school bookings	?	9	?	?	?
Gallery talks in Cantonese and Mandarin	?	?	?	?	12/ 309

### 3.6 Programmes for visitors with disabilities

3.6.1 The gallery talks for visitors with visual impairments and those in sign language have continued to make the Museum accessible to people with sensory impairments. Groups can also book their own gallery talks and special arrangements are made for those with learning difficulties.

3.6.2 The first of a series of drawing workshops for visually impaired visitors took place in October 1996, when three people were invited to draw pieces of silver, and in March 1997, when six people volunteered to draw things connected with a Mughal tent. The drawings from these workshops have been displayed in the Silver Gallery and in the Cromwell Road entrance.

3.6.3 Subjects for talks for visually impaired visitors included special visits to the two exhibitions *William Morris* and *Tread softly: shoes and boots from the V&A's collection*. Talks in the permanent displays have been given on: silver; silversmithing techniques; animals in myth and reality; stained glass; conservation; and making of Japanese paper. Four group talks have been given on Indian art and an introduction to the V&A. Talks in sign language covered textiles, classic American photography, and stories in medieval art. A group with learning difficulties studied Chinese art and Margaret Perkins visited a group run by the Stroke Association to talk to their members.

3.6.4 These programmes are only possible because the staff in Collections, Security and Exhibitions are willing to lecture and to assist.

#### Summary of programmes for people with disabilities (sessions or groups/people)

	90/91	91/92	92/93	93/94	94/95	95/96	96/97
Sign language public talks for the deaf	-	-	1/ 10	2/ 39	2/ 39	2/ 46	3/ 53
Public talks for the visually impaired	6/ 55	8/ 77	8/ 65	8/ 68	7/ 87	6/ 68	6/ 53

	<b>90/91</b>	<b>91/92</b>	<b>92/93</b>	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Drawing workshops for the visually impaired	-	-	-	-	-	1/ 3	2/ 9
Groups with visual impairments taught	8/ 45	7/ 39	4/ 24	2/ 11	-	2/ 16	2/ 21
Groups with learning difficulties taught	10/ 70	7/ 35	7/ 42	6/ 18	4/ 16	4/ 19	1/ 9
Sessions given elsewhere to disabled groups	-	1/ 10	2/ 35	1/ 15	-	4/ 45	1/ 15
Occasions on which the V&A escorts have assisted	?	?	?	?	?	?	13/ 135



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## 4. UNBOOKED PROGRAMMES AND SERVICES

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### 4.1 Introduction

4.1.1 The V&A currently offers a limited but regular programme of unbooked events and activities that a casual visitor can just walk into. One of the most impressive components of this programme is the service offered by our group of voluntary guides who provide a programme of six introductory tours a day on most days that the Museum is open. In addition to this, there are daily gallery talks of a more specialised nature, given by Museum staff and our panel of lecturers. The other regular feature of the programme is the new family programme based round an Activity Cart and a series of special events.

4.1.2 Other activities of an occasional nature extend the programme. Demonstrations and workshops have been run in conjunction with the William Morris exhibition and talks are given in foreign languages from time to time. These are the types of programme that we hope to run more regularly in future.

4.1.3 Events and activities are, of course, not the only means of helping people make use of the collections. Our published family trails encourage people to look more closely at the displays. At a more fundamental level, we are interested in representing the visitor on gallery and exhibition teams with the aim that the quality of our services for visitors can be brought up to the standards of our curation and conservation.

### 4.2 Talks and tours

4.2.1 **Introductory tours** The V&A guides continue to give introductory tours and tours of particular areas of the collection every day. There are also special introductory tours for families during the school holidays. To keep our guides up to date, the Education Department organises in-service training which this year has included: study days about collections; seminars and briefings about new displays; special exhibitions; information on particular aspects of individual collections; practical art advice to sharpen visual perception and awareness of the collections; and visits to related places of interest. This training programme is also open to the Information Desk and Friends' Desk volunteers. The Guides' Committee organises a programme of meetings and visits.

4.2.2 **Gallery talks** The programme of specialist gallery talks continues to include talks which cover the entire holdings of the V&A, talks in special displays and study sessions about objects not on display. Artists and craftspeople also talk about their work to help elucidate on the use of the Museum and the contemporary collections of crafts and design.

### Summary of attendance at introductory tours and gallery talks (events/people)

	90/91	91/92	92/93	93/94	94/95	95/96	96/97
<b>Total introductory tours</b>	c.2,160/ 25,243	c.2,130/ 26,979	c.2,170/ 28,184	c.2,180/ 32,345	2,006/ 26,975	2,171/ 22,086	1,758/ 18,710
Special area tours included in total above	530/ 3,795	530/ 3,804	520/ 3,705	512/ 3,604	510/ 3,665	501/ 3,700	448/ 3,504
Family tours included in total above	24/ 518	51/ 1,297	30/ 900	24/ 870	34/ 522	31/ 532	18/ 245
<b>Total gallery talks<sup>1</sup></b>	296/ 5,530	296/ 5,530	265/ 4,496	268/ 4,664	260/ 4,041	272/ 4,131	262/ 4,101
Study sessions included in total gallery talks	-	-	-	-	69/ 632	37/ 481	71/ 1,442
Total foreign language talks of which:	-	5/ 28	6/ 47	5/ 32	4/ 26	4/ 23	4/ 28
French	-	2/ 7	2/ 16	2/ 17	2/ 17	1/ 1	2/ 20
German	-	-	-	-	-	-	1/ 3
Spanish	-	-	2/ 14	2/ 9	2/ 9	2/ 14	-
Italian	-	2/ 10	-	-	-	1/ 8	1/ 5
Polish	-	1/ 11	2/ 17	1/ 6	-	-	-

<sup>1</sup> The gallery talks programme from 1990-97 included foreign language talks and access talks now reported elsewhere.

### 4.3 Family programme

4.3.1 It is important that the Museum encourages more families to visit because patterns of visiting are often set in childhood. The establishing of a regular family programme in January 1996 saw the beginning of an initiative to develop this audience. Our Activity Cart, loaded with quizzes and activities suitable for families with children under 12, has become an established service this year and is stationed every Sunday in one of the main ground floor galleries. In addition, the Cart has been out for the whole week during each half term and for a total of five weeks during the school holidays. Attendance has varied from 34 during the summer Tube strike to a maximum of 260 in the Toshiba Gallery one day in January. Over the year attendance has averaged 136 a day. Bad weather often means more people attending, but increasingly people come through recommendation, or return once they have stumbled across the activities. We have worked to develop the activity sheets available on the Cart so that adults and children working together become familiar with our collections through related activities.

4.3.2 In addition to the Cart, a programme of special events has been offered on the first Sunday of each month and on some days during half terms and holidays. The opening of the Silver Gallery was marked by the family programme focusing on a Silver Christmas in the Gallery. Jewellery, decorations and mobiles were made in silver and David Anderson gave storytelling sessions on the folklore of silver. At other times of year puppets, costume and jewellery have been made, and calligraphy and Indian dancing have taken place in the galleries, making the Museum a more exciting place for family groups.

#### Summary of attendance at family programme (days run/people)

	95/96	96/97
Sunday Activity Cart days	13 <sup>2</sup>	52
people signed in <sup>3</sup>	1,551	7,468
Days run during school holidays	6 <sup>4</sup>	49
people signed in	675	6,242
Special events	2 <sup>5</sup>	29

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<sup>2</sup> Jan-Mar 1996 figures only. The programme began in January 1996.

<sup>3</sup> These figures are taken from counting the signatures of those signed in. This will result in under-reporting because names are lost, especially when it is very busy.

<sup>4</sup> See footnote 2.

<sup>5</sup> See footnote 2.

#### **4.4 Gallery events**

4.4.1 Gallery events provide visitors with an educational focus within the galleries themselves. The aim is that they should watch or join in a demonstration or activity for as little or as long as they like. The events relate directly to the Museum's permanent displays or a temporary exhibition. The *William Morris* exhibition prompted the Education Department to commission tapestry artist Julieann Worrall Hood to design a tapestry inspired by Morris and weave it in a gallery close to the exhibition. She was in residence on Fridays and Saturdays throughout the exhibition. On Friday mornings and early afternoons she ran workshops for booked school groups (and an INSET course for teachers), while on Saturday mornings the general public could drop in and have a go at weaving under her expert tuition. On Friday and Saturday afternoons she got on with the weaving herself and answered questions. About 2,840 people dropped in to watch her.

4.4.2 Julieann's residency really caught the public's imagination. Those watching were full of curiosity about what she was doing and many visited several times to check on progress. Some even brought in their own tapestries to show her. Amongst the most frequently asked questions were: 'How do you join colours?' 'Why is it being woven on its side?' and 'How long will it take to finish?'.

#### **4.5 Gallery resources**

4.5.1 One of the reasons for restructuring the Education Department was to put more resources into improving the visitor's experience of our galleries. One means of providing for this is through publications.

