

Victoria and Albert Museum

**EDUCATION DEPARTMENT
ANNUAL REPORT 1997/8**

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1. SUMMARY

1.1 Introduction In this financial year the change of administration following the election resulted in increased activity in the field of museum education by the Department of Culture, Media and Sport (DCMS), the Department for Education and Employment (DtEE) and their agencies. The availability of additional funds for education from the Government, the Heritage Lottery Fund (In-F), foundations and sponsors brings some benefits, but may also increase the Museum's dependence upon short-term external funding policies and affect decisions on delivery of education services.

1.2 Booked programmes A wide range of booked programmes was provided in 1997/98, including in-service courses and Whole School Professional Development Days for teachers, as well as courses, conferences, study days and lectures. Highlights of the year included the international EU-funded Raphael tapestry project for schools; capacity attendances at *The cutting edge* short course, *Swedish style: Carl and Karin Larsson* study day and *British contemporary jewellery* study day; and the record numbers joining the Year Courses. The escort service for visitors with disabilities was also increasingly popular .

1.3 Unbooked programmes The family programme and Activity Cart continued to increase in popularity, providing a significant service for the Museum's family visitors, who represent about 12% of the total. The highlight of the year was the extraordinary and moving *Shamiana: the Mughal tent* exhibition whose staging should be credited to Debby Swallow of ISEAD, supported by Fahmida Shah. Department staff served as members often different exhibition and gallery project teams, as well as being involved in the British Galleries and the Spiral projects. The continued fall in the numbers attending the free introductory tours (despite high public approval ratings), which may in part be related to the fall of attendances at the Museum as a whole, was addressed by the commissioning of an evaluation study.

1.4 Outreach programmes The Chinese arts education post was vacant throughout the year. No Chinese arts services were offered, with a consequent 90% decline in the numbers of Chinese community groups visiting the V&A. This provides clear evidence of the importance of such services in maintaining as well as building audiences. The South Asian outreach programme was reduced because of the vacancy in the South Asian education post until May 1997. However nearly 100,000 people viewed panels from the Mughal tent project at the National Museum of Scotland and other centres around the UK and abroad.

1.5 Public booking and information services In 1997/98 the Department directly taught or advised a record 145,845 people -or 14% of all Museum visitors -and through publications and other means reached many tens of thousands more. Once again the number of people in booked groups showed an increase (to 97,460) of whom half were from schools. The Museum gets twice as many students from further education colleges, art colleges and adult education institutes as from universities, and secondary school pupils now outnumber primary school pupils by nearly four to one. The new Lunch Room was used by 27,071 people, almost 50% more than used the old Lunch Room in its last full year of use. The Dress Collection remains by far the most popular gallery for

visiting groups, followed by the 20th century collections and the Nehru Gallery, whilst the Victorians is the commonest subject of enquiry from (mainly) children to the Education Department. 156,256 items were mailed out from the Department and the Box Office processed 15,923 tickets (64% for Late View).

1.6 Services for the museum sector The calls on the Department for information from UK and international government departments and agencies, national museum organisations and individual museums and professionals were at least as great as in previous years. The V&A has become one of the principal sources of advice to the UK government on museum education -in some respects a positive development, but also an increasing pressure on staff time.

1.7 Research and development The Department is putting increased emphasis on research and evaluation as an essential part of its work. Demand for *Developing museum exhibitions for lifelong learning* (HMSO) and *A common wealth: museums and learning in the United Kingdom* (DCMS), both research projects led by staff of the Education Department and published in the previous financial year, remained strong throughout 1997/98. New studies of the V&A's audience research over of the last decade and of the Museum's gallery talks and tours were commissioned from the Policy Studies Institute and Park Lane Research respectively. Staff of the Department took a lead in commissioning qualitative audience research for the British Galleries project from Creative Research; they also presented 26 papers at professional conferences or seminars, and published 25 book chapters, articles or professional reviews.

1.8 Services to the Museum In addition to the contribution of staff to major projects and new galleries and exhibitions, the Department also took 1,159 bookings for public spaces (such as the Lecture Theatre), over half of which were on behalf of other V&A departments. The Lecture Theatre and Jean Muir Seminar Room are each now booked on nearly one day in three at weekends -evidence of the continued move of the V&A towards becoming a seven days-a-week operation. Audio-visual services were provided to other Museum departments on 127 occasions, and 104 loans of equipment made for teaching, training and other purposes. Demands from V&A staff and lecturers for slides from the Resource Centre doubled in 1997/98 compared with the previous year, returning to the high level of 1995/96. The Department's editor was responsible for 58 different publications during the year.

1.9 Staff 1997/98 once again saw vacancies for all or part of the year in key posts. These included Head of Adult and Community Education, Head of Formal Education, South Asian Arts Education Officer and Chinese Arts Education Officer. With two staff also absent on maternity leave, it was especially difficult for Education as a front-line department to maintain its advertised services.

1.10 Financial development The Department exceeded its income target by approximately £30,000 this year and remains, so far as we are aware, the most financially self-sufficient Education Department of any of the major UK museums. However, the need to develop essential services for school children, students and community groups, as well as work on learning research, will require investment by the Museum if we are to capitalise (in political as well as financial terms) on recent successes.

2. INTRODUCTION

2.1 The year of this report saw significant changes in the political environment within which the Museum operates. The election of a new administration with a strong commitment to education, and a wish for museums to contribute to public learning and economic regeneration, meant that it was only a matter of time before these priorities were translated into new programmes. The first initiatives of the new administration were put in place in 1997 and early 1998, and the V&A's Education Department was one of those most frequently consulted by DCMS, DfEE and associated agencies and organisations on matters such as study support for schools during this preparatory phase.

2.2 During this year, the Department completed the implementation of its restructuring with Gail Durbin, Colin Mulberg and Morna Hinton now working mainly for the British Galleries project, and Celia Franklin, Anna Salaman and Imogen Stewart expanding the Museum's provision of programmes and resources for drop-in visitors in the galleries. The main loss from these changes has been in the services for schools and colleges who use, or could use, the Museum, as staffing resources were redirected to gallery services and development. We hope that 1997/98 will mark the lowest point in our provision for schools, and that the Museum will soon approve additional staffing and resources to provide for these important audiences.

2.3 The Department's strong commitment to both the British Galleries - which alone in 1997/98 accounted for perhaps 12% of total Education staff time - and the Spiral is evidence of the increasing integration of the Department within the Museum. Staff from other departments also made a significant contribution both to the development and delivery of V&A education services and to the work of the Education Department. However, there is more to be done; an education strategy is needed which will provide a new direction for the Education Department and will support more effectively the educational role of other staff.

2.4 The Department continues to generate a significant proportion of the income it requires to fund direct expenditure, and exceeded its income target by £30,217 in 1997/98. Its dependence on sponsorship compared with previous years was nominally reduced, but this was because two externally-funded posts were necessarily left vacant. The long-term trend is for sponsorship to become an increasingly important element of funding. This has benefitted the Museum by reducing the pressure on grant-in-aid, but also leaves important areas of the Museum's educational provision increasingly vulnerable to short-term reversals and policy decisions by external organisations. The likelihood of future funding from the Heritage Lottery Fund or DCMS Challenge Funds will increase this vulnerability.

2.5 Despite vacant posts and the reduction in the number of staff available to run education services on the ground, the number of people directly taught or advised by the Education Department increased again in 1997/98 to 145,845. In 1995/96 the Department served approximately 10% of all Museum visitors; by the year in review this proportion had risen to over 14%. The quality of

learning of many more visitors is or will be enhanced indirectly through our publications and our contribution to the development of new galleries.

2.6 Recent high profile projects such as *Shamiana: the Mughal tent*, national education research projects such as *A common wealth: museums and learning in the United Kingdom* and *Designing museum exhibitions for lifelong learning*, as well as less publicised but equally high quality work for schools and adult audiences, have given the V&A a leading role in the UK in a field that is now the highest priority for DCMS. Additional investment in facilities, in school, college and community education specialists, gallery and other education programmes and in audience research is essential and urgently needed if this advantage is not to be lost.

Summary of people dealt with by the Education Department

	95/96	96/97	97/98
Total visitors to V&A	1,132,813	1,119,814	1,036,905
Total people taught or advised ²	111,835 ³	140,162 ⁴	145,845

² 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.

³ No Late View bookings made on VISTA this year.

⁴ Including 2, 146 Late View bookings.

3. BOOKED PROGRAMMES

3.1 Introduction

3.1.1 The V&A offers a substantial programme of booked events for visitors. Drawing on support from colleagues in other departments, we have developed, promoted and delivered courses, study days, conferences, workshops and events to visitors with a broad range of needs and encouraged them to study our collections.

3.1.2 Levels of recruitment for many of our events have been high and waiting lists were introduced for three out of four of our short courses. During the year we offered varied programmes to complement temporary exhibitions, such as Carl and Karin Larsson: creators of the Swedish style and Colours of the Indus, and included some low-cost options and courses with a high practical content.

3.1.3 Throughout the year, we have focused on developing programmes which enable participants to play a more active role in their learning. Different formats of delivery have been provided, including handling sessions (the Asian arts evening course), making sessions (Felt traditions), silent video footage with live commentary provided by the speaker (Asian carpets study days) and rehearsed conversations (British contemporary jewellery study day). Particular attention has been paid to providing supporting material to encourage independent learning.

3.1.4 Although levels of satisfaction with programme content, format, level of information and delivery of presentations has been consistently high, we are very aware of the need to take account of our audience's needs and wishes if we are to continually improve our services. By thoughtful and constant evaluation of our events we have discovered more about who chooses to attend our programmes and what their expectations are. This information is used in planning further activities.

3.2 Programmes for schools and teachers

3.2.1 **In-service training for teachers** Teachers courses are run at the V&A to enable teachers to make use of this and other museums in teaching both the National Curriculum and post-16 pupils. A wide range of courses was offered in this year's programme to give as many teachers as possible an opportunity to participate: two courses were run on Saturdays for teachers and their families and other courses were run jointly with the Natural History Museum and the Science Museum. An evening for educators to view the *Colours of the Indus* exhibition attracted much interest and one course was offered especially for teachers at Key Stage 1. Teachers were tutored for the Art and Design option of the Advanced Diploma in Professional Studies, a post-graduate diploma for teachers offered by the Department in partnership with the Institute of Education of the University of London. Poor recruitment, however, has led to a decision to end this particular collaboration. Several curators contributed to courses. Coverage of the programme appeared in several educational journals and magazines, including the *Times Educational Supplement*, *Junior Education* and *Art and Craft*. Of the 23 courses offered, 11 ran and these were attended by a

total of 228 individuals. Teachers reported a very high level of satisfaction with these, but changes to funding priorities in the schools sector, among other factors, resulted in low bookings for a number of courses. This reflected a general trend in museum-based provision in the UK.

INSET courses run 1997/98 (numbers of teachers)

Games with postcards (8)
Printmaking for teachers and their families (25)
Maths in Islamic art (8)
Colours of the Indus: an evening for educators (150)
Medieval realms (7)
Islamic culture (22)
Pattern and shape (23)
20th Century Gallery (10)
The Industrial Revolution (10)
Key Stage 1 projects at the V&A (12)
Hats for teachers and their families (35)

3.2.2 Whole School Professional Development Days and courses for initial teacher training

Seven schools booked Professional Development Days on which the whole staff attend a course tailored to their own needs. These courses bring staff together in a focused and enjoyable way to look at museum-related educational projects. Participant evaluations were extremely positive. One session on using the museum in art and design education was run for PGCE primary teachers from the Institute of Education of the University of London, and two other sessions were run on museum education.

3.2.3 International project for schools The summer of 1997 saw the culmination of a major international project: The Raphael Tapestry Project. The catalyst for this was the redisplay in autumn 1996 of the Raphael cartoons depicting the *Acts of the Apostles*. Morna Hinton led the project, which focused on the link between the cartoons and the tapestries made from them and received financial assistance from the EU under the pilot phase of the RAPHAEL programme.

3.2.4 The aim of the project was to develop publications for teachers that gave background information about the *Acts of the Apostles* series and suggested ideas for projects that could be done with either cartoons or tapestries. It was also intended to enable networking and encourage the sharing of expertise between staff in the partner institutions. These were: the Cathedral Church of St John the Divine, New York, United States; Galleria Nazionale delle Marche - Palazzo Ducale, Urbino, Italy; Kunsthistorisches Museum, Vienna, Austria; Vatican Museums, Vatican City; Museo di Palazzo Ducale, Mantua, Italy; Palacio Real de Madrid, Spain; and Staatliche Kunstsammlungen Dresden, Germany.

3.2.5 The project consisted of four phases: preparation (spring 1996); a pilot schools project in London and Mantua where pupils worked with artists/educators on responses to the cartoons and tapestries (autumn 1996 to summer 1997) [both omitted in error from the 1996/97 report 1; an international seminar in London where all the project partners came together to share their experience and expertise with each other and with a wider audience of educators, students and museum professionals from the UK (July 1997); and the publication of two booklets for teachers (April and September 1997). Six schools and 236 pupils visited the V&A as part of the pilot

project.