4.5.2 **Schools publications** New additions were made to the already extensive set of publications for teachers which are designed to enable them to use the Museum independently with their groups. Morna Hinton published a booklet *Constable: information and ideas for teachers*. Carole Mahoney published a booklet *Using the V&A at Key Stage I: information and ideas for teachers*. A *William Morris poster pack* was produced by Colin Mulberg in partnership with Pictorial Charts Education Trust. The *Information for teachers* booklet was redesigned as two booklets, *Introducing the V&A: a guide to the collections for teachers* and *Visiting the V&A: essential information for teachers 1997/98*. Morna Hinton prepared the text of a book on the Renaissance and a leaflet on Raphael for publication the next year. Colin Mulberg worked on the text for a book on the Toshiba Gallery and Carole Mahoney on the text for a book on textiles at the V&A. Several, re-prints of existing titles were also needed to cope with demand.

4.5.3 **Trails** We have produced no further trails this year although we know that there is public demand for more and plan more in the future.

## Numbers of non-promotional publications available

	91/92	92/93	93/94	94/95	95/96	96/97
Items for sale	2 (Sovereign teachers' pack (temp); Sovereign family pack (temp))	-	1 (Victorians)	4 (+ Dress; Print Room; Streetstyle student guide (temp))	5 (+ Sculpture; 20th Century Gallery)	6 (+ William Morris poster pack)
Free items for teachers (excludes promotional material)	4 (Guide for schools; Green images (temp); Nehru guide; Art of death (temp))	5 (+ Plant motifs; Tudors and Stuarts; European Ornament)	8 (+ Tsui pack; 20th Cent. Gallery; Using the V&A for GCSE & A-Level coursework)	11 (+ Victorian social life; Accessories ; Vicki and Albo)	14 (+ Drawing in Museums; The Glass Gallery; Jewellery and adornment)	16 (+ Using the V&A at Key Stage 1; Constable)
Trails	-	1 (Korea)	4 (+ Nehru; Beatrix Potter (temp); Christmas)	4 (+ Gothic)	10 (+ Nehru Gallery trail translated into Urdu, Bengali, Gujarati, Punjabi, Hindi, Arabic)	10

### 4.6 Gallery and exhibition development

4.6.1 By working with other members of the Museum staff on gallery and exhibition teams, the Department has made a contribution to increased understanding and enjoyment of the V&A and its collections. In some cases it has enabled us to develop accompanying educational programmes for a range of audiences. As a member of the V&A Exhibitions Committee, David Anderson contributed to the development of V&A exhibitions policy and planning.

*British Galleries* - From April 1996, Gail Durbin has been one of the three members of the Concept Team for this large project. She worked to define the audiences and to establish the framework for the scheme and stood in for an educator on the Victorian team for a short period. In addition she drew up the brief and managed the first round of quantitative audience research to find out who was currently using the British Galleries and what they thought of them. From October 1996 the project was joined by Morna Hinton, as the educator on the Hanoverian team, and Colin Mulberg, as the educator on the Tudor and Stuart team.

*First impressions: schoolwork and the Print Room* - This display showed schoolwork produced by pupils after visiting the V&A's Print Room. It was the culmination of a three-year project run by Colin Mulberg and Moira Thunder to encourage schools to use the Print Room as a teaching resource. A range of work from 5-18 year olds was shown next to the V&A objects that acted as inspiration. One section of the display asked visitors to guess which pieces were A-level examination work and which were professional prints; most visitors could not spot the difference.

*Carl and Karin Larsson: creators of the Swedish style* - David Anderson was a member of the project team and co-ordinated the exhibition events programme, together with Caroline Lang.

*William Morris exhibition* - The Department was represented first by Shireen Akbar, then by David Anderson and then by Gail Durbin. This was one of the most extensive education programmes ever developed by Education and encompassed all our audiences. Details are given elsewhere in this report. Following the exhibition, Morna Hinton arranged for Julieann Worrall Hood's finished tapestry to be displayed outside the Restaurant. As well as the finished tapestry, a sample piece for handling was provided to enable visitors to examine the back and see how colours joined. For the text panel and labels, Morna used a technique for producing easy-to-read text by putting each new concept on a new line, a technique developed by the Swedish writer, Margareta Ekary.

*Photography Gallery* - Morna Hinton continued as the Department representative on this project. This year she worked on the development of a programme of events and activities for the opening of the Gallery, in consultation with colleagues in the Education Department and PDP. On 31 July she jointly organised a focus group of teachers and tutors to discuss the proposals for the Gallery with Charlotte Cotton of PDP.

*Raphael Cartoon Gallery* - Imogen Stewart advised on colours and texture for walls to make the text panels as legible as possible for visitors with visual impairments.

*Sculpture Gallery* - Morna Hinton continued to represent the Department on this project.

*Silver Gallery* - Following the departure of Elizabeth McKellar, Morna Hinton took over as the Education Department representative on the project team. She co-ordinated the programme of opening events and activities, and advised on vocabulary level and style of labels.

*The Spiral Building* - David Anderson contributed to the development of the initial plans for the building.

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## 5. OUTREACH PROGRAMMES

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### 5.1 Introduction

5.1.1 For various reasons, principally the illness of the Head of Adult and Community Education Shireen Akbar, we have been less active in pursuing an outreach programme this year.

### 5.2 South Asian outreach programmes

5.2.1 The prolonged illness of Shireen Akbar, and her death in March 1997, meant that it was not possible for the Museum to continue its outreach work to the South Asian community. As noted earlier, this has had an immediate impact on engagement with V&A programmes by members of the South Asian community.

### 5.3 Chinese outreach programmes

5.3.1 A promotional video was completed and made available for loan or distribution to community groups. In April 1996, a TV programme on the Tsui Gallery was jointly produced with the *Chinese News and Entertainment* television company. Alice Wong attended the 'eye-opening' ceremony on our Buddhist objects, which are on loan to the Fa Yue Buddhist Monastery in Birmingham. The ceremony was attended by 200 Buddhist members from the Chinese community.

5.3.2 Thirteen articles were written on Chinese burials, eating, drinking and Chinese art forms and published in the *Sing Tao Weekly*. This resulted in a number of requests from readers for gallery talks. It is also hoped the articles could serve the needs of those in the community who are house-bound or work unsocial hours.

#### Summary of outreach programmes (events/people)

	92/93	93/94	94/95	95/96	96/97
South Asian general outreach sessions	Y/ ?200	?/ ?300	25/ 805	17/ 800	?/ 20
Chinese outreach sessions	?	?	12/ 330	?/ 167	-
People seeing Chinese display	-	-	?	30,000 in Hyde Park	?
Articles in Chinese press	?	?	?	1	13

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## **6. PUBLIC BOOKING AND INFORMATION SERVICES**

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### **6.1 Introduction**

6.1.1 In 1996/97, the Education Department taught or otherwise made direct contact with a record 140,162 people whose first point of contact was usually one of our administrative staff. After the Information Desks, we appear to field a very high proportion of the Museum's general enquiries and so our administrators play a vital role in creating a welcoming and positive image for the Museum. Our visitors rely on the appropriateness and accuracy of the information given.

### **6.2 Self-guided visits**

6.2.1 There were 3,182 groups booked into the Museum through the Education Department, of which 2,375 were for self-guided group visits. The self-guided visit bookings consisted largely of primary and secondary schools. Visits during the year followed the characteristic academic trend, peaking in October/November after the return from summer break and again in January/February/March after the Christmas break, with schools making use of the V&A's collections to complement the National Curriculum. There was a total of 74,534 visitors booked in through self-guided groups, of which 2,854 were paying individuals.

### **6.3 Introduction of charging**

6.3.1 Despite the Museum's introduction of admission charges on 1 October 1996, free entry for educational groups continued to be offered. In the past, we believe many post-18 groups did not bother to book and so were lost to our records. Publicity over charging appears to have discouraged some groups from visiting, but also to have encouraged many more groups to book in advance, even when they still fall into a free category. This has generated a noticeable increase in group bookings. During the period September to December 1996, 1,366 group reservations were taken in comparison with 805 for the same period in the previous year, representing an increase of 59%.



### Summary of group bookings by group type (groups/people)

	<b>91/92</b>	<b>92/93</b>	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Schools	743	864 <sup>1</sup>	957	1,321/ 46,721	1,087/ 41,390	1,381/ 45,974
Universities	389 <sup>2</sup>	157 <sup>3</sup>	516 <sup>4</sup>	341/ 9,438	256/ 6,519	485/ 11,807
Art colleges	<sup>5</sup>	<sup>6</sup>	<sup>7</sup>	179/ 7,041	102/ 4,113	159/ 5,029
FE colleges	<sup>8</sup>	207	<sup>9</sup>	333/ 9,241	174/ 4,706	419/ 10,203
Adult groups	158	180	?	251/ 6,296	183/ 4,714	345/ 7,669
Other	420 [unknown]	100	271	208/ 4,446	325/ 10,562 <sup>9</sup>	78/ 10,566 <sup>10</sup>
Total groups <sup>11</sup>	1,710/ [?54,000]	1,613/ [?51,000]	1,744/ 55,492	2,753/ 88,852 <sup>12</sup>	2,127/ 75,774	3,182/ 93,814 <sup>13</sup>

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<sup>1</sup> Jan-Dec 1992 figures only.

<sup>2</sup> Universities and colleges.

<sup>3</sup> Universities, polytechnics and unknown colleges.

<sup>4</sup> Universities and colleges.

<sup>5</sup> Included in university figure.

<sup>6</sup> Included in university figure.

<sup>7</sup> Included in university figure.

<sup>8</sup> Included in university figure.

<sup>9</sup> Included in university figure.

<sup>9</sup> Excludes 3,770 V&A staff bookings.

<sup>10</sup> Excludes 2,566 V&A staff bookings.

<sup>11</sup> Figures are generated from 1994/95 from *Vista* 'Attendance by group type' report minus 'Individuals' and V&A staff bookings.

<sup>12</sup> Excludes 513 V&A staff bookings.

<sup>13</sup> Excludes 745 V&A staff bookings.

### Summary of groups organising self-guided visits (groups/people)

	91/92	92/93	93/94	94/95	95/96	96/97
Total self-guided visits	?	?	?	1,802/ 64,567	1,642/ 60,521	2,375/ 74,534
Charged groups included in the above figure <sup>14</sup>	-	-	-	-	-	128/ 2854

### Breakdown of self-guided group visits by month 1996/7

	Groups given free admission	Groups charged admission	People given free admission	People charged admission
April 1996	96	-	3,297	-
May	100	-	3,526	-
June	108	-	3,935	-
July	143	-	5,087	-
August	50	-	1,961	-
September	117	-	3,888	-
October	295	30	9,084	575
November	395	29	10,941	552
December	205	9	5,350	270
January 1997	318	23	8,900	470
February	263	19	7,506	444
March	285	18	8,205	543
<b>Total</b>	<b>2,375</b>	<b>128</b>	<b>71,680</b>	<b>2,854</b>

<sup>14</sup> Introduction of charging 1 October 1996.

### Numbers of people visiting the Museum by group type

Visitor type	1994/95	1995/96	1996/97
Groups			
Adult education, non-formal, Museum-related	1,558	785	1,267
Adult education, non-formal, non-Museum related	652	506	1,862
Adult education, formal, commercial	1,633	2,519	1,808
Adult education, formal, public	2,209	904	2,732
Art colleges	7,395	4,113	5,029
Children and youth groups	338	44	663
Chinese community	1,075	875	933
FE colleges	9,428	4,706	10,260
Language schools	511	625	760
Miscellaneous	229	234	479
Museum groups	233	72	131
Pre-school	86	23	44
Primary schools	16,066	15,434	14,495
Secondary schools	30,626	25,956	31,422
South Asian community	223	586	102
Special needs	774	522	555
Teacher training	288	72	272
Tourist groups	76	143	1
Unidentified	134	-	-
Universities and HE colleges	9,390	6,519	11,807
Unknown	326	66	299
Organisers <sup>15</sup>			
Access organisations	147	1,136	132

<sup>15</sup> This chart has been generated by our computer booking system *Vista*. The division into groups and organisers is required by the computer. Organisers are coordinators who do not generally visit a museum but encourage others to do so.

<b>Visitor type</b>	<b>1994/95</b>	<b>1995/96</b>	<b>1996/97</b>
Arts organisations	380	80	728
Asian organisations	55	1,274	73
Blue badge guides	-	50	-
Chinese organisations	-	257	40
Coach operators	-	-	34
Commercial organisations	-	752	622
Education/exam	67	117	101
Embassies	-	10	-
Funding organisations	8	-	-
Inbound handling agencies	-	34	-
Libraries	-	50	-
Local authority departments/CABs	7	91	30
Media	94	20	-
Museums	1,493	43	190
Professional development centres	-	75	-
Professional or academic organisations	30	36	190
Specialist art tour operators	195	1,004	1,432
Tour operators	1,402	2,250	2,546
Unidentified	61	-	65
Unknown	640	21	84
V&A departments	1,091	3,770	2,566
Total number of people booked into the Museum in groups	88,920	75,774	93,814
Total number of individuals booked into the Museum	48,385 <sup>16</sup>	36,061	46,348 <sup>17</sup>
<b>GRAND TOTAL</b>	<b>145,845</b>	<b>111,835</b>	<b>140,162</b>

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<sup>16</sup> Includes individuals booked into Late View

<sup>17</sup> Includes 2,146 people booked into Late View Jan-Mar 1997. NB Also first full year of Family Programme.

## 6.4 Lunch Room

6.4.1 The Museum's Lunch Room closed in October 1995 for Boilerhouse building work and it was not until 19 June 1996 that an alternative temporary space in a tent in the Pirelli Garden was provided. The lack of Lunch Room had a significant effect in halting the upward trend in our school bookings. Our new facilities in the Boilerhouse basement were launched on 1 October 1996 and in its first half year of use the Lunch Room was booked by 249 groups (14,809 individuals). The new facilities include an eating area catering for up to 160 people per half hour (compared with a capacity of 40 per half hour in the previous lunch room), along with cloakroom amenities for booked groups.

### Summary of bookings for the Lunch Room (groups/people)

	91/92	92/93	93/94	94/95	95/96	96/97
Lunch Room bookings	?	?	?	601 <sup>18</sup> / 19,682	226/ 7,771 <sup>19</sup>	333/ 18,019 <sup>20</sup>

## 6.5 Galleries bookings

6.5.1 We record the galleries that each group wants to visit and from this we can track the most popular galleries and therefore the ones that might benefit from teaching resources. The Dress Collection is more than twice as popular as the next most popular galleries which are the Tsui Gallery and the Nehru Gallery.

### Galleries most visited by booked groups 1996/7 (gallery by number/groups)

Gallery	Gallery number	Number of groups
Dress	40	703
Nehru Gallery	41	284
Tsui Gallery	44	268
20th Century	70 - 74	257
Britain 1820-1900	118-120	246

<sup>18</sup> Apparently more groups being booked in than later because the capacity of the old Lunch Room was only 40.

<sup>19</sup> The Lunch Room was closed from October 1995 to the end of the financial year.

<sup>20</sup> The old Lunch Room was closed from the beginning of the financial year until a temporary facility was opened in the Pirelli gardens in June. The new facility in the Boilerhouse opened 1 October 1996.

Gallery	Gallery number	Number of groups
Islam	42	231
Morris, Poynter, Gamble Rooms		230
Cast Courts	46 a/b	205
20th Century Study Collection		186
Textiles	96-99	179
Toshiba Gallery	45	139
Print Room	503	133
Textiles: embroidery	109	125
Britain 1500-1715	52-56	112
Britain 1750-1820	121-126	102
Medieval Treasury	43	101
Britain 1715-1750	57-58	97
Raphael	48a	93
Europe: Jones Collection	1-7	80
Ceramics: British porcelain	140	76
Ceramics: Islam	133	76

## 6.6 Exhibitions

6.6.1 The three exhibitions during the year proved to be popular with education groups. Bookings for *William Morris* (groups 579, visitors 13,631) exceeded those for *Jain* (groups 198, visitors 6,060) which was the major exhibition of 1995/6. Smaller displays and exhibitions, including *German graphic design*, *Graphic responses to AIDS* and *Silver of San Lorenzo*, did not require special booking and so we are unable to quantify their use by education groups.

Summary of exhibition group bookings 1991/97 (groups/people)

Year	Dates	Exhibition	Groups	People in groups
1991-92	21.5.91-7.7.91	<i>Puffin's 50th birthday</i>	59 groups 40 schools	
	17.9.91-5.1.92	<i>Visions of Japan</i>	487	20,000
	20.3.92-16.6.92	<i>The art of death</i>	33	
	5.2.92-25.5.92	<i>Green images</i>	11	

Year	Dates	Exhibition	Groups	People in groups
1992-93	3.4.92-13.9.92	<i>Sovereign</i>	130	73,900
	11.1.92-14.2.93	<i>Sporting glory</i>	25	
	18.3.92-5.7.92	<i>Jewels of fantasy</i>	44	
1993-94	20.10.93-3.1.94	<i>Gates of mystery</i>	100	2,425
	3.10.93-9.1.94	<i>Beatrix Potter</i>	56	2,446
	26.1.94-(31.3.94)	<i>Fabergé</i>	97	2531
1994/95	(1.4.94)-10.4.94	<i>Fabergé</i>	7	126
	5.6.94-11.9.94	<i>Pugin</i>	35	701
	16.11.94-19.2.95	<i>Streetstyle</i>	899	18,779
1995/96	22.11.95-18.2.96	<i>Jain: the peaceful liberators</i>	198	6,060
	25.5.95-3.9.95	<i>Japanese studio crafts</i>	31	678
	1.11.95-24.3.96	<i>Back of the envelope</i>	23	221
	9.6.95-17.9.95	<i>Genius of Wedgwood</i>	14	375
1996/97	9.5.96-1.9.96	<i>William Morris</i>	579	13,631
	14.11.96-26.1.97	<i>American photography</i>	18	4,924
	6.3.97-(31.3.91) continuing	<i>Cutting edge</i>	137	2,966

6.6.2 Visitors booked in through the Education Department represented 5-6.5% of the total visitor figure for each of the exhibitions, but each exhibition had its own distinct group profile. The *William Morris* exhibition had the broadest range of visitors including pre- school and community groups. Schools represented the majority of our group bookings (57%) and comprised secondary school groups (42%) and primary schools groups (15%). Higher Education groups dominated the *American photography* exhibition making up 71% of group bookings. There were no primary school bookings. The first few weeks of *The cutting edge* exhibition attracted mainly groups from Higher Education (67%), secondary schools (26%) and some primary schools (7%).