3.2.6 The project was successful in a number of ways. Those who participated in the UK schools project valued the high quality experience. One teacher commented: ‘We had very positive feedback from pupils (and staff also!)...We felt the pupils were well motivated, esteem being raised by [the] high profile of the project, and the financial backing meant a 100% attendance and full use of the range of new materials.’ In terms of the international partnership, the project succeeded in generating interest in the educational potential of the *Acts of the Apostles*. The two booklets provided a lasting resource for teachers and were translated into Italian, Spanish and German. Participants enjoyed the international atmosphere and project partners were able to compare notes about museum education in their respective institutions.

3.2.7 **Teaching sessions for schools** Four taught sessions took place this year in connection with the Raphael project. This reduction compared to the previous year followed the restructuring of the Education Department in 1996/97 and the lack of a Head of Formal Education until June 1997.

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

	95/96	96/97	97/98
INSET courses	32 (27 ran)/ 1585	33 (21 ran)/ 889	23 (11 ran)/ 228
Joint teachers and lecturers evening	1/ 150	2/ 320	1/ 150
Whole School Professional Development Days	8/ 124	7/ 120	7/ 104
Courses for PDCs, ITT and overseas teachers	4/ 83	6/ 100	3/ 65
Conferences and Seminars	-	-	1/135 ¹
School teaching or workshop sessions in the galleries	56/ 1,627	34/ 822	4/ 119

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 independent adult learners, enthusiastic beginners and Open University students. The courses programme offers a formal environment in which independent adult learners can focus on particular aspects of the Museum’s collections. In the report year 1997/98, the programme continued to flourish and was delivered to its target audiences

¹ Number of participant days

despite the absence of the courses tutor, Dorothy Rowe, due to illness. Recruitment to the Year Courses showed an increase of about 10% on last year, helped by the decision of the Health and Safety Officer that the seating capacity of the Jean Muir Seminar Room could be raised from 60 to 70 people.

3.3.2 One of the highlights of the year was the phenomenal success of *The cutting edge* short course tutored by Claire Wilcox in conjunction with the Textiles and Dress Department. The course was held for five days in the Lecture Theatre with a full auditorium each day. Speakers comprised some of the top names in British designer fashion including Jeff Banks, Alexander McQueen, Mary Quant, David Shilling, Bill Amberg and Zandra Rhodes, amongst others. The overall comments received from our visitors were extremely positive including remarks such as: 'a wonderful week that opened up a whole new area of interest for me'; , a most stimulating and enlightening week of lectures'; and, 'one of the best lecture series I've attended'.

3.3.3 Other initiatives that had begun in the previous year were developed and repeated successfully. These included a second annual study day organised by Dorothy Rowe jointly with Jane Wess from the Science Museum for Open University students on the Enlightenment Foundation Course. *The V&A Asian arts evening course*, organised in close collaboration with the Far Eastern Department, also entered its second year and underwent a number of significant changes to enhance the quality of the service provided. The Far Eastern Department undertook a half-day training course on presentation skills prior to the start of the course which was restructured to allow more direct teaching time in the galleries. Positive audience feedback included written evaluation comments such as: 'the bibliographies were excellent, you should be congratulated...a tantalising introduction'; 'I found the course extremely interesting with enough course materials and activities'; and, 'the staff concerned were excellent'.

3.3.4 The two year-long courses continued to run successfully and both courses improved their recruitment figures on last year. *The arts of medieval and Renaissance Europe 1250- 1500* completed its fourth successful year and entered its fifth and was sold out on some days during the autumn term. *Modern art: the visual arts in the nineteenth and twentieth centuries* completed its fifth successful year and entered its sixth. The Certificate programme for both Year Courses continued to offer some students the stepping stones needed to re- enter formal education after several years' absence. At least three Certificate students from the Medieval and Renaissance Year Course 1996/97 went on to pursue further academic studies. One went to the V&A/RCA MA course in Renaissance decorative arts; another went on to take the Modern Art Year Course Certificate option and a third continued her studies at the University of Bristol. A fourth student wrote a book on the influence of western European iconography on seventeenth and eighteenth-century Filipino art. One Certificate student from the Modern Art Year Course continued her studies at the University of Buckingham, while another went on to teach an introductory course in 'British art and culture during the nineteenth century' to foreign language students at Anglia Polytechnic University.

3.3.5 The V&A Summer Course continued to offer students a 20-day foundation course in the history of art and architecture in the West, attracting visitors from as far away as the USA. Several

short courses were offered to coincide with exhibitions and new displays. These included *The cutting edge*, *The English Renaissance*, and *The work of an angel*. We no longer run courses specifically for NADF AS who have moved to running them in the Museum on an independent basis.

Courses run in 1997/98 (number of days) (number of tickets sold per day)

- The cutting edge short course (5 days) (250/ 273/ 275/ 236/ 272)
- The arts of medieval and Renaissance Europe 1250-1500, 1996/97 (12 days summer term) (62/ 61/ 61/ 61/ 63/ 59/ 60/ 62/ 62/ 60/ 60/ 60)
- Modern art: the visual arts in the nineteenth and twentieth centuries, 1996/97 (12 days summer term) (44/ 44/ 47/ 46/ 44/ 48/ 45/ 41/ 44/ 44/ 45/ 45)
- Day of enlightenment, Open University A102 study day (1 day) (44)
- The V&A Summer Course, 1997 (20 days) (64/ 65/ 61/ 60/ 64/ 65/ 63/ 57/ 66/ 68/ 63/ 62/ 55/ 56/ 53/ 54/ 62/ 58/ 58/ 57)
- The arts of medieval and Renaissance Europe 1250-1500, 1997/98 (12 days autumn term) (61/ 67/ 58/ 60/ 68/ 63/ 62/ 64/ 63/ 60/ 63/ 62)
- Modern art: the visual arts in the nineteenth and twentieth centuries, 1997/98 (12 days autumn term) (61/ 66/ 63/ 60/ 60/ 62/ 61/ 64/ 63/ 62/ 62/ 65)
- The Asian arts evening course (10 evenings) (42/ 42/ 42/ 42/ 45/ 44/ 44/ 44/ 43/ 44)
- The arts of medieval and Renaissance Europe 1250-1500, 1997/98 (12 days spring term) (63/ 67/ 67/ 67/ 68/ 75/ 65/ 66/ 70/ 69/ 70/ 64)
- Modern art: the visual arts in the nineteenth and twentieth centuries, 1997/98 (12 days spring term) (53/ 55/ 54/ 55/ 49/ 51/ 50/ 59/ 54/ 50/ 53/ 44)
- The English Renaissance short course (6 afternoons) (72)
- The work of an angel short course (4 days) (37)

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

	95/96	96/97	97/98
Year courses (average termly recruitment)	2/ ?	2/ Med & Ren YC 38/62/62 Mod YC 31/52/52	2/ Med & Ren YC 61/63/68 Mod YC 45/62/52
Summer course (total number of people recruited)	1	1/ 198	1/ 223
Short courses (total number of people recruited for all short courses)	?	3/ 217	3/ 532 ²
OU events	3/ ?	3/ 662	1/ 44

² This figure is much higher than the previous year because *The cutting edge* short course was held in the Lecture Theatre with the intention of recruiting high numbers rather than being run in the Jean Muir Seminar Room for smaller numbers

	95/96	96/97	97/98
Formal Education evening courses (average weekly recruitment)	-	1/ 40	1/ 43
Courses held with NADFAS	1/ ?	-	-

3.3.6 Conferences, symposia, study days and lectures The process of consultation with other Museum departments on the content of the public events programme moved into its second year with continuing emphasis on support for major Museum projects, including exhibitions. New developments included collaborations with outside organisations and a series of study days aimed at introducing non-specialists to aspects of the permanent collections.

3.3.7 One of the most successful events in terms of both content and attendance was the two-day conference on *The museum and the period room*. With museum specialists present from Britain, the United States and Europe, debate was initiated on issues central to the Museum's major project to re-display its British Galleries. Other Museum projects supported included two popular exhibitions, *Carl and Karin Larsson and Colours of the Indus*. The *Swedish style* study day featured notable contributions from speakers from Sweden, while the *Colours of the Indus* study day provided unique insight into aspects of traditional dress in Pakistan. The display organised by the Department of Prints, Drawings and Paintings, *Public and private: women's lives in 19th-century art*, was accompanied by a study day exploring issues of women's representation and identity.

3.3.8 Collaborations with outside organisations helped extend the scope of the programme. Our partners were: The Guild of Glass Engravers, whose annual Spring Lecture was hosted by the Museum; London Potters, who organised a conference which questioned the common assumption that craft is an essentially rural activity; and the London Institute, whose two-day conference on the theme of *Empire, design and identity* was notable for the high standard of all the contributions.

3.3.9 Two of the collaborative events featured aspects of contemporary craft and design, a theme which was taken up again in the study day on Contemporary British jewellery and the two study days organised by John Allen, *Design for knitting and Art of the stitch*. Each featured contributions from designers and makers, emphasising the importance attached to fostering accessible debate about contemporary craft and design.

3.3.10 The series of introductory study days began in the summer with two linked days, one month apart, devoted to *Asian carpets*. These included video footage by Dr Jon Thompson of carpet weavers and designers at work. Further days were devoted to *18th-century British ceramics*, *Japanese popular prints and Italian Renaissance sculpture*. To further the aim of improving the educational content of study days, bibliographies, glossaries and other related study materials were

provided.

3.3.11 Two talks were given on *New Swedish style* by the well-known interior and furniture designer, Sasha Waddell. Using slides, she showed how the Larssons and other Swedish influences had affected her work and gave the audience practical ideas for achieving a Swedish look at home with examples of fabrics, paint colours and furniture.

Events run 1997/98 (type of event) (daily ticket sales)

The art of the stitch (study day) (240)

Czech 20th-century glass engraving, lecture given by Prof Dan Klein (The Guild of Glass Engravers Spring Lecture) (98)

London clay: urban studio ceramics (London Potters 10th Anniversary Conference)(168)

Public and private: women 's lives in 19th-century art (study day) (98)

Empire, design and identity (conference organised with the London Institute) (58 each day)

Asian carpets: how they are made (study day) (76)

Asian carpets: origins, style and use (study day) (104)

Introduction to 18th-century British ceramics (study day) (59)

Design for knitting (study day) (182)

Colours of the Indus: costumes and textiles of Pakistan (study day) (215)

New Swedish style, lecture given by Sasha Waddell (2 x illustrated lecture) (54 over 2 days)

The museum and the period room (conference) (288,235)

Swedish style: Carl and Karin Larsson (study day) (290)

British contemporary jewellery (study day) (296)

The floating world: an introduction to Japanese popular prints (study day) (184)

Introduction to Italian Renaissance sculpture (study day) (167)

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

	98/99	96/97	97/98
Conferences and symposia ³	3/ 655	4/ 1,479	3/ 807
Study days ⁴	10/ 1,063	5/ 857	11/ 1,911
Lectures	-	-	3/ 152
Research Department events organised in association with the Education Department	2/ 136	-	-

3.3.12 **Information about course and event participants** From April 1997 Rebecca Merry, the Formal Education Administrator, began producing reports based on revised evaluation forms for all

³ Number of participant days

⁴ Number of participant days

courses, conferences and study days in Formal Education. In March 1998 she produced an overall report, which collated and analysed all the information for January to December 1997. Findings included the following:

	Courses (%)		Study days (%)		Conferences (%)	
Percentage of forms returned	36		38		35	
Average age	Under 18	1	Under 18	1	Under 18	1
	18-25	5	18-25	6	18-25	8
	25-40	26	25-40	26	25-40	30
	41-60	48	41-60	42	41-60	43
	Over 60	20	Over 60	25	Over 60	19
Gender	Men	19	Men	13	Men	25
	Women	81	Women	87	Women	75
Formal qualifications (Exams)	None	4	None	3	None	3
	School	19	School	14	School	16
	Degree	52	Degree	45	Degree	51
	Professional	24	Professional	34	Professional	28
	Other	1	Other	4	Other	2
Occupation	Student	11	Student	15	Student	19
	Waged	40	Waged	41	Waged	41
	Unwaged	20	Unwaged	8	Unwaged	11
	Retired	24	Retired	27	Retired	22
	Other	6	Other	10	Other	8

3.3.13 Similar course reports for all INSET days and Whole School Professional Development Days have been produced from September 1997 in consultation with the INSET co-ordinator Carole Mahoney.

3.3.14 **Guided tours for adult groups** 154 groups asked for booked guided tours in 1997/98. Of these, 84 were free educational groups and 70 were various charged groups. The most popular subject areas were Textiles and the Dress Collection. The comparatively higher number of formal education groups booking last year is a reflection of the popularity of the Morris exhibition in 1996/97 and the fact that none of the exhibitions this year caught the imagination of the colleges in the same way.