6.6.3 The chart below shows the strong upward trend in group visits once the more variable figures for exhibition visits have been removed.

## Underlying figures for visits once exhibition bookings removed

	91/92	92/93	93/94	94/95	95/96	96/97
Total groups <sup>21</sup>	1,710/ [?54,000]	1,613/ [?51,000]	1,774/ 55,492	2,753/ 88,852	2,127/ 75,774	3,182/ 93,814
Number of people in groups visiting the most popular exhibition	20,000	3,900	2,425	18,779	6,060	13,631
Underlying figures for groups <sup>22</sup>	1,223/ ?34,000	1,483/ ?47,000	1,644/ ?52,000	1,854/ 70,073	1,929/ 69,714	2,288/ 80,183

6.6.4 Large numbers of visitors are attracted by some temporary exhibitions but when the variable level of group booking to temporary exhibitions is discounted, then the group booking figures give a much clearer picture of a steady upward trend in group bookings.

## 6.7 Box Office

6.7.1 The Box Office provided information and ticket sales for education events and the Late View programme. 15,768 tickets were processed, 10,150 (64%) for Late View and 5,618 (36%) for Education events. During the year, the Box Office was moved from the Exhibition Road entrance to the Education Department offices where it now concentrates on providing a postal and telephone service.

## 6.8 Information and advisory service

6.8.1 Enquiries The Museum's switchboard call logger shows that the booking administrators dealt with over 19,000 telephone calls during the year. Analysis of calls received by the Bookings Office during the 3 month period September to December 1996 revealed the main categories to be general enquiries (48%), group bookings (27%) and requests for promotional/information material (12%). On-line information about the V&A's education services was provided to the public via the automated attendant system and the Museum's web site.

6.8.2 The written requests received for information can be divided into two categories. The first includes requests for further details about our programmes and activities. These were processed with our telephone promotional requests. The second includes specific enquiries relating to the Museum's collections requiring individual responses. There were 470 such written enquiries in

<sup>21</sup> From 1994/95 group totals come from *Vista* report 'Annual attendance totals by group type' minus 'Individuals' and V&A department group totals, a figure largely made up by V&A staff making room bookings. Totals for people come from 'Attendance and revenue by group type' report minus 'Individuals'.

<sup>22</sup> Excludes individuals who join or book public tours, events and courses. Figure is generated from total group bookings minus group bookings for the most popular exhibition that year.



1996/97 mainly relating to Victorian Britain, Textiles and Dress and William Morris.

### Written enquiries by subject area

Subject area	Number of written enquiries
Victorians	169
Textiles and Dress	76
William Morris	46
V&A Museum	28
20th Century	23
Education at the V&A	11
Posters	11
India	9
China	8
Other	89
Total	470

6.8.3 **Mailings** There were over 181,000 items of promotional / information material mailed during 1996/7. This comprised events and activities leaflets, information sheets and booklets. Direct mailings constituted 164,000 items (c.90%) and promotional/information requests over 16,000 items (c.10%).

6.8.4 The direct mailings covered all the Department's activities. General leaflets, eg *Events* and the Morris programme, accounted for 63,000 items (38%), specific leaflets for study days and conferences 39,456 items (24%), courses leaflets 32,226 items (20%), leaflets on adult and community events 21,671 items (12%), and leaflets for schools 8,928 items (6%). In addition, there was a major mailing of over 2000 copies of the National Report in February 1997.

6.8.5 Schools material represented 16% of the promotional requests. Over half of these were for general information relating to group visits, eg *Introducing the V&A*. Secondary schools requested more material than primary schools in all but two topics, Tudors and Stuarts and Victorian paintings.

6.8.6 To ensure the most effective use of our promotional material, the bookings administrators focused on assisting and making recommendations to educational group leaders, guiding their choice of material during both general enquiry calls and group bookings.

## Summary of information provision

	91/92	92/93	93/94	94/95	95/96	96/97
People sent information <sup>23</sup>	900 <sup>24</sup>	3,600 ?	4,000 ?	c 8,000 ?	12,467	16,103
Total no. of different promotional and information-driven Education Department publications available for distribution and no. of those produced by other departments	?	?	?	90/ 23	114/ 33	116/ 29
People on mailing list and, from 94/95, on <i>Vista</i> database	?	?	c. 4,000	9,489 individuals 4,188 groups & organisers	?	25,155 individuals / 8,491 groups & organisers
Telephone calls to Administrative Office	?	?	?	?	?	19,000
Written enquiries about the collections responded to	?	?	?	?	?	470
Items of information & promotional material mailed out	?	?	?	?	29,000 <sup>25</sup>	181,000

<sup>23</sup> From 1995/96 the figure given is the number of mailing requests handled through *Vista*.

<sup>24</sup> In 4 months only from January to April 92.

<sup>25</sup> Figures for the *Events* booklet only.

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## 7. SERVICES FOR THE MUSEUM SECTOR

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### 7.1 Introduction

7.1.1 As a national museum with an international status, the V&A is expected to contribute to museological developments in the UK and abroad. The Museum has always had a special identity as an educational institution. As there are less than 1,000 specialist museum educators in the UK, it is inevitable that the Education Department is looked to by other museums and by Government not just to develop education services, but also to represent and develop the whole field of museum education at a national level. The contribution of the V&A Education Department in providing services to the museum sector in 1996/97 was significant.

### 7.2 Government

7.2.1 The most significant initiative made by the Department was the completion and publication of *A common wealth: museums and learning in the United Kingdom*. This national report on museum education was written by David Anderson, Head of Education, with contributions from Caroline Lang. Drafts of the report were the subject of extensive consultation with the Group for Education in Museums, the Museums Association and all other organisations to which recommendations were directed, including relevant departments of Government.

7.2.2 The report was published on 23 January 1997 and was launched at a conference on that day. The first printing of 7,000 copies was followed by a second printing of 3,000 in March 1997. About 1,000 copies were requested by individuals and organisations outside the UK.

7.2.3 The project was not only a service provided by the V&A to Government. It also represented a service, by a national museum and a Government department to regional and local museums throughout the UK at a time when the role of national museums is coming under increasing scrutiny. Following publication of the report, David Anderson and Caroline Lang presented its conclusions at 12 seminars organised by the Museums and Galleries Commission. These seminars were attended by a total of approximately 500 museum professionals.

7.2.4 Officials of the Department of National Heritage also sought and received from the Education Department advice on a range of issues related to museum education.

### 7.3 Museum sector

7.3.1 For several years, the Education Department has represented the Museum in a number of key museum organisations and projects. In 1996/7, Gail Durbin was a member of the Council of the Museums Association and of their Public Affairs Committee and then their Education Committee. She trained as a mentor for the Museums Association Continuing Professional Development Scheme.

7.3.2 In 1996, the Group for Education in Museums produced *Designing museum exhibitions for lifelong learning*, published by the Stationery Office. Gail Durbin acted as co-ordinator and David Anderson was a member of the steering group. This publication brought together a range of key articles and extracts from books, many of them relatively difficult for museum professionals to obtain, that provide guidance on the design of galleries for learning.

7.3.3 David Anderson remained a member of the Education Advisory Committee of the Design Museum, and at the beginning of the year was a member of a temporary advisory group established by the Science Museum to guide development of their new educational facilities. Morna Hinton has represented the Department at Engage meetings.

## **7.4 Museology courses**

7.4.1 **V&A/DM/Institute of Education MA** The V&A, with the British Museum, is a partner with the Institute of Education at the University of London in the first (and currently only) dedicated MA museum education course in the UK, Museums and galleries in education. This two-year, part-time course recruited its fourth annual cohort of 15 students from the UK and overseas and has a growing waiting list of applicants. Most students are in mid-career in the formal education sector and use the course to enrich their professional practice and bring museological approaches into the work of their institutions. Other students are educators, administrators or curators in museums and related arts organisations. Overseas students include those from the USA and many others from countries with no established post-graduate museological training courses such as the Republic of Ireland, Cyprus and Palestine.

7.4.2 One of the six modules of the course is taught on-site at the V&A by staff from curatorial and other departments, including Education. The V&A course tutor, David Anderson, also teaches on other modules. The best of the MA theses produced by students represent a substantial addition to the body of research on museum education in the UK. In 1996/97, the course earned the V&A approximately £7,000 in income. Participation in the course represents another contribution by the V&A to museological development in the UK.

7.4.3 **Other courses** Education Department staff also contributed to a variety of other post-graduate museology and arts education courses, including those at the University of Leicester, the University of Sussex, City University and Reinwardt Academy in Holland. A student from the University of Leicester's MA course was taken for 6 weeks as an intern in 1996.

## **7.5 Other institutions and people**

7.5.1 The Education Department each year receives enquiries and requests for professional advice from a wide range of institutions and individual museum professionals. In 1996/97, institutions which required guidance from the Department included the City Art Gallery and Museums Department in Sheffield, who were putting together a lottery bid, and the Royal Pavilion, Art Gallery and Museums in Brighton, who were restructuring their department.

7.5.2 The Department also actively supported the Group for Education in Museums; Engage, the National Association for Gallery Education; the Irish Museums Association; and the Group for Exhibition and Gallery Design by providing speakers for their conferences. Advice was also given to the National Trust on the Sandford Award and to the NACF on their educational development.

7.5.3 Advice and assistance on Chinese arts and Chinese arts education was given to a total of 64 organisations and individuals, including museums, galleries and art centres (12), Chinese community centres and groups (10), artists (6), arts organisations (5), students (5), press and media (4), art firms/publishers (4), overseas researchers (3), Chinese schools (2), statutory organisations (2), schools and other community centres (2) and individuals from the general public (9).

7.5.4 Visitors wanting to find out more about our access programme came from the Handel House Trust, the Louvre, Whitechapel Art Gallery and Arts Line, and included Julia Cassin who works with blind people in Japan.

7.5.5 Other individuals and museum professionals who visited the Department during the year included: David Milliband, senior policy adviser to Tony Blair; Per Uno Agren, Professor of Museology at the University of Umea, Sweden; Goran Karlson, Director of the Bilt Museum of Contemporary Art, Umea, Sweden; Birgitta Stapf, Head of Education at the Vasa Museum, Stockholm; staff of museums in St. Petersburg; staff of the American School in London; and Adriana Davies of the Alberta Museums Association in Canada.

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## **8. RESEARCH AND DEVELOPMENT**

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### **8.1 Introduction**

8.1.1 The traditional strength of museum education has lain in practice, and research and development has often taken the form of growth in tacit knowledge on the part of practitioners. Whilst this remains true, the need for museum education to become a whole- museum activity, embracing gallery and exhibition design and other aspects of public service, has in recent years also stimulated a wider range of formal learning research and evaluation studies. The V&A Education Department has played a leading role at a national level in producing publications and delivering professional lectures in museology and museum learning. It has initiated audience research and evaluation studies based on work at the V&A. There is a need, however, for significant further investment in research and development on audiences and learning if the V&A is to improve its educational provision and remain competitive over the next few years.

### **8.2 Research and evaluation**

8.2.1 One of the benefits of the publication of the annual Research Report by the V&A is that it has enabled the institution to record the full extent of its research effort in fields such as education and museology , as well as in the subject and collections of the V&A. As education has risen on the agenda of all major political parties in the UK, and as the cultural sector is increasingly being asked to justify its funding in terms of benefit to society, the need for the V&A to substantiate its contribution to public learning and to support its case with research and evaluation has become stronger.

8.2.2 The extent of Education's contribution to the V&A's research and evaluation programme can be seen in the large number of publications and conference papers produced by the Department (- see Appendices 1 and 2). This contribution includes subject and collections research by, for example, Dorothy Rowe. The Department's major contribution, however, at both national and international levels, has been in the fields of museology and museum education. Appendix 3 lists audience research commissioned by members of the Department related, in the current year, to major museum projects.

8.2.3 See Appendix 4 for other professional activities by members of the Department.

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## **9. SERVICES TO THE MUSEUM**

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### **9.1 Introduction**

9.1.1 The Education Department offers a wide range of services to the rest of the Museum from room booking and audio-visual services through to slide loans, contributions to training sessions and some editorial work, and assistance from our volunteer guides.

### **9.2 Room booking**

9.2.1 The Education Department took almost 1,100 bookings for the Lecture Theatre, Seminar Room, Education Studio and Education Study Room, which was available for its first full year. The large number reflects increasing pressure on these spaces caused in part by closure of the Board Room and the B&E meeting room, and in part by increased programmes offered by the Education Department. In 1991-92 we made 43% of the room bookings but this year the Education Department's percentage was up to 62%.

9.2.2 The Lecture Theatre and the Seminar Room are the Museum's main spaces for public events and activities and heavy demand during the week frequently makes scheduling difficult. The Lecture Theatre was in use 235 days during the year, of which 197 were weekdays, and was booked on 76% of the available weekdays. The main users were Education, 34%, and Health, Safety & Security, 19%, with Special Events and Public Affairs each representing 13% of the bookings. Education were the major users at weekends, making 36 out of the 38 bookings.

9.2.3 The Seminar Room was booked on 265 days, of which 218 were weekdays, and was in use on 85% of the available week days. The Education Department made 64% of room bookings for the Seminar Room followed by Health, Safety & Security who made 14%.

9.2.4 The Education Studio and Education Study Room are used mainly by the Education Department, 91% of the bookings for the Education Studio and 75% of the bookings for the Education Study Room being made by Education.

**Summary of room bookings by space** (groups/percentages of total room bookings)

	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Lecture Theatre	346 41%	326 38%	334 31%
Seminar Room	326 38%	334 39%	377 34%
Education Studio	179 21%	176 21%	218 20%
Education Study Room	-	17 2%	168 <sup>1</sup> 15%
Total room bookings	851	853	1,097

**Summary of booking of spaces** (groups/percentages of total bookings)

	<b>91/92</b>	<b>92/93</b>	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Total room bookings	629	690	931	851 <sup>2</sup>	853 <sup>3</sup>	1097 <sup>4</sup>
Education Department	270 43%	338 49%	469 50.4%	394 46%	451 53%	681 62%
Other departments	336 ?	304 44%	?	447 53%	393 46%	399 36%
Outside organisers	?	48 7%	?	10 1%	9 1%	17 2%

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<sup>1</sup> Education Study Room open for first full year.

<sup>2</sup> Some spaces closed for fire voice alarm work.

<sup>3</sup> Despite building work in Silver Gallery.

<sup>4</sup> Education Study Room available for first whole year. Board Room and B&E meeting room closed



## Summary of bookings for all spaces by department (groups)

	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Education	394	451	681
Health, Safety & Security	95	127	118
Collections	44	82	42
Buildings & Estates	128	37	51
Special Events	50	38	52
Public Affairs	32	37	34
Social events	6	19	18
Friends	2	10	22
Research	7	9	5
Directorate	7	7	13
Personnel	17	7	8
Outside hire	10	9	17
Conservation	10	5	10
Major Projects	-	-	14
Development	-	-	4
NAL	33	4	2
Front of House/Admissions	-	-	3
VAE	2	3	0
Other	14	8	3
<b>TOTAL</b>	<b>851</b>	<b>853</b>	<b>1,097</b>

## Room usage expressed as a % of the days available

	<b>% days in use</b>	<b>% weekdays</b>	<b>% weekend days</b>
Lecture Theatre	65%	76%	36%
Seminar Room	73%	85%	45%

### 9.3 Audio-visual services

9.3.1 The Education Department has continued to provide audio-visual assistance to all sectors of the Museum, including technical support in the teaching spaces and the provision and operation of

equipment around the Museum. We have made improvements to the remote control system and the induction loop for the hard of hearing in the Seminar Room.

9.3.2 Technical support has been provided for the Education Department on both year courses, the *Summer Course*, *William Morris* study days, *The cutting edge* study days and the *Asian evening course*. In total we covered 124 events in the teaching spaces, including Late View. We have also continued to provide regular assistance for Special Events bookings and other external users. These events have covered a wide range including single lectures, symposia and provision of public address systems. We have provided other services to Museum departments on 93 occasions, including 63 loans of equipment for individual use and for teaching, training and other purposes. The figure also covers long- term loans, public address systems, video and audio recording and tape copying and editing.

9.3.3 Technical support was given and equipment loaned and installed for the *William Morris* and *The cutting edge* exhibitions.

### Summary of AV services

	<b>93/94</b>	<b>94/95</b>	<b>95/96</b>	<b>96/97</b>
Videos made	1 RCA/V&A course	-	2 Chinese Programme; Charles Dickens manuscript; RCA/V&A course	-
Audio tapes made	-	Motifs in art	-	-
Services, advice, assistance in teaching spaces	30	131 and 24 external hirers	131 <sup>5</sup>	124 <sup>6</sup>
Public address system	17	21	13	11
Services to the Museum including loan of equipment	78 <sup>7</sup>	68	104	93

### 9.4 Resources Centre

9.4.1 The Education Resources Centre provides resources for the use of the Education and other

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<sup>5</sup> Includes Late View.

<sup>6</sup> Includes Late View.

<sup>7</sup> Excludes Late View and Special Events.

Museum departments and loans slides to those lecturing for the Museum. Much work has been done in the course of the year to establish the Centre in its new accommodation in the Boilerhouse centre, where new shelves were installed in December 1996 for the storage of books and journals.

9.4.2 Work continued on the classification of books in the Resources Centre, with the completion of the section on Education. The whole project is due for completion by September 1997. It is planned to bind key journals in order to preserve them in a more compact form. A shelf has been created to highlight all recent book acquisitions. The V&A now has the best museum education library in any UK museum.

9.4.3 During the year, the Centre acquired 20,000 of Jean Schofield's slides. Jean had been a volunteer in Metalwork and a lecturer for the Museum for many years and her collection complements ours. Work will begin on amalgamating this collection in 1997/98.

9.4.4 Bibliographies on Queen Victoria, Victorian dress and the Tudors and Stuarts were created in order to answer more efficiently mail enquiries on those subjects received by the Department.