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

	95/96	96/97	97/98
Formal education gallery talks	79/ 1,535	125/ 2,677	84/ 1,774
Formal education slide lectures	-	4/ 270	1/ 50

	95/96	96/97	97/98
Charged gallery talks	68/ 972	66/ 1,691	70/ 1,470
Charged packages	7/ 184	24/ 339	0
Charged slide lectures	4/ 198	7/ 282	18/ 1,233

3.3.15 Booked workshops and demonstrations *The Carl and Karin Larsson* exhibition provided an opportunity for us to develop some small booked workshops with a high degree of audience participation. *Swedish decorative painting* workshops were led by Swedish painter Anne Brun and tickets sold out very quickly. Anne Brun talked about the designs and the materials she uses for painting furniture and interiors in the Swedish style. Participants were able to work on a design and paint it onto a wooden tray to take home with them. *Swedish Christmas food* talks and demonstrations were given by Swedish cook Anna Mosesson, who used one of Carl Larsson's paintings of Christmas Eve to create a traditional Christmas table decorated with candles and winter greenery. Dishes included a specially prepared ham, meatballs, gravadlax, herrings, cheeses, breads and a compôte of berries. There were also jewel-coloured vodkas flavoured with rowan berries and black currant leaves and spicy *glögg* to drink. Members of the audience were able to sample the food with a glass of *glögg* and take recipes home to try for themselves.

3.3.16 Two further workshops on *Swedish Christmas decorations* were greatly enjoyed by children and adults who made traditional decorations of stars, hearts and Tomtam, assisted by members of the Swedish Women's Educational Association. A workshop on *Swedish Christmas delicacies* attracted families with children ranging from toddlers to teenagers. They had great fun making edible Christmas presents of gingerbread, marzipan and frosted fruits with Anna Mosesson. The Swedish School, Swedish Church, Swedish Chamber of Commerce, SWEA and several individuals gave help either in planning and devising the programme or in helping with events on the day.

Workshops run 1997-99 (number of workshops) (numbers of tickets)
 Swedish decorative painting, Anne Brun (2 events) (28)
 Swedish Christmas food, Anna Mosesson (4 events) (94)
 Swedish Christmas decorations (2 sessions) (114)
 Swedish Christmas delicacies (2 sessions) (97)

Summary of booked workshops and demonstrations (events/people)

	95/96	96/97	97/98
Booked workshops and demonstrations	- ⁵	2/ ⁶ 72	10/ ⁷ 333

3.4.1 South Asian programmes

3.4.1 The Nehru Gallery National Textile Project was initiated in 1991 as part of the South Asian arts education initiative. The aim of this innovative project was to bring into the Museum people from the South Asian community, many of whom had no previous experience of visiting museums. The Project culminated in the exhibition *Shamiana: the Mughal tent* which was held at the V&A, from 26 June to 14 September 1997, to coincide with the 50th anniversary of the independence of India and Pakistan. The exhibition itself, and many of the programmes offered to celebrate the anniversary, formed part of the public programme (walk- in demonstrations, sessions for the visually impaired) and are reported elsewhere.

3.4.2 A varied programme was offered for youth and community groups in connection with the exhibition. Activities included: stencil and embroidery~ tile-making~ silk painting~ and Bharatnatyam dance. The programme of 13 booked workshops was attended by 173 people.

3.4.3 Approximately 550 people attended a Picnic Day held in the Pirelli Gardens to enable those people who had contributed to the project to enjoy the exhibition with their families and share experiences of working on the project with groups from all over the country. This was a day to celebrate the project and the achievements of the people involved. Informal practical sessions in calligraphy and silk painting were offered to the visitors.

3.4.4 The Department also offered practical events and activities to booked South Asian community groups in connection with the exhibition *Colours of the Indus*. These ranged from workshops in three textile techniques to dance sessions. In all 214 people attended 15 booked workshops. Gallery talks were also given on demand: seven talks were given (five in English and two in Urdu) to a total of 132 people from South Asian community groups and Adult Education colleges.

Workshops offered for the South Asian community 1997/98 (days run) (people)

A dash of colour, Mary SP)TOU (3 days) (48)
 Decorated bushkari, Swjeet Hussain (4 days) (76)
 Felt traditions, Mf1ry SP)TOU (3 days) (31)
 West meets East, Mary Bone (3 days) (38)
 Spinning, Academy of Indian Dance (2 days) (21)
 Pattern and thread, SP)TOU (4 days) Mary (45)
 Casting patterns, Lubna Chowdhary (3 days) (38)

⁵ Activities reported as part of the South Asian programme.

⁶ Morris events.

⁷ Larrison events.

Silk painting, Sarbjit Natt (4 days) (53)

Dance and rhythm in the 'Tree of life', Pushkala Gopal (2 days) (42)

Summary of South Asian programme (events/people)

	95/96	96/97	97/98
People involved with textile project groups	800	900	900
Gallery talks for South Asian community groups and adult education colleges	?/ 1,500 ⁸	?4/ 75 ⁹	7/ 132 ¹⁰
Practical workshops for South Asian community	18/ 382	8/ 135	28/ 387
Members of South Asian community at training day for volunteers	140 ¹¹	1/12 ¹²	-
Events and demonstrations	42/ 3,760	-	1/ 550

3.5 Chinese programmes

3.5.1 The post of Chinese Arts Education Officer remained vacant throughout the financial year and, in consequence, no Chinese arts education programmes were organised.

Summary of Chinese programme (events/people)

	95/96	96/97	97/98
Weekend activities	27/ 3,355	29/ 2,905	0
Workshops	-	-	0
People attending Chinese summer events	-	-	0
Video shows	?	-	0

⁸ About Tent Project.

⁹ About Tent Project.

¹⁰ About *Colours of Indus*.

¹¹ For Jain exhibition.

¹² For gallery lectures.

	95/96	96/97	97/98
Gallery talks	9/ 121	18/ 577	0
Group bookings	14/ 275	14/ 239	0
Art/fashion courses	13/168	6/ 79	0
Chinese school bookings	?	?	0
Gallery talks in Cantonese and Mandarin	?	12/ 309	0

3.6 Programmes for visitors with disabilities

3.6.1 The Museum is keen to make itself as accessible as possible to visitors with disabilities and the Education Department contributes to this policy by running programmes specifically for deaf and visually impaired people.

3.6.2 This year the programme of sign interpreted talks has included ones on the history of the V&A and on the *Sketchbooks and sketching in Britain 1750-1900* display. Talks for visually impaired visitors included a demonstration of how an 18th-century silver coffee pot was made and another one on Japanese ceramics. Visits were arranged to all the Museum's main exhibitions and displays so that visitors could touch objects and work individually at their own pace. For the *Carl and Karin Larsson* exhibition, for example, Michael Snodin hosted two special tours for the visually impaired. After an introduction, visitors were able to examine selected items by touch. V&A volunteer escorts described objects to visitors individually. The visits lasted for between one and a half and two hours and were arranged at times when the exhibition was closed to other members of the public. Some partially sighted visitors paid return visits independently as they knew what to expect after their initial supervised visit. Within this programme groups can also book their own gallery talk and special arrangements are made for those with learning difficulties.

3.6.3 The third of three drawing workshops for visually impaired visitors took place. Terry and Lilly Goodman, who have never seen, enquired about Constable's work. Using his sketches of the sky and light reflections on landscape, a series of raised drawings was produced and the pictures were described. They also found it of help to paint the sky themselves so that they formed a better understanding of how it continually moves and how Constable portrayed this before the days of photography. The Constable pictures and the raised drawings with the Goodmans' work were displayed in the Constable Room.

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

	95/96	96/97	97/98
Sign language public talks for the deaf	2/ 46	3/ 53	3/ 16
Public talks for visually impaired people	6/ 68	3/ 53	11/ 114
Drawing workshops for visually impaired people	1/ 3	2/ 9	1/ 2
Groups with visual impairments taught	2/ 16	2/ 21	4/ 30
Groups with learning difficulties taught	4/ 19	1/ 9	1/ 7
Sessions given elsewhere to disabled groups	4/ 45	1/ 15	0
Occasions on which the V&A escorts have assisted	?	13/ 135	18/ 162

4. UNBOOKED PROGRAMMES AND SERVICES

4.1 Introduction

4.1.1 The highlights of the year have been *Shamiana: the Mughal tent*, the exhibition that was the culmination of the Nehru textile project, and the celebration of the 10th anniversary of our volunteer guides. 1997 concluded with a St Lucia procession through the galleries to the Gamble Room, led by the choir from the Swedish School in London. This was one of the most attractive and well-attended public events the V&A has staged in recent years.

4.1.2 This year, for other reasons, has been an important one for the development of our unbooked programmes and services. Visitors to the V&A currently have a choice of six introductory special area tours and one more specialised gallery talk most days. On Sundays families can make use of the Activity Cart and every first Sunday of the month a special event is held. At half-terms and holidays other events are run. Temporary exhibitions are also often used as an occasion to expand the demonstrations and activities offered. A number of changes have been made that will, we hope, allow for the burgeoning of programmes in future years.

4.1.3 The appointment of a full-time education officer to run gallery events and another to be responsible for resources, together with the allocation of events budgets to each temporary exhibition, the restructuring of the introductory tours, and a new system for employing freelance staff for our events programme have laid solid foundations for the future development of our programmes for visitors.

4.1.4 The displays at the V&A are generally traditional in style and appeal to certain types of learners. Visitors can, however, make use of video and computer interactives in one or two galleries, for example the Discovery Area in the Silver Gallery which has broken new ground for the Museum. The major projects involving the British Galleries and the Spiral will transform the Museum and members of the Education Department are working on project teams helping to make the visitors' experience more varied and rewarding.

4.2 Talks and tours

4.2.1 **Introductory tours** Our volunteer guides gave six tours a day, which include four general introductory tours and two tours of particular areas of individual collections. The scheme for volunteer guides was ten years old in January 1998 when the guides had a celebratory lunch together and a group photograph was taken. Retired guides were invited and the Director gave special congratulations to the 21 guides who completed ten years' service in 1998. Several guides will be leaving during the next year, so nine people were selected from 33 applicants to start training as guides. The initial training course started in January and will finish in June 1998.

4.2.2 For established guides, the INSET training programme included: study days about collections;

seminars and briefings about new displays, special exhibitions and particular aspects of the collections; practical art to sharpen visual perception; and visits and meetings arranged by the guides committee. This training programme is also open to volunteers who work on the Information Desk and the Friends Desk.

4.2.3 There has been a steady decline since 1993/94 in the number of our visitors going on introductory tours. Reasons include the fact that we have recently been offering fewer tours, especially at weekends, and that there has, over the last few years, been a more active exhibition programme for which many of our visitors come specifically. The introduction of charging in October 1996 may also be a factor. We hope to reverse this trend by positive action in 1998.

4.2.4 **Gallery talks** The programme of specialist gallery talks continues to include talks which cover, as far as possible, 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 the use of the Museum and the contemporary collections of crafts and design. The programme was extended this year to include the main holiday periods in August and at Christmas. In January 1998 the gallery talks in other languages and the programmes for people with disabilities were separated from the main programme of gallery talks and their place taken by standard talks. This increase in provision helps to explain the increase in participants. The talks are given by staff, former staff, visiting curators, artists, craftspeople and specialist lecturers registered with the Education Department who also lecture on courses and give gallery talks to booked groups.

4.3 Drop-in workshops and demonstrations

4.3.1 Many people are helped to understand the content of the Museum through practical activity. To celebrate the exhibition of the Mughal tent and demonstrate the skills of the women who produced the tent panels, a series of demonstrations was run in the Nehru Gallery during the course of the exhibition. The textile project demonstrations were well received by the general public and were attended by approximately 630 people. On many occasions there were crowds of people around the individuals who displayed their needlework skills and discussed their personal experiences of being involved in a project with a national museum. This exercise gave the participants a professional standing as demonstrators in a museum environment and also recognition for their hard work. More importantly it gave them final ownership of the project.

4.3.2 The *Colours of the Indus* exhibition was the occasion for a further series of drop-in workshops and demonstrations. Surjeet Hussain and Imrana Khan demonstrated a variety of Pakistani embroidery techniques that could be seen on textiles in the exhibition and visitors were encouraged to have a go themselves. Many did, while others were content to watch.

Drop-in workshops and demonstrations 1997/98 (days) (people)

Textile project demonstrations (9 days) (630)
Phulkari work, Surjeet Hussain (1 day) (30)
Mirror work, Surjeet Hussain (1 day) (80)
Baluchi satin embroidery, Surjeet Hussain (1 day) (58)
Embroidery from Pakistan, Imrana Khan (3 days) (233)

Summary of attendance at adult drop-in events (events/people)

	95/96	96/97	97/98
Total introductory tours	2,171/ 22,086	1,758/ 18,710	1,688/ 16,654
Special area tours included in total above	501/ 3,700	448/ 3,504	458/ 2,620
Family tours included in total above	31/ 532	18/ 245	3 ¹ / 42
Total gallery talks²	272/ 4,131	262/ 4,101	295/ 4,555
Total foreign language talks of which:	4/10 ³	4/28 ⁴	13/43 ⁵
French	1/1	2/20	3/6
German	-	1/3	4/15
Spanish	2/14	-	4/14
Italian	1/8	1/5	2/8
Drop-in workshops and demonstrations	- ⁶	30/ 2,840 ⁷	15/ 1,031

4.4 Family programme

4.4.1 There is a growing number of family visitors to the V&A who clearly appreciate the provision of the family programme. Designed to encourage interaction between the carer and their child, the programme allows family visitors to engage with the Museum collections in an active and enjoyable way.