9.4.5 Between April 1996 and March 1997 the Resources Centre loaned 482 books to 77 borrowers and 1,102 slides to 80 borrowers. In addition to serving the needs of our own course lecturers, we lent books and slides to Textiles and Dress, PDP, Sculpture, Friends of the V&A, NAL, Furniture and Woodwork, Far Eastern, Research, Metalwork and the Directorate for their work and for lectures inside and outside the Museum. Slides were also loaned to Exhibitions to support the case for sponsorship of Aubrey Beardsley, The art of the poster and Grinling Gibbons exhibitions. Reference users and visitors from the Institute of Education's MA Museum Education course were welcomed once again.

**Summary of loans from the Resources Centre (borrowers/loans)**

	<b>95/96</b>	<b>96/97</b>
Loan of books	75/ 220	77/ 482
Loan of slides	114/ 2,342	80/ 1,102

**9.5 Training of staff**

9.5.1 The V&A needs staff who are aware of the nature and importance of their contribution to the Museum's service to the public. Along with other departments, Education contributed to staff development in the Induction Course, the initial and in-service training of volunteer guides and Information Desk staff, and the curatorial development programme. In addition, staff and volunteers are able to attend public conferences, courses and events organised by the Education Department. The William Morris Conference in 1996 was an example of an event attended by a large number of V&A staff (approximately 30) from a wide range of different departments. Imogen Stewart has

provided a session on the gallery talk programme for the Conservation Department which encouraged them to contribute more lectures.

## **9.6 Voluntary guides**

9.6.1 The volunteer guides, who regularly work for the Education Department, were able to assist Special Events and the Friends of the V&A with 36 Wednesday evening tours, 25 Welcome Tours for new members and 22 tours for Friends events.

## **9.7 Editorial**

9.7.1 The Department Editor prepared texts and edited contributed texts for both Education and other V&A publications in the course of the year. The work involves liaising between internal V&A staff, the Museum's design studios and external designers and printers to co-ordinate the publication and reprinting of a range of leaflets, posters, booklets and brochures to promote education and other activities at the Museum.

9.7.2 The Editor contributed text to the Museum's *In-View* publication as well as liaising with the Museum's design studio on the production of a number of individual promotional leaflets published by other Museum departments.

9.7.3 Within the Education Department he coordinated the editing, designing and printing of the *Events* and *Today* publications three times during the year, giving details of bookable and walk-in education activities at the V&A. In addition, the texts and internal design/print for 20 promotional leaflets for specific events have been prepared. Apart from promotional material, the Editor has also produced two 8/12 page *Information for teachers* booklets that were published this year, as well as others that will be published in the following year. In total, the Editor was responsible for the production of about 50 publications of all kinds during the year.

### **Non-promotional publications produced 1996/97**

Introducing the V&A

Visiting the V&A

Constable

Using the V&A at Key Stage 1

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## **10. STAFF**

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### **10.1 Introduction**

10.1.1 The Education Department stood at 8 full-time equivalent (fte) posts in March 1991 ; by March 1997 it had 23 fte posts, with several posts (Head of Adult and Community Education, Head of Formal Education, and Chinese Arts Education Officer) vacant. This expansion has been funded in part by the Museum, but more than half of the additional posts are the result of sponsorship, or are effectively self-funded because they support recently developed income generating activities, or are paid in part through external consultancies. The mixed economy approach adopted by the Department in its development of finances has been applied to staffing as well as to other resources.

### **10.2 Department structure**

10.2.1 In January 1997 the Department undertook its first restructuring since 1991, when the complement had fallen to only eight posts. Under the former structure, the Department had four sections (Administration, Schools, Higher Education and Adult and Community Education). Following restructuring in 1997, the three sections formerly responsible for learning services for audiences were reduced to two (Formal Education, Adult and Community Education) and were given responsibility for the learning process for these audiences beyond and within the Museum. A new section, Gallery Education, was created to address in a systematic way the learning experience of visitors in galleries. This role includes a significant level of involvement in the design of exhibitions and galleries as well as development of participatory activities and interactive resources for visitors of all ages and preferred learning styles. The Administration Section was unaffected by the restructuring process.

10.2.2 The new structure, and the opportunities it will offer for more active engagement for the Education Department in major Museum projects such as the British Galleries, will bring lasting benefit to the Museum in its provision for its audiences.

### **10.3 Staff**

10.3.1 During 1996/97, Education was subject to the Museum-wide Star Chamber review. As a result, the staffing complement of the Department fell by 10%, one of the largest reductions in staff in the V&A, alongside Personnel and Finance. In part, this fall was because some special projects (the National Report on Museum Education, the Boilerhouse Lunch Room and cloakroom facilities for groups, and the Mughal Tent project) were reaching a natural conclusion. The contributions of Caroline Lang, Claire Wilcox and Fahmida Shah to the three major special projects listed above were immense and deserve special mention. These projects could not have been completed successfully without them. However, the economies forced by cuts in grant-in-aid to the Museum also resulted in the ending of the practical art course programme for adults, and the removal of the Higher Education post.

10.3.2 As in some earlier years, Department staff made active efforts to overcome the adverse effects of vacant posts by continuing to run advertised services without cancellation. The then Higher Education Section provided its full range of courses and events throughout the year, despite the lack of a Head of Section, the absence through illness of the courses tutor Dorothy Rowe, and the departure of Barbara Tyrrell, who was made redundant. The section administrator Rebecca McGinnis left in May and the post remained vacant until January 1997. Rebecca Merry started work in April 1996 as job sharer in the post of Practical Courses Tutor with Barbara Tyrrell. When the practical courses were ended in December 1996, Barbara Tyrrell left to concentrate on her increasingly successful painting career and Rebecca Merry joined the permanent staff of the Education Department as the Formal Education Administrator.

10.3.3 Gail Durbin was acting Head of Higher Education from March until December 1996. Susan Morris acted as Head of the Schools Section from March until December 1996 when the new structure came into operation. From January 1997, David Anderson was acting Head of the new Formal Education Section and, from March 1997, acting Head of Adult and Community Education.

10.3.4 The Administration Section had some changes. Moji Olowosale joined in April 1996 and moved to Accounts in December of that year to take up a full-time post. Grace Lees covered the post. Angela Hyde-Courtney moved on to the Research Department in December and Jan Britherton covered her post. Christine Gallagher, who covered Jayne Gilbert's post as Bookings Administrator, also took on the role of Morris Administrator until September 1996. Darryl Clifton covered the Bookings Administrator's post from September 1996. Jeannette Donnelly joined the section from Buildings and Estate to fill the new post as Boilerhouse Receptionist in August 1996.

10.3.5 The death on 8 March 1997 of Shireen Akbar was a severe loss to the Education Department, the Indian and South East Asian Department and to the Museum as a whole. As South Asian Arts Education Officer and, from 1995, as Head of Adult and Community Education, Shireen had been the inspiration behind the Mughal Tent project. Her work was an example to the V&A and other museums of how they could reach out to new audiences and enable them to produce works of art of exceptional freshness, beauty and originality.

10.3.6 From March 1997 the Department was also without its Chinese Arts Education Officer, Alice Wong, who returned to Hong Kong. Fahmida Shah put in a lot of hard work to support the section in difficult circumstances on a temporary basis.

## Summary of complement as of 31 March 1997

	90/91	91/92	92/93	93/94	94/95	95/96	96/97
Total fte posts	8	14	18.9	19.4	23.8	25.4	24
HOD	1	1	1	1+1 (Boiler-house)	1+1 (special projects)	1+1 (special projects)	1
Department secretary	1	1	1	1	1	1.5	1.5
Adminis - tration	2	3	4.5	5.5	6.6	7	8
HE	4	5	5.4	4	5	5.7	-
Schools	-	3	3.4	2.9	5.7	4.7	-
Adult and Community	-	1	4	4	4.4	4.4	3.6
Gallery Education	-	-	-	-	-	-	4.5
Formal Education	-	-	-	-	-	-	4.4

### 10.4 Training

10.4.1 In advance of restructuring, a Department residential course led by Nigel Kirkup was held in Brighton to encourage us to review our work and adjust our targets. As a result of the course, we reorganised our major planning document from the format that had been developed in 1992.

10.4.2 Department members attended a variety of courses this year but one of the main initiatives has been training to prepare us to transfer from DOS to Windows and to use e-mail - facilities that were introduced to this Department in October 1996.

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## 11. FINANCIAL DEVELOPMENT

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### 11.1 Introduction

11.1.1 In 1989/90 the Education Department was almost entirely dependent upon grant-in-aid. By 1993/94 it was earning £222,000 a year from generated income and £61,000 from sponsorship. In the following two financial years a variety of factors (including works in the Silver Gallery, near the Lecture Theatre and the Seminar Room, and staff vacancies in the Section which undertook most income-generating activities) combined to depress generated income. 1996-97, however, saw renewed growth with income levels £50,000 up on the previous year.

### 11.2 Development

11.2.1 This year, the Department was successful in increasing its total generated income from £198,000 in 1995-96 to £249,398, an increase of 26%. This was largely due to the success in attracting additional audiences to the income generating courses programme.

11.2.2 The principal income generating activities were the year courses, study days, the *Summer course*, practical courses and commercial talks and tours. The two year courses alone raised 41% of total generated income and exceeded their income target of £72,000 by £23,883. It is evident that expansion of the long courses programme (along with major conferences) offers the best prospect for an increase in generated income.

11.2.3 Several unprecedented developments prevented the Department from increasing generated income still further. The first was the renovation and redisplay of the Silver Gallery. Drilling and other noise and disruption discouraged some regular course attendees from booking, and obliged the Department to issue refunds to others attending the *Summer course*. The decision of the CMT to end the practical art courses programme at Christmas 1996 also reduced the Department's gross income, as did the resignation of Alice Wong as Chinese Arts Education Officer with the consequent curtailment of the Chinese arts courses. Finally, changes by Government in the structure and funding of in-service training of teachers resulted in disappointing attendances for some teachers' courses, which consequently did not achieve their income targets. Despite these developments, the Department achieved a record gross income this year.

11.2.4 Staffing costs for the year, at £591,858, represent a 4% increase on the 1995-96 total of £570,000. Staffing represents 64% of total direct expenditure by the V&A on Education Department activities.

11.2.5 Sponsorship continues to make a significant contribution to the income of the Department. The Paul Hamlyn Foundation generously agreed to continue its support for a further three years from 1997 to 2000. Funding by Mr. T. T. Tsui of the Chinese arts education post and expenses is also confirmed at least to 1999 - a commitment which is greatly appreciated by the Museum. The Department benefitted indirectly from the sponsorship by Pearsons plc of the William Morris



exhibition, receiving £40,000 for education projects associated with the exhibition and enabling it to run the most extensive exhibition-related programme in memory at the V&A.

11.2.6 The multiple sources for funding of the work of the Department continues to be both a strength and a weakness. Generated income and sponsorship have enabled development of services for the public which almost certainly could not otherwise have been funded by the V&A. On the other hand, this places a requirement on the Department activities, especially through its adult courses programme, to generate high levels of income, which limits our audience for such courses. The limited term of sponsorship has also forced the Museum to employ some staff on contracts of 3 years or less, which can threaten the stability and long term development of key programmes.

### Summary of financial information

	Income				Expenditure		
	Grant-in-aid	Sponsorship	Generated income	Gross income	Expenditure (exclusive of salaries)	Salary costs	Gross expenditure
90/91	247,000	0	102,000	349,000	133,000	216,000	349,000
91/92	294,000	60,000	144,000	472,000	201,000	271,000	472,000
92/93	321,000	55,000	117,000	484,000	128,000	356,000	484,000
93/94	349,000	61,000	222,000	632,000	194,000	438,000	632,000
94/95	444,000	77,000	195,000	716,000	257,000	459,000	716,000
95/96	561,500	69,500	198,000	829,000	259,000	570,000	829,000
96/97	603,373	67,000	349,398	919,771	327,913	591,858	919,771

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## APPENDIX I PUBLICATIONS

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**Anderson, David.** Educating teacher. Review of a television programme 'Using museums', directed by Carol Haslam, produced by Fulcrum, screened by Channel Four, May 1996. *Museums Journal*, vol.96, no.8, Aug. 1996, pp.39-40.

**Anderson, David.** Learning theories: introduction; and Case study: developing historical thinking through an interactive gallery. In: Gail Durbin, ed. *Developing museum exhibitions for lifelong learning*. London: Stationery Office, 1996, pp.19-20, 163-169. The latter originally published as 'Learning history in museums' in *International Journal of Museum Management and Curatorship*, vol.8, no.4, 1989, pp.357-368.

**Anderson, David.** *A common wealth: museums and learning in the United Kingdom*. London: Department of National Heritage, Ian. 1997.

**Anderson, David.** Education in the new Boilerhouse extension at the Victoria and Albert Museum. *engage*, no.2, spring 1997, p.14.

**Anderson, David.** The common wealth: museums and learning in the United Kingdom. Discussion with Felicity **Allen**. *engage*, no.2, spring 1997, pp.28-35.

**Anderson, David.** The future for museum and gallery education. In *Hands On: participation + interaction = education ?* The importance of the artist as educator. Transcript of engage's National Conference 1996, 1997, pp.41-45.

**Anderson, David.** Reality and replica. *Museum and exhibition design*, no.1, 1997, p.14.

**Durbin, Gail.** [Editor] *Developing museum exhibitions for lifelong learning*. London: Stationery Office, 1996, xi, 248 p. ISBN 0112905528

**Durbin, Gail.** [Co-author with Susan **Morris**] *Making the most of museum visits*. Leamington Spa: Scholastic, 1996, 128p., ill. ISBN 0590535749

**Hinton, Morna.** [Co-author with Ron **Parkinson**] *Constable: information and ideas for teachers*. London: V&A Education, 1996. 8p., ill. Series editor: Susan **Morris**. ISBN 1851772154

**Lees, Grace.** Balancing the object: the re-invention of Alessi. *things*, no.6, summer 1997, pp.74-91.

**Lees, Grace.** Gottfried Semper and Norman Shaw. In: *Encyclopaedia of Interior Design*. London: Fitzroy Dearborn, 1997, pp.1151-1153, 1159-1162.

**Lees, Grace.** Coming around again. *things*, no.4, summer 1996, pp.134-136.

**Mahoney, Carole.** Using the V&A at *Key Stage 1: information and ideas for teachers*. London: V&A, 1996, 8p., ill. Series editor: Gail Durbin. ISBN 1851772022

**McGinnis, Rebecca.** The disabling society. In Gail Durbin, ed. *Developing museum exhibitions for lifelong learning*. London: Stationery Office, 1996, pp.95-100. ISBN 0112905528. Originally published in *Museums Journal*, vol.94, no.6, 1994, pp.27-29, 33.

**McGinnis, Rebecca.** International initiatives: European cities within reach. *Journal of Education in Museums*, no.17, summer 1996, pp.16-17.

**Morris, Susan.** [Co-author with Gail **Durbin**] *Making the most of museum visits*. Leamington Spa: Scholastic, 1996, 128 p., ill. ISBN 0590535749

**Morris, Susan.** Appealing images. [Review of] Art themes [24 poster packs on various themes with teachers' notes]. London: Philip Green Education, 1996. *Times Educational Supplement*, no.4167 (supplement), 10 May 1996, p.15.

**Morris, Susan.** Firing the imagination. [Review of] Norman Binch, Oxford Primary Art Key Stage 2, pupils' books and teachers' book. Oxford: Oxford University Press, 1996. *Times Educational Supplement*, no.4117, 26 May 1995, p.17.

**Morris, Susan.** A look behind the scenes. [Review of] Elizabeth Newbery and Sarah Fletcher. In the nick of time. London: Museums and Galleries Commission, 1996; and Elizabeth Newbery and Sarah Fletcher. Lifting the lid on art. Chichester: Newbery and England, 1996; and Clare Gittings. Tudor portraits. London: National Portrait Gallery, 1996. *Times Educational Supplement*, 10 Oct. 1996, p.15.

**Morris, Susan.** Looking sideways. [Review of] Portraiture education pack; Landscape education pack [Slide packs with teachers' notes]. London: Institute of International Visual Arts, 1996. *Times Educational Supplement*, no.4185 (supplement), 13 Sept. 1996.

**Mulberg, Colin.** Clear vision. [Exhibition review] *Museums Journal*, Feb. 1997, pp.35-6.

**Mulberg, Colin.** Postcard from Nepal. [Museum review] *Museums Journal*, Aug. 1997, p. 23., ill.

**Mulberg, Colin.** Court in the act. Review of exhibition held at the Galleries of Justice, Nottingham. *Museums Journal*, vol.95, no.9, Sept. 1995, pp.36-37.

**Mulberg, Colin.** Thingamabob. [Review of] Gallery in the Science Museum. *Museums Journal*, vol.96, no.1, Jan. 1996, pp.32-33.

**Mulberg**, Colin. [Co-author with Norman Binch]. *William Morris* poster pack. London: V&A and Pictorial Charts Educational Trust, 1997, 4p. and 8 A3 colour posters.

**Mulberg**, Colin. [Co-author with Moira **Thunder**] *First impressions: school work and the Print Room*. London: V&A, 1996, 1 sheet, folded ([6] p.).

**Mulberg**, Colin. [Co-author with Sharon **Trotter**] *Introducing the V&A: a guide to the collections for teachers*. London: V&A, 1996, 12 p., ill. Contributing editor: Susan Morris. ISBN 185177212X

**Mulberg**, Colin. [Co-author with Sharon **Trotter**] *Visiting the V&A: essential information for teachers*. London: V&A, 1996, 12p., ill. ISBN 1851772111

**Shah**, Fahmida and Larrett, Dawn. Collaborative arts project. [Teachers' pack] London Borough of Enfield, Dec. 1995.

**Trotter**, Sharon. [Co-author with Colin **Mulberg**] *Introducing the V&A: a guide to the collections for teachers*. London: V&A, 1996, 12p., ill. Contributing editor: Susan Morris. ISBN 185177212X

**Trotter**, Sharon. [Co-author with Colin **Mulberg**] *Visiting the V&A: essential information for teachers*. London: V&A, 1996. 12p., ill. ISBN 1851772111

**Wong**, Alice. The history of Chinese arts collections in the UK. [Article in Chinese] *Sing Tao Weekly*, 164 Edition, 9 Nov. 1996.