4.4.2 The Activity Cart The Activity Cart continued to provide families with a wide range of collection-related activities every Sunday and during holiday periods. Attendance peaked during the

¹ The programme ceased after Easter 1997 when a range of other events for families was offered.

² The gallery talks programme from 1990 to 1997 included foreign talks and access talks now reported separately.

³ Included in totals for gallery talks above.

⁴ Included in totals for gallery talks above.

⁵ Not included in totals for gallery talks above.

⁶ Reported elsewhere as part of South Asian programme.

⁷ Morris tapestry demonstrations.

very successful Christmas programme, which centred on making Swedish Christmas decorations to complement the *Carl and Karin Larsson* exhibition showing at the time. Over 480 children and adults used the Cart on 13 December, many of whom made accessories to wear during the St Lucia procession (see Gallery Events below). The Activity Cart drew an average of 187 users a day during its spell in the *Colours of the Indus* exhibition during spring half-term, when a wider range of media was used for the activities, including fabric, needle and thread. This proved immensely popular.

4.4.3 Gallery events A varied programme of gallery events was run on the first Sunday of each month and during holiday periods throughout the year. Over 400 visitors gathered to participate in the St Lucia procession on 13 December, led by pupils from the Swedish School singing traditional Swedish songs. Children enjoyed free refreshments, including Swedish biscuits, and were also given a special toy from IKEA, the sponsors of the exhibition. Chinese New Year was celebrated by a performance of the Dragon Dance, with children joining in. Also, over 160 visitors watched an impressive and high Wy visual performance of Peking Opera in the Tsui Gallery of Chinese art. Many stayed to talk to the performers. Other highlights included silk painting in the Nehru Gallery, storytelling in the Dress Collection and a minstrel making music, with audience participation, in the Medieval Treasury

Family events 1997/98 (days)

- Storytelling in the Nehru Gallery (1 day)
- Chinese dance in the Tsui Gallery (1 day)
- Dressing up and stories in the Dress Collection (8 days)
- Storytelling in the Cast Cows (1 day)
- Paper-folding with Mr Origami in the Toshiba Gallery (3 days)
- Silk-painting in traditional Indian designs in the Nehru Gallery (1 day)
- Stories of magic carpets in the Islamic Gallery (1 day)
- Stories of dragons and paper-cutting in the Tsui Gallery (3 days)
- Medieval minstrel in the Medieval Treasury (1 day)
- St Lucia procession (1 day)
- Swedish Christmas stories (6 days)
- Chinese Dragon Dance (1 day)
- Make a glittering wall-hanging (3 days)
- Making treasures in the Medieval Treasury (1 day)
- Peking Opera in the Tsui Gallery (1 day)

Summary of attendance at Family Programme (started January 1996) (days run/people)

	95/96	96/97	97/98
Sunday Activity Cart	13 ⁸ / 1,551	52/ 7,468	52/ 7,823
Days during school holidays	6 ⁹ / 675	49/ 6,242	36/ 5,464

⁸ Jan-Mar 1996 figures only. The programme began in January 1996.

⁹ Jan-Mar 1996 figures only. The programme began in January 1996.

	95/96	96/97	97/98
Special events ¹⁰	2 ¹¹ / ?	29/ ?	29/ ?
Activity Back-Packs	-	-	4/ 176 ¹²

4.5 Gallery resources

4.5.1 Gallery resources can improve the visitor experience and help make the Museum more accessible to a broader range of learning styles and visitor types. They encourage greater interaction and active learning, enhancing the visitors' understanding and enjoyment of the objects on display and the art, craft and design principles they demonstrate.

4.5.2 The recruitment of an Education Officer for Gallery Resources has enabled an assessment of the Museum's current resource provision. An audit of gallery resources has been completed which will act as a base for future planning and development. A five-year strategy has been produced which aims to increase the provision of printed resources, low- tech interactives, the use of audio, audio- visual and IT on the galleries, as well as to contribute to research and discussion on interpretive devices and visitor learning.

4.5.3 A large amount of time has been spent on the development of the new Activity Back- Packs, aimed at families and due to be launched in May 1998. Four Back-Packs have been designed and trialed over the spring half-term.

4.5.4 **Trails** A new family trail based on the Silver Galleries has been prepared for publication in the following financial year, adding to the two trails currently available. We hope to make the Nehru trail available again when the displays in the gallery are changed, so that all objects in the trail are once more included.

¹⁰ Figures not kept separately.

¹¹ Jan-Mar 1996 figures only. The programme began in January 1996.

¹² Figures for trial in Spring half term.

Printed resources available to drop-in visitors

	95/96	96/97	97/98
Family trails	Korea Nehru Christmas Gothic + Nehru Gallery Trail translated into Urdu Bengali Gujarati Punjabi Hindi Arabic	Korea Nehru Gothic Nehru Gallery Trail translated into Urdu Bengali Gujarati Punjabi Hindi Arabic	Korea Gothic

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. Each exhibition team has an educator whose job it is to represent the audience and co-ordinate the accompanying educational programme. In the case of the British Galleries there are four educators involved.

4.6.2 *Shamiana: the Mughal tent* The Nehru Gallery Textile Project culminated in this exhibition which was held at the Museum from 26 June to 14 September 1997 to coincide with the 50th anniversary of the independence of India and Pakistan. This is the first time in many years that an exhibition has had its origin in the work of the Education Department. The exhibition was attended by 45,768 people over 11 weeks. The Department worked closely with the Indian and South East Asian Department in the display of the exhibition; indeed it was largely due to the efforts of Debby Swallow of ISEAD, together with Fahmida Shah and Mary Spyrou of the Education Department (as well as staff of B&E, Exhibitions and other departments) that the exhibition was possible. A varied programme of activities was offered in connection with the exhibition which is covered elsewhere in this report.

4.6.3 *Carl and Karin Larsson: creators of the Swedish style* Caroline Lang represented the Education Department on the Larsson exhibition project team. Despite late confirmation of the programme budget, she planned and coordinated an active and highly successful education programme for the exhibition including events on the theme of Swedish Christmas.

4.6.4 The power of the poster Susan O'Reilly represented the Department on this exhibition team. A substantial programme of booked and unbooked education events and activities was planned for the following year.

4.6.5 *Grinling Gibbons* Celia Franklin has been the representative on the Grinling Gibbons exhibition team. Sponsorship by GlaxoWellcome has allowed an extensive programme of events to be planned which will be launched in the Autumn of 1998.

4.6.6 *Aubrey Beardsley* Rebecca Merry acted as education representative for this exhibition which will run from 8 October 1998 to 10 January 1999. Funding was secured from the exhibition budget for a small-scale events programme consisting of two slide talks on the exhibition, a graphic arts evening for educators in October and payment for a translator for one speaker at the conference *Beardsley: myth and reality*, to be run in the following financial year.

4.6.7 *The arts of the Sikh kingdoms* Hajra Shaikh has represented the Department on this team. She has made contact with the Sikh community and identified performers and demonstrators who can be used on all the Department's programmes in connection with the exhibition. She has also planned a programme specifically for the South Asian community.

4.6.8 *Canon Photography Gallery* Morna Hinton continued as the Department representative on this project, co-ordinating the large education programme to be presented to Canon, the sponsors of the gallery. She prepared text about education events for the marketing leaflet and for the panel outside the gallery, and commented on samples of gallery text.

4.6.9 *Silver Gallery* Following the opening of Phase One of the Gallery in 1996, Morna Hinton continued as the Department representative until 31 January 1998, at which point Anna Salaman took over.

4.6.10 *British Galleries* Gail Durbin has continued on the Concept Team of the project. She has been responsible for the training programme, including sessions on visitor feedback run by Douglas Worts and Kelly McKinley of the Art Gallery of Ontario in Toronto.

4.6.11 Morna Hinton has been a member of the Hanoverian team and Colin Mulberg a member of the Tudor and Stuart team, both working full time on the project from 1 November 1997. David Judd joined the Victorian team on 1 December 1997.

4.6.12 Over the year the content brief has been developed and the educators have worked with their teams to refine the proposals for the interpretation which will be integrated within the galleries. A prototype video, audio programme, gallery book, a collection of wood for handling and a jigsaw were all produced and tested to support the lottery application.

4.6.13 Colin Mulberg was responsible for commissioning a disability consultant to carry out an audit of the British Galleries plans and related matters within the Museum. Eamscliffe Davies Associates assessed the project plans, the routes to and from the British Galleries and the general facilities of the V&A for a wide range of visitors with disabilities. Over 400 recommendations are now being considered during the next design stage of the project. Morna Hinton was responsible for managing qualitative and quantitative audience research on the Silver Gallery Discovery Area. The Area contains interpretation of the type that is being proposed for the British Galleries. She gave a

presentation on her own related research into learning style and interpretation preference to the British Galleries team in March 1998.

4.6.14 *The Spiral Building* David Anderson represented the Department as a member of the Spiral Project Team. With Caroline Lang, he organised a series of Spiral consultation meetings for potential users (such as families, craftspeople and designers) and contributed to a range of planning and promotional documents developed for the project. He also worked on a 'rationale' document which aimed to bring together a range of perspectives on the building and put it into its museological and educational context. He participated with other members of the project in study visits to museums in the UK and abroad, including the ICA, the Museum of Modern Art in Stockholm, the new Guggenheim Museum in Bilbao and the National Museum of the American Indian in New York.

4.6.15 Celia Franklin was a member of the Fizz Group which explored proposals to be considered in the planning and discussion process undertaken by the Spiral Project Team. The proposals included ideas for the use of the spaces and a 12-month exhibition and events programme.

5. OUTREACH PROGRAMMES

5.1 Introduction

5.1.1 The Department's outreach work has been severely constrained by the death of Shireen Akbar, Head of Adult and Community Education, in March 1997, and by the vacancy in the post of Chinese Arts Education Officer. The development of outreach initiatives for the exhibition *Shamiana: the Mughal tent* and the new services organised by Hajra Shaikh following her appointment in May 1997 therefore constitute the only contribution to the Department's formerly active outreach programmes.

5.2 South Asian outreach

5.2.1 The Mughal tent project has continued to inspire and educate people. A video was made to document the process involved in the project, from the initial outreach visit to gallery talk and finally the making of the panels. Since the panels were displayed, nine videos have been loaned to UK groups wanting to learn more about the project and to initiate their own works. Comments from letters of thanks have included the following: 'Thank you for the loan of the video... it has been useful to us in building enthusiasm for our project'; 'I have found it valuable in stimulating discussion and investigation into the representation and reading of differences within artistic expression and within the broader cultural environment'. Due to heavy demand from visitors to the exhibition, a range of postcards of the panels was produced for sale and to accompany the exhibition to future venues. These have acted as a means of disseminating the work of community groups and the Museum.

5.2.2 Panels from *Shamiana: the Mughal tent* have been on tour to the following venues: the National Museum of Scotland, Edinburgh (79,849 visitors); the Ragged School Museum, East London (2,700 visitors); Dubai World Trade Centre, Dubai (15,000 visitors). During the year, preparations were made for further exhibitions of panels in East London, Glasgow, Leicester, Birmingham, Ireland, Holland and South Asia.

5.2.3 Pre-exhibition outreach for the *Colours of the Indus* exhibition was conducted in the form of slide presentations to youth and community group leaders and teachers. A total of six outreach sessions were arranged for 175 people.

5.2.4 A new initiative, the *Jewellery project*, was planned to extend our work to young people in the South Asian community. The project will provide a forum for young people to address issues of cultural identity by designing and making work for and by themselves. Practical sessions will be offered in the financial year 1998/99.

5.3 Chinese outreach

5.3.1 Alice Wong, the Chinese Arts Education Officer, returned to Hong Kong in March 1997 and no outreach to the Chinese community has taken place this year .

Summary of outreach programmes (events/people)

	95/96	96/97	97/98
South Asian general outreach sessions	17/ 800	?/ 20	6/ 175
Loan of Mughal tent videos	-	-	9
Exhibitions of the Mughal tent elsewhere	-	-	4/ 97,549
Chinese outreach sessions	?/ 167	-	-
People seeing Chinese display	30,000 in Hyde Park	?	-
Articles in Chinese press	1	13	-

6. PUBLIC BOOKING AND INFORMATION SERVICES

6.1 Introduction

6.1.1 In 1996/97, the Education Department taught or otherwise made direct contact with 145,807 people whose first point of contact was usually one of our administrative staff. After the Information Desks, we 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 being given appropriate and accurate information.

6.2 Self-guided visits

6.2.1 There were 3,347 groups (97,460 people) booked into the Museum through the Education Department, of which 2,769 were for self-guided visits. Of the 84,358 people in the self-guided groups 3654 were paying individuals.

6.2.2 Further education colleges, adult groups and schools have all increased steadily but undramatically. The biggest change, however, has occurred within the schools category. Whereas previously there were twice as many secondary school pupils visiting as primary school pupils there are now well over three times as many secondary pupils as primary pupils. The reduction by 27% in primary school pupils visiting in the two years since 1995/96 is due both to the lack of programmes being offered by the V&A as well as national change in curriculum priorities in primary schools. Secondary schools teachers, especially those who teach art, are more confident about using museums but this does not fully explain the increase of 43% in secondary schools pupils brought to the Museum in the same period unless it is due to a dawning recognition that this Museum has changed considerably over the last few years, that we welcome schools, that there is much, particularly of a cross-cultural nature, to offer their pupils here and that we have been successful in putting this message across.

6.2.3 The Department handles the bookings of teachers, lecturers or other group leaders who are given free admission to the Museum to plan their visit (212 people, 109 groups).

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

	95/96	96/97	97/98
Schools	1,087/ 41,390	1,381/ 45,974	1,429/ 48,358
Universities	256/ 6,519	485/ 11,807	458/ 11,945
Art colleges	102/ 4,113	159/ 5,029	132/ 4,326
FE colleges	174/ 4,706	419/ 10,203	437/ 11,028

	95/96	96/97	97/98
Adult groups	183/ 4,714	345/ 7,669	378/ 8,535
Other ¹	325/ 10,562	78 ² / 10,566	513/ 13,268
Total groups	2,127/ 75,774	3,182/ 93,814	3,347/ 97,460

Summary of self-guided visits (groups/people)

	95/96	96/97	97/98
Total self-guided visits	1,642 / 60,521	2,375/ 74,534	2,769/ 84,358
Charged groups included in the above figure ³	-	128/ 2,854	146/ 3,654

Numbers of people visiting the Museum by group type

Visitor type	95/96	96/97	97/98
Groups			
Adult education, non-formal, Museum-related	785	1,267	1,333
Adult education, non-formal, non-Museum related	506	1,862	2,016
Adult education, formal, commercial	2,519	1,808	2,228
Adult education, formal, public	904	2,732	2,958
Art colleges	4,113	5,029	4,326
Children and youth groups	44	663	440
Chinese community	875	933	99
FE colleges	4,706	10,260	11,028
Language schools	625	760	573

¹ Excludes V&A staff making bookings for rooms.

² This figure appeared in the 1996/97 report but must be an error.

³ Introduction of charging 1 October 1996.

Visitor type	95/96	96/97	97/98
Miscellaneous	234	479	177
Museum groups	72	131	120
Pre-school	23	44	128
Primary schools	15,434	14,495	11,291
Secondary schools	25,956	31,422	37,067
South Asian community	586	102	651
Special needs	522	555	737
Teacher training	72	272	118
Tourist groups	143	1	5
Unidentified	-	-	948
Universities and HE colleges	6,519	11,807	11,945
Unknown	66	299	103
Organisers ⁴			
Access organisations	1,136	132	97
Arts organisations	80	728	834
Asian organisations	1,274	73	130
Blue badge guides	50	-	-
Chinese organisations	257	40	-
Coach operators	-	34	-
Commercial organisations	752	622	656
Conference organisers	-	-	125
Education/exam	117	101	104
Embassies	10	-	12
Foreign language tours	-	-	19
Funding organisations	-	-	-
Inbound handling agencies	34	-	-

⁴ 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.

Visitor type	95/96	96/97	97/98
Libraries	50	-	34
Local authority departments/CABs	91	30	-
Media	20	-	18
Museums	43	190	924
Professional development centres	75	-	-
Professional or academic organisations	36	190	661
Specialist art tour operators	1,004	1,432	1,284
Tour operators	2,250	2,546	2,505
Unidentified	-	65	544
Unknown	21	84	133
V&A departments	3,770	2,566	712
Various unknown codes generated by VISTA	-	-	91
Total number of people booked into the Museum in groups	75,774	93,814	97,422
Total number of individuals booked into the Museum	36,061	46,348 ⁵	48,385 ⁶
GRAND TOTAL	111,835	140,162	145,845

6.3 Lunch Room

6.3.1 The new Lunch Room in the Boilerhouse was open for its first full year and was used by 631 groups (27,071 individuals). It includes an eating area, accommodating up to 164 people per half hour, and cloakroom amenities. The Lunch Room facilities are monitored by an educational group receptionist who helps groups and gives out booklets and programmes to teachers.

⁵ Includes 2,146 people booked into Late View Jan-Mar 1997. NB Also first full year of Family Programme.

⁶ Includes 10,190 people booked into Late View in the full year. The drop in figures elsewhere in the programme can be accounted for by the reduction in the Chinese Gallery events, fewer teachers courses and falling attendance at introductory tours

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

	95/96	96/97	97/98
Lunchroom bookings - groups	226/ 7,771 ⁷	333/ 18,019 ⁸	631/ 27,071 ⁹

6.4 Gallery bookings

6.4.1 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 additional resources. As always, the Dress Collection was the most popular, used by twice as many groups as either of its nearest rivals, the 20th Century Gallery and the Nehru Gallery but the 20th century collections are the subject of increasing interest. The British Galleries have suffered from uncertainty over closure. With the lack of a Chinese programme this year, the Tsui Gallery sank from 3rd most used space to 10th place.

Galleries most visited by booked groups 1997/98

Gallery	Gallery number	Number of groups 96/97	Number of groups 97/98
Dress Collection	40	703	615
20th Century	70 - 74	257	263
Nehru Gallery	41	284	244
20th Century Study Collection		186	230
Cast Courts	46 a and b	205	209
Textiles	96-99	179	188
Toshiba Gallery	45	139	185
Britain 1820-1900	118-120	246	175
Islam	42	231	154
Tsui Gallery	44	268	136
Textiles: embroidery	109		119

⁷ The old Lunch Room was closed from October 1995 to the end of the financial year.

⁸ 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.

⁹ First full year of use.

Gallery	Gallery number	Number of groups 96/97	Number of groups 97/98
Print Room	503	133	99
Britain 1500-1715	52-56	112	92
Ceramics: Islam	133	76	90
Ceramics: British porcelain	140	76	78
Britain 1750-1820	121-126	108	73
Britain 1715-1750	57-58	97	72

6.5 Exhibitions

6.5.1 The two major exhibitions, *The cutting edge* (continuing from April 1997 until the end of July) and *Carl and Karin Larsson* (which ran from October 1997 until the end of January 1998) each had quite a different audience profile. *The cutting edge* attracted 430 groups (10,167 people, excluding those from the beginning of the exhibition in the previous financial year) and *Carl and Karin Larsson* attracted 150 groups (3,695 people). Several smaller displays and exhibitions, such as *Colours of the Indus*, did not require special booking and so we are unable to quantify their use by educational groups.

6.5.2 Interest in *The cutting edge* came mainly from secondary schools and further education groups, with some also from universities. For *Carl and Karin Larsson* over half the group visits came from further education colleges, about a quarter from schools and sizeable numbers from higher education and adult groups.

Summary of exhibition group bookings 1995-1998 (groups/people)

Year	Dates	Exhibition	Groups	People in groups
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>The cutting edge</i>	137	2,966
1997/98	(1.4.97)-27.7.97	<i>The cutting edge</i>	451	10,571

Year	Dates	Exhibition	Groups	People in groups
	23.10.97-18.1.98	<i>Carl and Karin Larsson</i>	151	3,697

Underlying figures for group visits once bookings for the most popular exhibition are removed

	95/96	96/97	97/98
Total groups	2,127/ 75,774	3,182 ¹⁰ / 93,814	3,347/ 97,460
Number of people in groups visiting the most popular exhibition	6,060	13,631	10,167
Underlying figures for groups ¹¹	1,929/ 69,714	2,288/ 80,183	2,896/ 87,293

6.6 Box Office

6.6.1 The Box Office provided information and ticket sales for education events and the Late View programme. 15,923 tickets were processed, 10,190 (64%) for Late View and 5,733 (36%) for education events.

6.7 Information and advisory service

6.7.1 **Schools publications** Three new books for teachers were added to the extensive set of publications which are designed to enable teachers to use the Museum independently with their groups. Morna Hinton published *The Renaissance at the V&A: a handbook for teachers*, Colin Mulberg published *Japanese art and design: a teacher's guide* and Carole Mahoney published *Textiles: a handbook for teachers* as additions to the series of publications for sale. Extensive help was given by members of the Collections departments. Our series of free publications was extended by two leaflets on Raphael and eight of the existing titles in this series were reprinted.

¹⁰ Figure comes from 'Annual attendance by group type' report minus 'individuals,' and removal of 745 V&A staff making bookings.

¹¹ 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

Summary of publications available for schools

	95/96	96/97	97/98
Items for sale	Victorians Dress Print Room Sculpture 20th Century Gallery	Victorians Dress Print Room Sculpture 20th Century Gallery + William Morris poster pack	Victorians Dress Print Room Sculpture 20th Century Gallery William Morris poster pack + The Renaissance Japanese Art and Design Textiles
Free items for teachers (excludes promotional material)	Nehru Guide Plant Motifs Tudors and Stuarts European Ornament Tsui Pack 20th Century Gallery Using the V&A for GCSE & A-Level coursework Victorian Social Life Accessories Vicki and Albo Drawing in Museums The Glass Gallery Jewellery and Adornment Museum Conservation	Nehru Guide Plant Motifs Tudors and Stuarts European Ornament Tsui Pack 20th Century Gallery Using the V&A for GCSE & A-Level coursework Victorian Social Life Accessories Vicki and Albo Drawing in Museums The Glass Gallery Jewellery and Adornment Museum Conservation + Using the V&A at Key Stage 1 Constable	Nehru Guide Plant Motifs Tudors and Stuarts European Ornament Tsui Pack Using the V&A for GCSE & A-Level Coursework Victorian Social Life Accessories Vicki and Albo Drawing in Museums The Glass Gallery Jewellery and Adornment Museum Conservation Using the V&A at Key Stage 1 Constable + Raphael's Acts of the Apostles: a brief history for teachers Raphael's Acts of the Apostles: information and ideas for teachers

6.7.2 **Enquiries** The booking administrators dealt with 21,400 calls during the year. In addition on-line information about the V&A's education services was provided via the automated attendant system and the Museum's web site. The busiest month of the 1997/98 period was March 1997, with 1,425 calls. The busiest time of day tended to be between 10.30 and midday.

6.7.3 We received two types of written requests for information. The first sought further details about our education programmes and were processed with our telephone promotional requests. The second included specific enquiries relating to the Museum's collections and needed to be responded to individually. There were 525 such written enquiries in 1997/98, an 8% increase on the previous year. They mainly related to Victorian Britain, Textiles and Dress and general enquiries about the collections.

Written enquiries by subject area

Subject area	Number of written enquiries
Victorians	209
Textiles and Dress	101
V&A Museum	45
India	23
William Morris	19
Posters	19
Larsson	12
Education at the V&A	10
Tudors and Stuarts	10
Furniture	10
China	9
20th Century	7
Other	51
Total	525

6.7.4 **Mailings** There were 156,256 items of promotional/information material mailed during 1997/98. This represented a drop of 14% over the previous year caused by a reduction in the Adult and Community programmes as well by an awareness of the need to balance promotion against costs. We mailed out event and activity leaflets, information sheets and booklets. Direct mailings made up 141,271 items (approx. 90%) and requests for information 14,985 items (approx. 10%).

6.7.5 Direct mailings covered all the Department's activities. General leaflets, eg *Events*, accounted for 38,896 items (28%), specific leaflets for study days and conferences 50,512 items (36%), courses leaflets 37,883 items (27%), leaflets on adult and community events 1,708 items (1%), access mailings 1,192 items (1%) and schools' leaflets 11,080 items (8%).

6.7.6 Schools material sent represented 23% (3,445 items) of the promotional requests, about 700/0 of which were for general information relating to group visits, eg *Introducing the V&A*. Many of the information leaflets for teachers were out of print for several months this year and were therefore not available for distribution.

6.7.7 The focus continued to be on assisting educational group leaders during enquiry and booking calls, making recommendations as to choice of gallery and guiding their choice of material accordingly.

Summary of information provision

	95/96	96/97	97/98
Individuals/institutions sent information on request ¹²	12,467	16,103	6,369 ¹³
Total no. of different promotional and information-driven Education Department publications available for distribution and no. of those produced by other departments	114/ 33	116/ 29	97/ 24
People on mailing list and, from 94/95, on VISTA database ¹⁴	?	25,155 individuals/ 8,491 groups and organisers	34,503 individuals/ 11,373 groups & organisers ¹⁵
Telephone calls to Administrative Office	?	19,000	21,400
Written enquiries responded to	?	470	525
Items of info/promotional material mailed out	29,000 ¹⁶	181,000	156,256

¹² From 1995/96 the figure given is the number of mailing requests handled through VISTA.