**Wong**, Alice. Burial customs of the Neolithic Period. [Article in Chinese] *Sing Tao Weekly* 165 Edition, 16 Nov. 1996.

**Wong**, Alice. Burial customs of the Shang and Zhou dynasties. [Article in Chinese] *Sing Tao Weekly*, 166 Edition, 23 Nov. 1996.

**Wong**, Alice. Burial customs of the Ran Dynasty. [Article in Chinese] *Sing Tao Weekly*, 167 Edition, 30 Nov. 1996.

**Wong**, Alice. Burial customs of the Tang Dynasty. [Article in Chinese] *Sing Tao Weekly*, 168 Edition, 7 Dec. 1996.

**Wong**, Alice. Burial customs of the Song and Yuan dynasties. [Article in Chinese] *Sing Tao Weekly*, 169 Edition, 14 Dec. 1996.

**Wong**, Alice. Folk papercuts. [Article in Chinese] *Sing Tao Weekly*, 177 Edition, 7 Dec. 1997.

**Wong, Alice.** The origin of Chinese lion dance. [Article in Chinese] *Sing Tao Weekly*, 177 Edition, 7 Dec. 1997.

**Wong, Alice.** Chinese eating and drinking -bronze vessels. [Article in Chinese] *Sing Tao Weekly*, 180 Edition, 28 Feb. 1997.

**Wong, Alice.** Chinese eating and drinking -chopsticks, bowls and plates. [Article in Chinese] *Sing Tao Weekly*, 181 Edition, 7 Mar. 1997.

**Wong, Alice.** Chinese eating and drinking - floating restaurants, dining tables and chairs. [Article in Chinese] *Sing Tao Weekly*, 182 Edition, 14 Mar. 1997.

**Wong, Alice.** Chinese eating and drinking - sweet wine. [Article in Chinese] *Sing Tao Weekly*, 183 Edition, 21 Mar. 1997.

**Wong, Alice.** Chinese eating and drinking - the art of tea drinking. [Article in Chinese] *Sing Tao Weekly*, 184 Edition, 28 Mar. 1997.

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## APPENDIX 2 CONFERENCE PAPERS AND PROFESSIONAL LECTURES

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**Anderson, David.** The significance of research: the DNH Report. Paper presented at Research into Learning in Museums: Group for Education in Museums Seminar, Science Museum, London, 5 June 1996.

**Anderson, David.** (Co-presenter with Caroline **Lang**). The national report on museum education. Paper presented at the Group for Education in Museums Annual Conference, Clocktower, Croydon, 30 Aug. 1996.

**Anderson, David.** Replica or reality? Paper presented at the Museums Association Annual Conference, Conference Centre, Harrogate, 3 Oct. 1996.

**Anderson, David.** A common wealth: museums and learning. Paper presented at a meeting of the Sussex Curators Group, Worthing Museum and Art Gallery, 14 Oct. 1996.

**Anderson, David.** Museums and adults as partners in learning. Paper presented at Museums and Adults as Partners in Learning, organised by the National Institute of Adult Continuing Education and held at the British Museum, London, 4 Nov. 1996.

**Anderson, David.** The future of museum learning. Paper presented at Digital Dreams: Between Two Cultures, Laing Art Gallery, Newcastle, 18 Nov. 1996.

**Anderson, David.** Overview of the Report and its recommendations. Paper presented at A Common Wealth: Museums and Learning in the United Kingdom, a Museums Association One Day Conference, V&A, London, 23 Jan. 1997.

**Anderson, David.** Museums, communities and the challenge of the learning society. Paper presented at Museums Managing Change, Irish Museums Association Spring Seminar, Carrickdale Hotel, Dundalk, 22 Feb. 1997.

**Anderson, David.** Museums and the learning society. Keynote lecture presented at Collections and Connections: Museums and Galleries Looking Forward Conference, Institute of Education, London, 7 Mar. 1997.

**Anderson, David.** Education in British Museums. Keynote lecture in Museer som Laromedel, an event jointly organised by FUISM (the Swedish Museum Education Group) and Skolverket (the Swedish School Board), Vasa Museum, Stockholm, 19 Mar. 1997.

**Anderson, David.** A common wealth: the national report on museum education, a series of presentations at seminars on museum education organised by the MGC entitled Managing Museums for Learning. The seminars were arranged in collaboration with the AMCs.

7 Jan. 1997 at the South East Museum Service office, Barbican, London

14 Jan. 1997 at the Ashmolean Museum, Oxford [with Caroline **Lang**]  
21 Jan. 1997 at the Fitzwilliam Museum, Cambridge  
12 Feb. 1997 at Yorkshire and Humberside AMC, Leeds  
20 Feb. 1997 at the Down County Museum, Downpatrick  
13 Mar. 1997 at Tullie House Museum, Carlisle  
25 Mar. 1997 at the Ceridigion Museum, Aberystwyth

**Lang**, Caroline. A common wealth: the national report on museum education, a series of presentations at seminars on museum education organised by the MGC entitled, Managing Museums for Learning. The seminars were arranged in association with the AMCs.

4 Feb. 1997 NEMS at House of Recovery, Newcastle  
11 Feb. 1997 NWMS at Catalyst, Runcom  
25 Feb. 1997 AMCSW at Hestercombe House, Taunton  
4 Mar. 1997 WMAMS & EMMS at Birmingham Museum and Art Gallery

**Lees**, Grace. Contemporary car culture: questions of gender. Paper presented to the Open University Gender and Technology Study Group, Faculty of Mathematics and Computing, Open University, 11 Mar. 1997.

**Lees**, Grace. An eighteenth-century working woman's corset. Paper presented at Working Clothes, Annual Conference of the Courtauld History of Dress Association, Museum of London, 9 July 1996.

**Rowe**, Dorothy. Hans Ostwald's Berlin, 1908-1915. Paper presented to the European Cities Research Group, Staffordshire University, Faculty of Art & Design, 24 Apr. 1996.

**Rowe**, Dorothy. Sexuality and the city: Berlin 1908-1915. Paper presented to the European Cities Research Group, University of Northumbria at Newcastle, 15 May 1996.

**Rowe**, Dorothy. Berlin Dada and the new photography. Paper presented at the study day Signs of Art and Commerce: Graphic Designing the German Language, 1900-1950 at the Victoria and Albert Museum, 21 Mar. 1997.

**Stewart**, Imogen. Guest lecture on textile design and techniques for the London Institute, Camberwell College of Arts MA Course in Conservation, 31 Oct. 1996 and 7 Nov. 1996.

**Stewart**, Imogen. Lecture on seventeenth-century textiles in Great Houses at the National Maritime Museum, 18 June 1996.

**Stewart**, Imogen. Lecture on the influence of India on eighteenth-century textile design at Platt Hall Gallery of English Costume, 6 July 1996.

**Stewart**, Imogen. Lecture in the Blumenfeld Exhibition at the Barbican Art Gallery, 30 Nov. 1996.

**Wong, Alice.** Arts, information and language. Paper presented at the National Conference on the Chinese Community in Britain, Sept. 1996.



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## **APPENDIX 3 AUDIENCE RESEARCH REPORTS**

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Audience research for the British Galleries: Stage 1 research findings. Prepared for the British Galleries Concept Team of the Victoria and Albert Museum by Creative Research, 19 Dec. 1996.

British Galleries visitor survey: printout of computer analysis. Volumes 1,2 & 3. Prepared for the British Galleries Concept Team of the Victoria and Albert Museum by Creative Research, 25 Mar. 1997.

Audience research for the British Galleries: quantitative research findings. Volumes 1 & 2. Prepared for the British Galleries Concept Team of the Victoria and Albert Museum by Creative Research, 29 Mar. 1997.

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## **APPENDIX 4 OTHER PROFESSIONAL ACTIVITIES**

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**Anderson**, David. Continued as visiting fellow at the Institute of Education, University of London.

**Durbin**, Gail. From 24 Apr. to 3 May 1996 she travelled with other members of the British Galleries Concept Team looking at display and interpretation in museums in New York, Washington, Philadelphia, Winterthur, Toronto, Montreal and Detroit, and their implications for the British Galleries.

**Lees**, Grace. Acted as assistant curator for the Re-presentation Project, State Apartments and Royal Ceremonial Dress Collection, Kensington Palace. Researched, designed and sourced a display of a 19th century dressing room for men and women.

**Mulberg**, Colin. Completed his Diploma in Museum Studies at Leicester University and was awarded a Distinction.

**Mulberg**, Colin. Continued as a committee member of the Institution of Engineering Designers.

**Pugh**, Francis. Continued as Honorary Treasurer, Design History Society.

**Stewart**, Imogen. Acted as External Examiner for the University of Bristol's History of Applied Arts course.

**Stewart**, Imogen. Was awarded travel grants by V&A Training and by the MGC to travel to North India, Orissa and Andhra Pradesh to study traditional textiles and crafts. The information gained during this visit has been used in training the Museum guides.

# Education Department Staffing as at 31 March 1997

## Appendix 5