¹³ We cannot explain the apparent drop here. There appears to be an error but staff who generated the figures previously are not available.

¹⁴ Figures from VISTA systems configuration file.

¹⁵ Figure generated on 10 July 1998.

¹⁶ Copies of the *Events* booklet only.

7. SERVICES FOR THE MUSEUM SECTOR

7.1 Introduction

7.1.1 The Education Department continued to play a high profile and active part in the development of museums and museum learning. As a national museum with an international status, the V&A is expected to contribute to museological developments in the UK and abroad and has always had a special identity as an educational institution. As in previous years, Education Department staff have actively involved themselves in a range of museological initiatives and given advice, published articles, presented conference papers and given lectures at a wide range of professional meetings.

7.1.2 One of the benefits of this activity has been to help bridge the gap between national and non-national museums. In the past, national museum staff in the UK have contributed less to professional initiatives than their local authority and independent museum colleagues. It is likely that pressure on national museums to demonstrate that they contribute and provide a nationwide service will increase over the next few years.

7.2 Government

7.2.1 *A common wealth: museums and learning in the United Kingdom*, published in 1997, had by March 1998 reached the last few hundred copies of its second printing and had been requested by and sent to approximately 1,000 overseas institutions and individuals. It has been influential in helping set an agenda for the new government. Contacts with DCMS and DfEE were maintained following its publication. DCMS in particular continued to ask the V&A for comments and advice on a wide range of issues relating to education. This information was used in turn by officials to advise ministers before they made speeches on museum issues. In the absence of sufficient numbers of staff in the MGC and other agencies (such as AMC) with expertise in the field of museum learning, the Department has become one of a number of sources of authoritative advice to Government. This is positive for the V&A but has become another pressure on the time of a Department which has a limited number of staff with broad experience of museum learning in local as well as national museums.

7.3 Museum sector

7.3.1 David Anderson acted as an expert advisor to the EC-funded Adult Education in Museums (AEM) project at a meeting in Munich in June 1997, and as a judge for the Gulbenkian Foundation/Irish Heritage Council-funded *Irish Museum of the Year Award* later in the year. He also served with Caroline Lang as a member of an advisory group for the Campaign for Museum Learning, established in October 1997 and led jointly by the Museums Association and GEM. Gail Durbin continued to serve as a member of the Council of the Museums Association up to September 1997.

7.4 Museology courses

7.4.1 V&A/BM/Institute MA The partnership between the V&A, the British Museum and the Institute of Education to provide an MA course in Museums and galleries in education continued with the recruitment of a fifth cohort of 20 students in September 1998. Demand for places on the course remains high and it is a substantial income generator for the V&A, earning £6,345. Because of increasing pressures on David Anderson's time, Caroline Lang took over as lead V&A tutor in September 1997, while David Anderson continues to do some teaching and contribute to course planning and development.

7.5 Other courses

7.5.1 Morna Hinton ran a session on the work of the Department for MA Museum and Heritage Studies students from the Institute of Archaeology (London University). A Museology student from the Ecole du Louvre in Paris wrote her dissertation about the Raphael Tapestry Project as an example of an international cultural project and visited Morna Hinton and David Anderson to discuss this, as well as the work of the Department generally. Caroline Lang and Fahmida Shah went to the Netherlands to teach students at the Reinwardt Academy in February 1998.

7.5.2 From 14 April to 6 June Helena Miranda, an MA student from the MA in Museums Studies course at the University of Leicester, was attached to the Gallery Education section where she made a study of the facilities the Museum offers to foreign language speakers. Her work is being fed into other projects.

7.6 Other institutions and people

7.6.1 A wide range of UK and overseas institutions and people approached the Department for advice during 1997/98. Overseas institutions included the Japanese Ministry of Education, the Alberta Museums Association (Canada), the Swedish School Board, the Government of Sharjah (UAE) and the Irish Heritage Board. UK institutions included the Department of Museum Studies, University of Leicester, Birmingham Museum and Art Gallery, engage (the National Association for Gallery Education), Yorkshire and Humberside Museums Council, West Midlands Regional Museums Council, the North West Museums Service and the Scottish Museums Council. Morna Hinton gave informal advice to Joanna Hashagen from the Bowes Museum about running a European project, and Pauline Eversman, education officer for Winterthur, came to discuss the running of the Education Department.

7.6.2 Visitors to the Department who talked to Imogen Stewart about the Museum's access programme included: Stella Joel, eye clinic liaison officer, Manchester Hospital; staff of the Tate Gallery; Ann Todd and Irene Davies, education officers from The Royal Armouries; Philippa Charley, outreach officer, Museums Australia Inc; Jodi Mattes, PhD student, Jesus College, Cambridge; Dean Michael, Arts Access, Australia; Joleen Keizer, Madeleine Mainstone Scholar; Jan Cullen, community education officer, Geffrye Museum; Chen-yu Wei, education officer, Taiwan Museum; Genevieve Hudon, Research, Conservation and Exhibitions, Musée D' Archologie et

D'Histoire De Montreal; Helen Foster, MA student, De Montfort University; and Christine Butler, curator, Courtauld Institute of Art Gallery. Imogen was also interviewed for the Harrow Talking Newspaper.

7.6.3 Advice and assistance on South Asian arts and community education was given to the following organisations and individuals: UK museums and galleries (5); overseas museums/researchers (6); South Asian community groups and organisations (18); students (11); lecturer (1); press and media (3); and other community centres (9).

8. RESEARCH AND DEVELOPMENT

8.1 Introduction

8.1.1 The Education Department has put increasing emphasis on research and evaluation as an integral part of its work. Both *A common wealth* and *Developing museum exhibitions for lifelong learning* were major national research projects which benefitted the museum sector as a whole and have established the V&A's reputation as a centre for education research in museums. For gallery development and other purposes, we now need to build on this by developing an audience research policy and a structured programme of research in visitor learning and in other public dimensions of our work.

8.1.2 That said, the Department has led audience research programmes, particularly on behalf of the British Galleries and Spiral projects, which are described below.

8.2 Research and evaluation

8.2.1 A particular problem for the V&A over the last decade has been the lack of consistent data on our visitors. There have been over 60 studies on V&A visitors since the early 1980s but these are inconsistent both in their methodologies and in their audience definitions. There are also conspicuous gaps: there have been no studies of the 99% of the UK population that does not visit the V&A each year, and visitor learning is almost entirely neglected in the existing studies. Many studies omit children and booked groups, making it difficult to get a full picture of the V&A's audience. It was with this in mind that the Policy Studies Institute was commissioned to review all previous V&A audience studies, and make recommendation for future work. Their study, commissioned in November 1997, was due for completion in 1998.

8.2.2 Increasingly, the Department is using consultation seminars as a means to draw upon the experience of others in the museums and educational sectors. One such seminar was held in November 1997 to help the Department define the purpose of its new TSB-funded Young People post. Other seminars (for families, specialists, craftspeople and internal V&A staff) were held in February and March 1998 to guide design and development of the Spiral.

8.2.3 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 I and 2). This contribution includes subject and collection research by, for example, the Courses Tutor Dorothy Rowe who was awarded a doctorate by the Department of Art History and Theory of the University of Essex in June 1997. She continued to conduct her research this year, focussing on PDP collections from the nineteenth and twentieth centuries. The work informs the content of the courses programme and her own publications.

8.2.4 The Department's major contribution, however, both at national and international levels, has been in the fields of museology and museum education. Appendix 3 names audience research

related to the British Galleries commissioned this year by members of the Department. Appendix 4 lists other professional activities by members of the Department.

8.2.5 For the British Galleries a literature search was conducted to identify the needs of our target audiences and Morna Hinton managed an audience research project to see what could be learnt from the ways our visitors use the Silver Gallery Discovery Area. Morna also carried out three linked studies on the Silver Gallery Discovery Area for her Museum Studies MA dissertation. The studies looked at the relationship between learning style and interpretation preference, which is a new area of research for museums.

8.2.6 Park Lane Research were contracted to evaluate the programme of gallery talks and introductory tours. They undertook qualitative and quantitative research during the first two months of the year. Their final report will be available in May 1998.

8.2.7 The Formal Education Section refined its standard evaluation form for use on all teachers' courses, conferences, study days, and short and long adult courses. These are now used to produce reports within a few weeks of the end of every event. These individual reports in turn are drawn together by Rebecca Merry into an annual overview which is used to identify broad trends and highlight any issues and problems which are recurrent.

9. SERVICES TO THE MUSEUM

9.1 Introduction

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, the use of the Resource Centre, contributions to training sessions, some editorial work and the provision of services from our volunteer guides.

9.2 Room booking

9.2.1 The increasing pressure on meeting space has been alleviated this year by the formal opening in January 1998 (a few bookings were taken earlier) of the Bernard Leach and Cecil Beaton meeting rooms in the new RCA wing. To avoid confusion the main meeting spaces have been given names. The number of bookings made by the Education Department has reduced considerably in the absence of a Chinese programme and a practical art programme whilst those made by the rest of the Museum have increased due in part to work related to the major projects.

9.2.2 The Education Department took almost 1,200 bookings for rooms. The most heavily used spaces are still the Lecture Theatre, which was in use on 224 days, and the Jean Muir Seminar Room, which was in use on 241 days. The Lecture Theatre is proportionately less used at weekends.

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

	95/96	96/97	97/98
Lecture Theatre	326 38%	334 31%	301 26%
Jean Muir Seminar Room	334 39%	377 34%	307 26%
Education Studio	176 21%	218 20%	98 9%

	95/96	96/97	97/98
Education Study Room	17 2%	168 ¹ 15%	270 23%
Bernard Leach Meeting Room 1 ²	n/a	n/a	135 12%
Cecil Beaton Meeting Room 2 ³	n/a	n/a	48 4%
Total room bookings	853	1,097	1,159

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

	95/96	96/97	97/98
Total room bookings	853 ⁴	1,097 ⁵	1,159
Education Department	451 53%	681 62%	537 46%
Other departments	393 46%	399 36%	608 52%
Outside organisers	9 1%	17 2%	14 2%

Summary of bookings for all spaces by department

	95/96	96/97	97/98
Education	451	681	537
Health, Safety & Security	127	118	63
Collections	82	42	84
Buildings & Estates	37	51	62
Special Events	38	52	78

¹ Education Study Room open for first full year.

² Available for the first time in January 1998.

³ Available for first time in January 1998.

⁴ Despite building work in Silver Gallery.

⁵ Education Study Room available for first whole year. Board Room and B&E meeting room closed

	95/96	96/97	97/98
Public Affairs	37	34	55
Social events	19	18	50
Friends	10	22	30
Research	9	5	9
Directorate	7	13	33
Personnel	7	8	3
Outside hire	9	17	16
Conservation	5	10	19
Major Projects	-	14	54
Development	-	4	7
NAL	4	2	7
Front of House/ Admissions	-	3	13
VAE	3	0	4
Finance	-	-	10
Milburns	-	-	2
ISS	-	-	5
V&A/RCA course	-	-	18
Other	8	3	-
TOTAL	853	1,097	1,159

Room usage expressed as a % of the days available

	95/96	96/97	97/98
Lecture Theatre - % days in use	?	65%	62%
- % weekdays	?	76%	75%
- % weekend days	?	36%	30%
Jean Muir Seminar Room - % days in use	?	73%	67%
- % weekdays	?	85%	83%

	95/96	96/97	97/98
- % weekend days	?	45%	27%

9.3 Improvement of facilities

9.3.1 Dissatisfaction with the level of physical comfort, particularly that afforded by the Lecture Theatre, has been repeatedly expressed. The Department responded to these views by drawing together a group comprising all the departments which use the Lecture Theatre to produce a brief to be used to upgrade the facilities and improve the physical comfort of all of the Museum's audiences.

9.3.2 If we are to develop these and other approaches effectively, however, there is an urgent need to provide more and better equipped teaching spaces. In particular, if audiences are to be assisted to understand theory through hands-on practice, the V&A requires a purpose-designed education studio for art, craft and design activity. In response to this need, the Department has developed a brief for the conversion of the present Textile Conservation Studio.

9.4 Other booking services for the Museum

9.4.1 As a fund-raising exercise, the Friends have been offering a series of 29 different tours given by our volunteer guides. The Education Department handles the bookings for these and over the year 281 individuals were booked into 168 tours. We also took bookings for seminars on *Joseph Wright of Derby* and *Defining and refining: male 19th-century dress*, run by the Research Department, and the conference *Splendid isolation*, run by Sculpture. The Department handles the booking of groups visiting collections and this year 751 people were booked in 50 groups.

9.5 Audio-visual services

9.5.1 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 improved voice reinforcement in the Seminar Room and added to the stock of video and CD players.

9.5.2 Technical support has been provided for the Education Department on both Year Courses, the Summer Course, the extensive *Carl and Karin Larsson* programmes and the Arts of China evening course. In total we covered 159 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 a range of services to other Museum departments on 127 occasions. This has included 104 loans of equipment for individual use and for teaching, training and other seminar purposes. It also covers long-term loans, public address systems, video and audio recording and tape copying and editing.

9.5.3 Technical support was given and equipment loaned and installed for the *Carl and Karin*

Larsson and *The cutting edge* exhibitions. A video tape of Karl Larsson archive footage was edited and installed in the exhibition.

9.5.4 Trial audio tapes were recorded and edited for the Back-Pack tours.

Summary of audio-visual services

	95/96	96/97	97/98
Videos made	2 Chinese Programme; Charles Dickens manuscript; RCA/V&A course	-	1 Larsson
Audio tapes made	-	-	2 Theseus and the Minotaur Explorer
Services, advice, assistance in teaching spaces ⁶	131	124	159
Public address system	13	11	11
Services to the Museum including loan of equipment	104	93	127

9.6 Resources Centre

9.6.1 The Education Resources Centre provides resources for the use of the Education and other Museum departments, and loans slides to those lecturing for the Museum. These reference and loan facilities were used regularly throughout the year.

9.6.2 This year the Resources Centre loaned 255 books to 104 borrowers, and 2,037 slides to 108 borrowers. In addition to serving the needs of our own course lecturers, we lent books and slides to the Research Department, the Theatre Museum, Records and Collections Services, the Prints, Drawings and Paintings Department and the Sculpture Department. Students from the Institute of Education's MA course *Museum and galleries in education*, and from other university courses, continued to use the Resources Centre as a reference facility, by special arrangement.

9.6.3 The Centre has acquired 65 books, including a small number of adult learning publications, and catalogues of all the major exhibitions held at the V&A during the year. Other new items include

⁶ Includes Late View

a collection of educational leaflets and teaching materials from 33 North American museums and art galleries. The library continued to subscribe to 42 art and educational periodicals.

9.6.4 During the year, 100 slides were purchased on subscription from The Courtauld Institute. The subjects included the *Hiroshige Exhibition* from The Royal Academy, and the *Seurat Exhibition* from The National Gallery. In addition, two collections were donated. A bequest was made by the late Mrs Barbara Douglas comprising 1,000 architectural slides of buildings, both interior and exterior details, and sculpture from Britain, Europe and Africa. We also accepted from the Department of Prints, Drawings and Paintings some 2,000 slides which included European paintings from the 16th to 20th centuries and 1960s British design and fashion. Sets of slides relating to *The power of the poster*, and *Carl and Karin Larsson* were also added.

9.6.5 In December a computer offering Internet access and Photoshop software was installed in the Resources Centre for readers' use. A digital scanner was provided at the same time. The Centre began to collect digitally formatted material, including a small collection of relevant commercial software packages.

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

	95/96	96/97	97/98
Loan of books	75/ 220	77/ 482	104/ 255
Loan of slides	114/ 2,342	80/ 1,102	108/ 2,037

9.7 Training of staff

9.7.1 Imogen Stewart gave 11 training sessions to colleagues on access routes and on meeting visitors with disabilities. We have also run the V&A guides Inset Training Programme, which is open to volunteers who work on the Information and Friends' Desks. The Information Desk staff make particularly good use of it.

9.8 Voluntary guides

9.8.1 The volunteer guides, who regularly work for the Education Department, were able to assist Special Events and the Friends of the V&A with 42 Wednesday evening tours, 20 welcome tours for new members, 18 tours for events and 17 introductory tours for warders. They also gave seven tours of access routes for guides and information desk volunteers.

9.9 Editorial

9.9.1 The Department Editor was responsible for the production of 58 individual publications in the course of the year. His responsibilities involve all aspects of the production cycle including

maintaining a house style, preparing and editing texts for both Education and other V&A publications, liaising with internal V&A staff, the Museum's design studios and external designers and printers, and coordinating the publication and reprinting of a range of leaflets, posters, booklets and brochures to promote education and other activities at the Museum.

9.9.2 Within the Education Department he co-ordinated the editing, designing and printing of the *Events* and *Today* publications which appear three times during the year, giving comprehensive details of all bookable and walk -in education and other activities at the V&A. In addition, he coordinated the texts and internal design and print for 21 promotional leaflets for individual events at the Museum, including the *Courses for teachers* booklet promoting the Museum's INSET courses.

9.9.3 Apart from promotional material, three further editions of the Department's 36-page teachers guides were produced during the year. These covered *The Renaissance at the V&A*, *Textiles at the V&A* and *Japanese art and design*. Seven 8 and 12-page *Information for teachers* booklets, describing a range of different collections and galleries at the Museum, were updated and reprinted.

9.9.4 The Editor contributed text to the Museum's publications *In-View* and its successor *V&A Magazine*, 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.

Non-promotional publications produced 1997/98

The Renaissance at the V&A: a handbook for teachers

Textiles: a handbook for teachers

Japanese art and design: a teachers guide

Visiting the V&A

Introducing the V&A

Raphael's Acts of the Apostles: a brief history for teachers

Raphael's Acts of the Apostles: information and ideas for teachers

10. STAFF

10.1 Introduction

10.1.1 The year was once again one of vacancies in key posts. The sad death of Shireen Akbar left the Department without a Head of Adult and Community Education and our first attempt in the Autumn of 1998 to fill the post was unsuccessful. Following Alice Wong's return to Hong Kong, the Chinese Arts Education post was likewise vacant throughout 1997/98 because the secondment of the Chief Curator of the Far Eastern Collections to the Research Department would have made it difficult for that Department to provide the necessary support for training and development of a new recruit. The Head of Formal Education post was vacant until June 1997 and the South Asian Arts Education Officer post was vacant until May 1997. The departure of Sarah Briggs on completion of a marketing course to another post reflected well on the Museum's policy of investing in the training and development of its staff, but left a significant gap in the General Office until Susan Holder was recruited.

10.1.2 The difficulty the Department has sometimes experienced in recruiting specialist staff is a result in part of the wide range of skills (educational, collections-based, managerial and administrative, for example) required to work at the V&A and also of the small number of people specialising in some areas of museum work, such as community education.

10.2 Department structure

10.2.1 The Department continued implementing its new structure agreed by CMT in late 1996 and introduced in January 1997. Full implementation of staffing changes in the Formal Education Section was delayed pending completion of a strategy by the new Head of Section, Susan O'Reilly, who took up her post in June 1997. The Department still hopes to get a schools post in lieu of the former family post held by Sharon Trotter.

10.2.2 The impact of the reduction in schools posts was felt fully for the first time, with the decline in schools programmes. This loss was disguised by the completion of new publications for schools begun before January 1997.

10.3 Staff

10.3.1 Administration The start of the year was marked by the appointment of Grace Lees as Finance Assistant and Darryl Clifton and Jeannette Donnelly as Bookings Administrators. The Group Reception Area was covered on a temporary basis through to September by Lorna Goldsmith and by other members of the Section. Christabel Clark then took on the role of Group Receptionist on a temporary basis until November when, following advertising of the position as two part-time jobs, Yasmin Hales and Christabel were appointed. Sarah Briggs, Group Bookings Manager, left the Museum at the beginning of August to join the Hayward Gallery marketing department. Sarah had worked for the Department for 5¹/₂ years during which time she made a major contribution to our work, especially in the installation and development of our computerised

bookings system VISTA. Her post remained vacant until December when Susan Holder joined the Department from the Courtauld Gallery.

10.3.2 Grace Lees resigned in December to take up a lecturing post at Hertfordshire University and to pursue a PhD. The Finance Assistant's role was covered on a temporary basis by Christine Gallagher. During Janet Maclachlan's secondment, the General Assistant post was covered by Christabel Clark.

10.3.3 **Adult and Community Education** The Adult and Community Section began the year in April 1997 with no permanent staff. The Section had only Fahmida Shah (on a temporary contract until December 1997) to see the *Shamiana* exhibition through to completion in June 1997. With David Anderson again acting as Head of Section, Fahmida Shah also undertook the mentoring of Hajra Shaikh who joined the Museum in May 1997 as the new South Asian Arts Education Officer. From December, Fahmida Shah was employed on a new 5-month contract to continue to support the *Shamiana* exhibition and to meet other short-term demands on the Section as they arose.

10.3.4 During this year, Caroline Lang was also employed on a contract to manage the Larsson exhibition programme, to take over as V&A tutor on the Institute of Education's MA course on Museums and Galleries in Education, and to coordinate consultation sessions for external audiences for the new Spiral extension.

10.3.5 **Formal Education** Dorothy Rowe, Courses Tutor, returned to work in May 1997 following a year's sick leave. Susan O'Reilly joined the Department in June 1997 as Head of the Formal Education Section. The Resources Officer, Stella Lancashire, started maternity leave in December 1997. Her maternity cover has been provided by Janet Maclachlan, who has been seconded from the Administration Section.

10.3.6 **Gallery Education** In November 1997 Morna Hinton and Colin Mulberg moved to the British Galleries Project Team on a full-time basis. In December 1997 they were joined by David Judd, who had previously worked at the Horniman Museum. Imogen Stewart continued to be responsible for talks and tours, foreign language programmes and the disability programme. Sharon Trotter's contract ended in August 1997 and a new structure was developed. Celia Franklin, Gallery Resources Officer, and Anna Salaman, Gallery Events Officer, joined the Department in September 1997.

Summary of complement of established posts as of 31 March

	95/96	96/97	97/98
Total fte posts	25.4	24	26.7
HOD	1+1 (special projects)	1	1
Department secretary	1.5	1.5	1.5
Administration	7	8	8

	95/96	96/97	97/98
HE	5.7	-	-
Schools	4.7	-	-
Adult and Community	4.4	4.6	3.8
Gallery Education	-	4.5	7
Formal Education	-	4.4	5.4

11. FINANCIAL DEVELOPMENT

11.1 Introduction

11.1.1 1996/97 had been a record year for income generation by the Department. For a variety of reasons outlined below, we predicted that 1997/98 would not be so successful. In the event, the Department managed to reduce the impact of these factors significantly and delivered higher income, and lower expenditure, than expected.

11.2 Development

11.2.1 The Department projected that it would earn £187,125 in generated income in 1997/98, but in fact achieved £217,342. All Sections, except the Administration Section, exceeded their income targets. However, this total still represents a decline of approximately £32,000 in generated income compared with the previous year. The main reasons for this were the cessation of the practical art courses in January 1997 (the full effects of which were only felt in this financial year) and a hiatus in income from teachers' courses, in part as a consequence of changed priorities in the funding of teachers' in-service provision by DfEE.

11.2.2 In the same period, expenditure (exclusive of salaries) was only £347,452 compared with £402,704 projected at the start of the year. The principle reasons for this decline were the collapse of the Adult and Community Education Section's programmes following the death of Shireen Akbar and the resignation of Alice Wong as Chinese Arts Education Officer in March 1997.

11.2.3 Staffing costs, at £588,744, showed a marginal reduction on the figure of £591,858 in the previous year. As in all recent years, if the Education Department had been staffed to full complement, staffing costs would have been higher, but vacancies for all or part of the year in a wide range of posts depressed the figure. This pattern seems likely to continue in future, disruptive though it is in operational terms.

11.2.4 The Department's income from sponsorship, on the other hand, showed a different pattern from previous years. Exhibition-related sponsorship increased, as more sponsors recognised the corporate and public benefits of supporting educational activities. In total, the Department had a sum of £97,000 available from such sponsorships: £15,000 from the Hamlyn Foundation towards the costs of the South Asian post; £30,000 from Mr T. T. Tsui for the Chinese Arts post; £28,000 from the TSB/Lloyds Foundation for the Young People's post; £5,000 from the sponsors of the *Colours of the Indus* exhibition; £7,000 from the sponsors of the posters exhibition; and £10,000 from the sponsors of the Larsson exhibition. Obstacles to the recruitment of staff, however, meant that the Museum was able to take up only the £15,000 for the South Asian post from that external money available for staffing. In consequence the total sponsorship income utilised was only £37,000 instead of the full £97,000. In addition the European Union-funded Raphael project for schools was funded with the assistance of £16,000 from the Union, the Whitgift Foundation (assistance in kind) and Citibank.

11.2.5 The V&A Education Department remains, so far as we are aware, the most financially self-sufficient of all education departments in any major UK museum - an achievement that is perhaps not as widely known in the V&A as it might be. We cannot take this position for granted. The Tate Gallery in London is now earning nearly as much as we are from income-generating courses but, unlike us, is not required to make a substantial net surplus in order to support other programmes and can therefore offer lower prices to the public. Many major museums, including the Tate, are dedicating substantial fund-raising effort and staff time to finding sponsorship for education as an institutional priority in its own right, not as part of a bigger package. It is difficult to compete on equal terms with such museums. We need to review our funding policies, taking into account the V&A's priorities for future educational development, if recent achievements - professional as well as financial - are not to be ceded in the face of increased competition from our competitors.

Summary of financial information

	Income				Expenditure		
	Grant in aid	Sponsorship	Generated income	Gross income	Expenditure (exclusive of salaries)	Salary costs	Gross expenditure
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
97/98	665,854	53,000	217,342	936,196	347,452	588,744	936,196

APPENDIX 1 PUBLICATIONS

Anderson, David. Museums must recognise the needs of all users. In: *Adults Learning*, Mar. 1997. vol.8, no.7, pp.78, 179.

Anderson, David. Museums and education: the first report. *GSA Journal, Journal of the Girls Schools Association*. Leicester: GSA, May 1997. no.3, pp.2-3.

Anderson, David. How to take your adults around museums. *Museums, galleries and kids (a supplement to London MA G Museums and Galleries)*. London: MAG, May/June. 1997. p.1.

Anderson, David. A common wealth. *GEM News*. London: GEM, Autumn 1997. no.67, p.3.

Anderson, David. A turning point for museums. *Museums Journal*. London: Museums Association, Nov. 1997. p.20.

Anderson, David. We need people of imagination and vision *and* Ny teknik gör museer spannande. In: *iT: Pedagogiken och Skolan: En idébok*. Stockholm: Sveriges Utbildningsradio AB, 1997. pp.36 and 68-69 respectively.

Anderson, David. Time, dreams and museology : we are all museologists now. *Nordisk Museologi*. Umeå, Sweden, 1997. no.2, pp.67-76.

Franklin, Celia. Conservation outreach on Merseyside. In: *Ours for keeps*, Museums and Galleries Commission 1997. pp.6,15-16. ISBN 0-948630-55-8.

Hinton, Morna. [With contributions from Peta **Motture**, Nicholas **Humphrey** and Eleanor **Townsend**]. *The Renaissance at the V&A: a handbook for teachers*. London: V&A Education, 1997. 36p., ill. Series editor: Gail **Durbin**. ISBN 1-85177-238-3.

Hinton, Morna. *Raphael's 'Acts of the Apostles': a brief history for teachers*. London: V&A Education, 1997. 10p., ill. ISBN 1-85177-247-2.

Hinton, Morna. *Raphael's 'Acts of the Apostles': information and ideas for teachers*. London: V&A Education, 1997. 8p., ill. ISBN 1-85177-252-9.

Mahoney, Carole. [With contributions from Jenny Kershaw, Susan Morris, Nancy Osborn, Jill Slaney, Joan Thewsey and Julianne Worrall Hood]. *Textiles: a handbook for teachers*. London: V&A, 1998. 36p., ill. ISBN 1-85177-254-5.

Mahoney, Carole. Commonwealth Association of Museums. [Conference report]. *GEM News*, Winter 1998: pp.13-14., ill.

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

Mulberg, Colin. Using museums in product design education. In: *4th National Conference on Product Design Education: Conference Proceedings*. Surrey: Brunel University, 1997. pp. 37-42.

Mulberg, Colin. [Co-author with Sharon **Trotter**]. *Introducing the V&A: a guide to the collections for teachers*. London: V&A, 1997. 12 p., ill. Contributing editors: Susan Morris and Carole **Mahoney**. ISBN 1-85177-212-X.

Mulberg, Colin. [Co-author with Sharon **Trotter**]. *Visiting the V&A: essential information for teachers 1997-98*. London: V&A, 1997. 12 p., ill. Contributing editors: Susan Morris and Carole **Mahoney**. ISBN 1-85177 -211-1

Mulberg, Colin. [Co-author with Alan **Borg**]. Conservation under the microscope: two reviews of RCA/V&A Conservation 1997. *Conservation Journal*. London: V&A, no.25, Oct. 1997. p.18. ISSN 0967-2273.

Mulberg, Colin. [Editor]. *GEM News*, 16p., ill., no.67, 1997, no.68, 1998. ISSN 1351-234X.

Mulberg, Colin. [With contributions from Eleanor Burkett, Rupert **Faulkner**, Anna **Jackson** and Susan Morris]. *Japanese art and design: a teacher's guide*. London: V&A, 1997. 36p., ill. Series editor: Gail **Durbin**. ISBN 1-85177-253-7.

Rowe, Dorothy. New light on old vistas [Review of] Richard Thompson (editor), *Framing France. Essays on the representation of landscape in France 1870-1914*. Manchester: Manchester University Press, 1998. *The Art Book Review Quarterly*, Spring 1998, p.20. ISSN 0960-2798.

Rowe, Dorothy. Bonnard [Review of] Timothy Hyman, Bonnard. London: Thames and Hudson 'World of Art Series', 1998. *The Art Book Review Quarterly*, Spring 1998, p.23. ISSN 0960-2798.

Rowe, Dorothy. French Modernism and the avant garde. [Review of] Michael Fried, *Manet's Modernism or The face of painting in the 1860s*. Chicago: University of Chicago Press, 1996. *The Art Book Review Quarterly*, Spring 1998, p.25. ISSN 0960-2798.

Trotter, Sharon. [Co-author with Colin Mulberg]. *Introducing the V&A: a guide to the collections for teachers*. London: V&A, 1997. 12 p., ill. Contributing editors: Susan Morris and Carole **Mahoney**. ISBN 1-85177-212-X.

Trotter, Sharon. [Co-author with Colin Mulberg]. *Visiting the V&A: essential information for teachers 1997-98*. London: V&A, 1997. 12 p., ill. Contributing editors: Susan Morris and Carole **Mahoney**. ISBN 1-85177-211-1.

APPENDIX 2 CONFERENCE PAPERS AND PROFESSIONAL LECTURES

Anderson, David. A common wealth. Presentation at the Museum Education Seminar organised by the Museums and Galleries Commission in association with the Scottish Museums Council, at the Georgian House, Edinburgh, 24 Apr. 1997.

Anderson, David. The schooled and the unschooled. Paper presented at the Arts and Education in Partnership European Conference organised by the City of Edinburgh Council and the European Union Cultural Forum at the Conference Centre, Edinburgh, 23 May 1997.

Anderson, David. Partnerships between museums and adult education: the potential for future development and The role of the cultural mediator. Papers presented at the Adult Education and Museums Seminar, organised by the AEM Project, at the Cultural Centre, Munich, 13-16 June 1997.

Anderson, David. Time, dreams and museology: we are all museologists now. Paper presented at the seminar Museums, Society and Museology arranged by Danish Museumshojksolen at Vester Vested, Jutland, Denmark, 21 June 1997.

Anderson, David. A common wealth: the report and its implications. Lecture to staff of Birmingham Museum and Art Gallery, at Birmingham Museum and Art Gallery, 12 Aug. 1997.

Anderson, David. A common wealth: what next? Paper presented at the Museums Association Annual Conference, A Common Vision, National Museums and Gallery, Cardiff, 15 Sept. 1997.

Anderson, David. Mission statements: clarity or confusion? Paper presented to Seminar 97054 - Towards an Education Policy for Art Galleries and Museums, organised by the British Council at the Park International Hotel, London, 21 Sept. 1997.

Anderson, David. Education: the future for museums. Paper presented at the Biennial Conference of the British Association of Friends of Museums at The Assembly Rooms, Bath, 11 Oct. 1997.

Anderson, David. Education: the future of museums. Keynote address at the Annual Conference of the Yorkshire and Humberside Museums Council at the Merchant Adventurers Hall, York, 7 Nov. 1997.

Anderson, David. The future of education at national museums. Presentation to staff and Trustees of the British Museum as part of the British Museum's Peer Review of its education services, at the British Museum, 10 Nov. 1997.

Anderson, David. Who needs museums? Public lecture organised by the Luxembourg Socialist Parliamentary Group at the Casino, Luxembourg, 10 Dec. 1997.

Anderson, David. What is education? What is not education? Paper presented at the Engaging with Galleries training course organised by engage at the National Gallery, London on 12 Mar. 1998.

Durbin, Gail. Planning gallery displays to meet a variety of learning styles. Paper presented at Towards an Education Policy for Art Galleries and Museums, British Council Conference, London Transport Museum, 24 Sept. 1997.

Durbin, Gail. The role of educators on gallery teams. Paper presented at British Museum Peer Review of its education services, British Museum, 13 Nov. 1997.

Durbin, Gail. Education at a national museum. Lecture given to Heritage Studies students from St Mary's University College, Strawberry Hill, 3 Dec. 1997.

Durbin, Gail. The use of learning style in auditing interpretive plans for gallery development. Lecture given at the Science Museum, 19 Jan. 1998.

Durbin, Gail. Learning style in relation to gallery development. Lecture given at City University, 26 Jan. 1998.

Durbin, Gail. Learning style and the British Galleries Project at the V&A. Lecture given to Museum Studies MA Course, University of Leicester, 13 Feb. 1998.

Hinton, Morna. Talk about the Raphael Tapestry Project to parents at The German School, London, 19 Jan. 1998.

Lang, Caroline. Museum education policies. Lecture given at the Reinwardt Academy, Amsterdam, 16 Feb. 1998.

Mulberg, Colin. Using museums in product design education. Paper presented at the 4th National Conference on Product Design Education, Brunei University, Surrey, 7 July 1997.

Shah, Fahmida. The Nehru Gallery National Textile Project at the V&A. Lecture given at the Annual Conference of the Museum Ethnographers' Group, Museum of Mankind, London, 8 May 1997.

Shah, Fahmida. Adult and community education. Lecture given at the Reinwardt Academy, Amsterdam, 16 Feb. 1998.

Stewart, Imogen. Aesthetic dress. Lecture given at the Walker Art Gallery, Liverpool, 1 May 1997.

Stewart, Imogen. Textile design and techniques, part 1. Lecture given at London Institute, Camberwell College of Arts MA Course in Conservation, 20 Nov. 1997.

Stewart, Imogen. Textile design and techniques, part 2. Lecture given at London Institute, Camberwell College of Arts MA Course in Conservation, 27 Nov. 1997.

APPENDIX 3 AUDIENCE RESEARCH REPORTS

Audience Research for the British Galleries Project. Silver Gallery Discovery Area - Part 1: Introduction, summary of findings and recommendations; Part 2: Main findings of quantitative research; Part 3: Main findings of qualitative research. Prepared for the British Galleries Project Team of the Victoria and Albert Museum by Creative Research, Mar. 1998.

APPENDIX 4 OTHER PROFESSIONAL ACTIVITY

Anderson, David

- served as a member of the Steering Committee for the Museums Association/Group for Education in Museums' Campaign for Museum Learning
- served as a member of the Education Advisory Committee of the Design Museum
- acted as external assessor to the EC's SOCRATES funded project Adult education in museums
- was visiting fellow at the Institute of Education, University of London
- acted as judge for Irish Museums of the Year Award, 1997
- travelled on study visit to Stockholm with Susan McCormack and Oliver Watson from 17 to 19 December 1997 in connection with the Spiral project
- travelled on study visit to Bilbao with Susan McCormack, Oliver Watson and Gwyn Miles from 6 to 8 February 1998 in connection with the Spiral project
- travelled on study visit to Boston, New York and Washington with Oliver Watson and Gwyn Miles from 21 to 28 February 1998 in connection with the Spiral project

Dormer, Sally

- was special guest of the Master of the Merchant Taylors' Company at the dinner at the Merchant Taylors' Hall in November 1997, celebrating women in education

Durbin, Gail

- served on the Council of the Museums Association until September 1997
- acted as mentor for MA Continuing Professional Development programme
- took part in study visit from 11 to 20 September 1997 with Christopher Wilk and Dinah Casson looking at gallery design and interpretation in connection with the British Galleries project. Visited Denver Art Museum, the Royal Ontario Museum, the Art Gallery of Ontario, Philadelphia Art Museum, the Metropolitan, the Museum of the American Indian and Colonial Williamsburg
- took part in study visit from 2 to 4 October 1997 to Paris with the Concept Team and the Team Co-ordinators of the British Galleries project to look at interpretation at the Museum of Music, La Villette, the Louvre and the Natural History Museum.

Hinton, Morna

- was awarded an MA in Museum Studies at Leicester University with distinction
- represented the Department at meetings of engage, the National Association for Gallery Education

Judd, David

- was awarded an MA in Museum Studies at Leicester University
- served as GEM convenor for the London Area

Mahoney, Carole

- acted as resource advisor and led group discussion and workshops at Commonwealth Association of Museums Conference, National Museums of Kenya, Nairobi, 9 to 16 November 1997

Mulberg, Colin

- served as a committee member of the Group for Education in Museums from September 1997
- edited the GEM newsletter
- served as a committee member of the Institution of Engineering Designers
- was elected as a full corporate member of the IED

Pugh, Francis

- served as Honorary Treasurer of the Design History Society

Rowe, Dorothy

- was awarded a doctorate from the Department of Art History and Theory, University of Essex in July 1997 after deferment for a year due to illness. PhD thesis entitled: Representing Berlin: sexuality and the city in German Modernism 1896-1930

Stewart, Imogen

- served as Honorary Archivist of the Costume Society of Great Britain

Education Department Staffing as at 31 March 1998

APPENDIX 5

